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MOTION PICTURE EXHIBITOR

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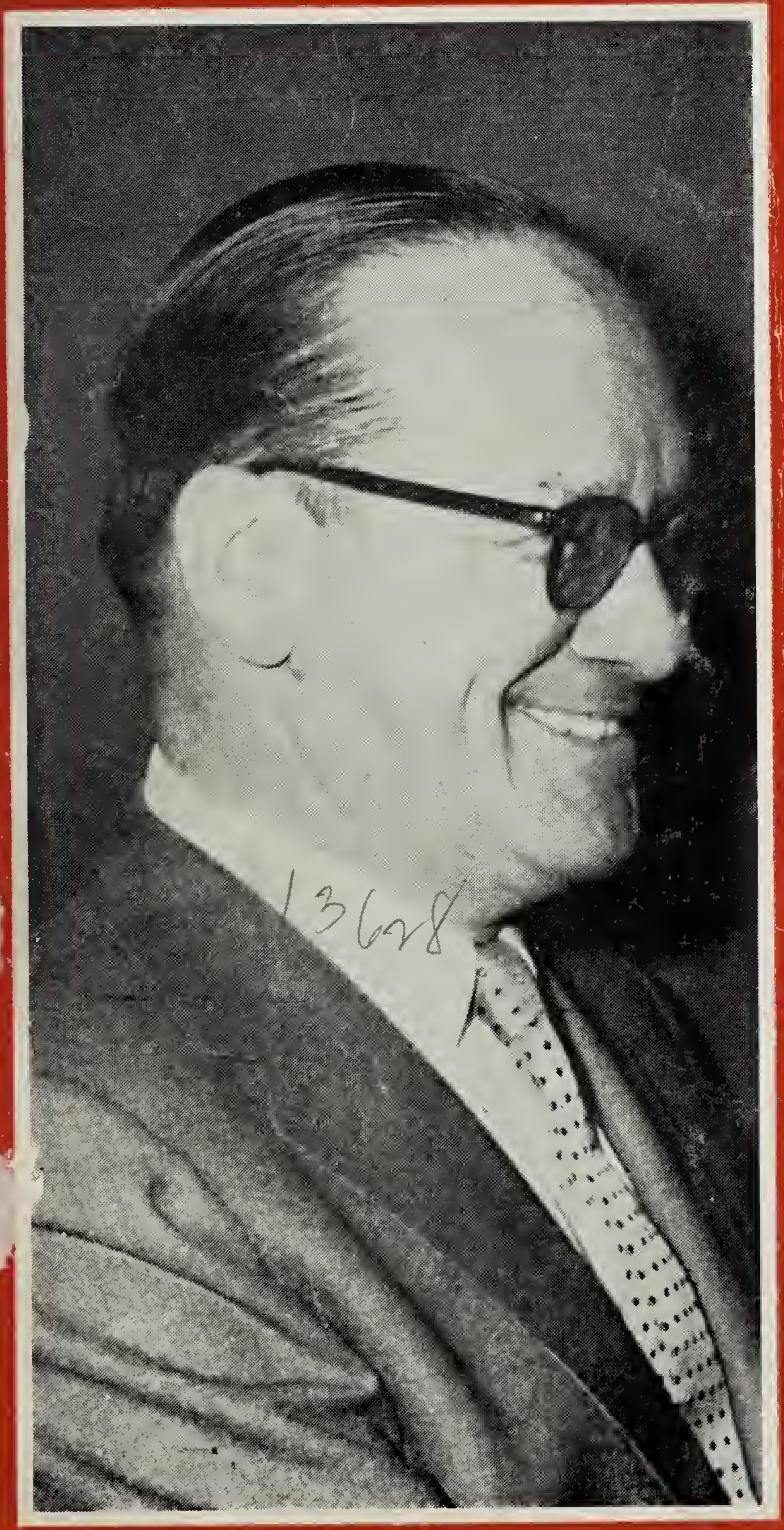
OCTOBER 30, 1957 VOLUME 59 NUMBER 1
IN TWO SECTIONS • THIS IS SECTION ONE



Writer Decries Immaturity Of Stars

editorial

Clearance Over Video Sought

(page 8)

Orderly Release Plan Necessary

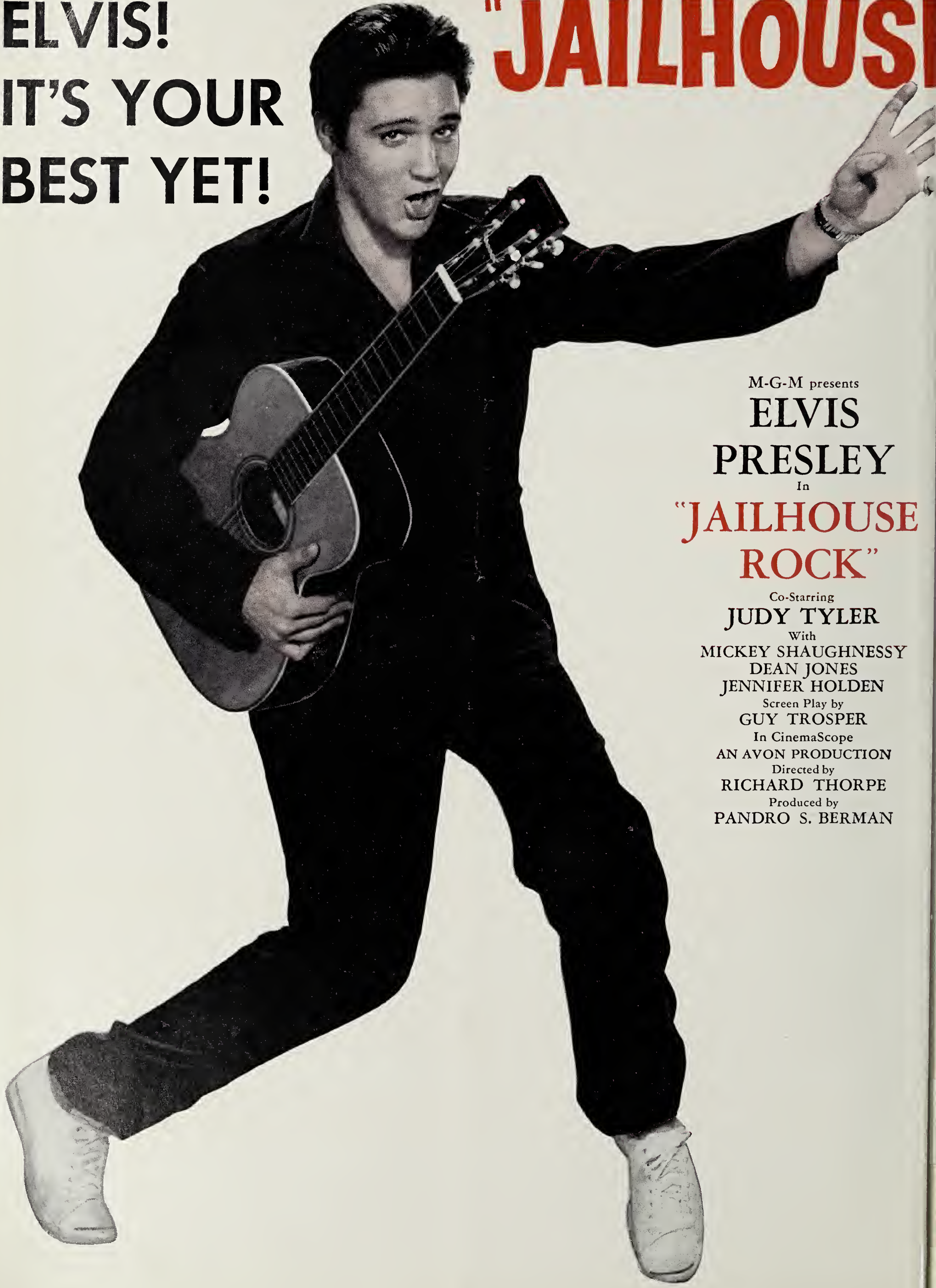
(page 10)

AND FEATURING: STUDIO SURVEY

Charles Feldman, U-I vice-president and sales head, died last week one day before his 58th birthday. He will be sorely missed by the industry he served so well.

ELVIS! IT'S YOUR BEST YET!

"JAILHOUS



M-G-M presents

ELVIS PRESLEY

In

"JAILHOUSE ROCK"

Co-Starring

JUDY TYLER

With

MICKEY SHAUGHNESSY
DEAN JONES
JENNIFER HOLDEN

Screen Play by
GUY TROSPER

In CinemaScope

AN AVON PRODUCTION

Directed by
RICHARD THORPE

Produced by
PANDRO S. BERMAN

JUMPING NATIONWIDE!

Hear This!

1– TITLE SONG ALREADY IN "TOP-10"!

Imagine! Elvis Presley's record of "Jailhouse Rock" has been out only a few weeks, and in both Variety and Billboard box-scores of best-selling records it's in America's "TOP 10" song hits. AND HAS SOLD MORE THAN A MILLION AND HALF RECORDS!

2– LAUNCHED IN 1,000 CITIES!

Off to a flying start with saturation bookings in the deep South, spanning exchange territories of Memphis, Atlanta, Charlotte, New Orleans, Dallas, Oklahoma City. Plus Detroit, Frisco and other hot-spots! The noise will be heard across the nation!

3– CAMPAIGN ROCKS AMERICA!

Starting in all fan magazines, with M-G-M columns in Look, True Story, Satevepost, with combined readership of 75 million! Giant newspaper campaign, TV, radio—spanning the nation! Plus electrifying exploitation!

4– TRADEPRESS FORECASTS SMASH!

"Resounding hit"—M. P. Herald and M. P. Daily. "Handsome grosses. Sure-fire ingredients!"—Variety. "A delight. Substantial grosses."—Boxoffice. "A real rock-and-roll hit. Will send fans to Goneville."—Film Bulletin. "Bonanza."—Film Daily.

5– BIG PROMOTION! BIG GROSSES!

Every Preview audience rates it the best Presley picture yet! M-G-M has the materials to help you do a sock showmanship job. ACTION!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From RED WING, MINN.

The following is an open letter to Clark Gable.

"Dear Clark: I have just finished a wonderful two hours watching you in 'BAND OF ANGELS.' The people have all gone home, the lights are out, and I am alone in my office with some thoughts, engendered by watching you in this fine picture, and reliving the years through which the name Clark Gable was part of my very life. You see, I was an MGM salesman for over 20 years and sold all of your pictures from 'FREE SOUL' all the way through the big one 'GONE WITH THE WIND', and the 'Gable's Back and Garson's Got Him' opus.

"You were rightly dubbed King Gable.

"The years have treated you kindly for today you are still a regal figure as dashing as ever.

"The thought that prompted this letter is that you are the only one of the really greats in Hollywoood who has stayed with the medium that brought you fame and fortune, the motion picture; and that you have turned down fabulous bids to appear in television, preferring to stick with those who have prospered with and through you over the years.

"If only 25 . . . yes only 25, of the other stars had taken the same attitude as you did and had stuck with the medium that made them, how different our plight would be today.

"More power to you Clark Gable. Long live the King."

W. P. CAMERON
Chief Theatre

EDITOR'S NOTE: However sentimental this may sound we suspect it comes straight from the heart. And it is this publication's pleasure to go along with it. A marked copy of this page is being directed to Mr. Gable's attention.

The Mathematics Of Bushel-Basket Shows

A subscriber in San Francisco has sent us a tear sheet of the amusement page of THE EXAMINER dated Oct. 11, in which two drive-ins advertise programs that run 505 minutes (8 hours and 25 minutes) and 447 minutes (7 hours and 27 minutes) respectively. Here they are so you can try 'em on for size.

1. At the Geneva Drive-In (next to the Cow Palace), complete with "free car heaters" and "no fog," they offered five hits:

"DEMETRIUS AND THE GLADIATORS"	**101 min.**
"THE EGYPTIAN"	**140 min.**
Walt Disney's "SIAM"	**32 min.**
"WHEN WORLDS COLLIDE"	**81 min.**
"TASK FORCE"	**116 min.**
"KIDDIE KARTOON CARNIVAL"	**35 min.**
	505 min.

2. At the Mission Drive-In (Guttenberg and Mission), they offered only four:

"HELL RAIDERS OF THE DEEP"	**92 min.**
"PRIDE AND THE PASSION"	**131 min.**
"THE LAND UNKNOWN"	**78 min.**
"THE BIG KNIFE"	**111 min.**
"EARLY BIRD CARTOON CARNIVAL"	**35 min.**
	447 min.

There was a day when the public was invited to come and see an important show. It seems that all we sell now is a place to park for the week-end.

From BOWLING GREEN, O.

Some time ago you ran a survey on "SLIDING SCALES" and how to prepare them. Frankly, I don't remember whether it was in one or more installments, but I have been trying to locate it and I don't seem to have it. I am wondering whether you have this material compiled in such a manner that I might receive a copy; or, if not, whether I could obtain copies of MOTION PICTURE EXHIBITOR in which it ran?

JACK ARMSTRONG
Armstrong Circuit, Inc.

EDITOR'S NOTE: This survey was originally published nearly two years ago (November, 1955), and the demand for additional copies was so heavy that we prepared reprint booklets. We are happy to be able to forward one of these booklets to Mr. Armstrong.

From OZARK, ALA.

I will appreciate your courtesy if it is possible to send us a copy of the "Sliding Scale Method of Film Buying" as published originally in MOTION PICTURE EXHIBITOR.

(Mrs.) W. J. BRACKIN
Brackin Theatres

EDITOR'S NOTE: And another to Mrs. Brackin.

From KIESTER, MINN.

I wouldn't be without MOTION PICTURE EXHIBITOR, and wait for it to arrive each week.

Mrs. H. A. GIFFORD
Owner, Kee Theatre

EDITOR'S NOTE: With check attached this was written across the bottom of a subscription invoice. That's sweet music to any trade paper.

From SAN FRANCISCO, CAL.

In the Oct. 9 issue of MOTION PICTURE EXHIBITOR, on page PE-8, you picture an air preheater. I am interested in information regarding its costs and installation, and am unable to find any representative in this territory. I would be pleased and thankful if you would forward this letter to The Preheater Corporation of America, or send me their address so I can contact them.

And I wish to take this opportunity to praise your publication for the great help it is to the theatre industry.

ED. C. ROWDEN
Pacific Outdoor Theatres

EDITOR'S NOTE: Mr. Rowden's letter has been forwarded; and we're mighty happy to be of "great help" to Mr. Rowden, and to all other theatre executives, at all times. That is our reason for being!

Movie Tickets Beat Trading Stamps 3-to-1

Numerous items, received from subscribers from coast to coast in recent weeks, point to the tremendous success being achieved by the use of children's matinee tickets as business boosters in super markets, department stores, and other retail shops. While we can't use all of them, the following seems typical:

MILLBRAE, CAL.—At a cost of less than one third of a trading stamp promotion, free movie tickets for children are doing a much more effective promotion job. Just one super market (The Broadway), with 10 checkout stalls, is averaging 5,000 movie tickets per week, at an estimated cost to the store of about one fourth of one per cent of its volume. Three theatres (one in Millbrae, one in south San Francisco, and one in San Bruno), having a total seating capacity of about 4,000, are doing a capacity children's matinee business as a result.

So, if you want to build your matinee business, you might look into this in your area.

From NEW YORK, N. Y.

I have read your editorial on "ARMORED ATTACK" and "BATTLE STRIPE" ("TO OUR USED-CAR LOT"—Oct. 2 issue) with great interest.

The success that we are attaining on these features has encouraged us greatly, and we intend to expand this service to theatres.

About nine months ago when we began our theatrical division I said that in my opinion there was room for our type of distribution—which was a guess at that time. I am now convinced that we are on the right track. I believe that theatres are here to stay —and prosper—if given the proper attractions. NTA Pictures is not only going to bring worthwhile properties back from time to time, that have been shown before, but we hope by the end of 1958 to be offering a number of important new attractions.

OLIVER A. UNGER
President, National Telefilm Associates, Inc.

EDITOR'S NOTE: And more power to you! All of this just proves there is no monopoly on brains.

From BAYONNE, N. J.

Those four Achievement Citations (from the SHOWMANSHIP SWEEPSTAKES Department of MOTION PICTURE EXHIBITOR) adorn the wall of my office as though each was a 24-sheet. That's no idle boast either, for they mean a lot to me.

NYMAN KESSLER
Stanley Warner's DeWitt Theatre

EDITOR'S NOTE: Achievement Citations are certainly the marks of showmanship.

MOTION PICTURE
EXHIBITOR

Member Audit Bureau of Circulations

OCTOBER 30, 1957
VOLUME 59 NUMBER 1

WE GIVE OUR PAGE TO A GENTLEMAN FROM LOUISVILLE

We don't know Eugene Less, by-lined writer of the SHOW NOTES column in The Louisville Times, but some of our good friends at Ideal Amusement Company have sent us his column of Oct. 16, and on the particular subject we're willing to let him do our writing for us. We couldn't do any better!

Here is what Mr. Lees had to say, under the heading, "CANCELLED TOUR SHOWS IMMATURITY OF STARS."

"Sometimes one has the feeling that movie stars have the mentalities of children.

"To be sure, there are notable exceptions. During the recent 'Raintree County' world premiere festivities here, those of us who had the chance to meet the flock of them saw both exceptions and the sub-adolescents.

"No one who met Eva Marie Saint and her husband (a director) could fail to be impressed by their maturity, sincerity and awareness of the world around them. No one, on the other hand, who heard Terry Moore gushing 'Hi . . . hi everybody' to the crowds in front of the Brown Theatre could avoid an inner squirm of embarrassment.

"And no mature person who heard Russ Tamblyn make his coy little remarks about not having a date could fail to feel passing distaste at this blatant playing on the impressionability of young girls who think he's cute.

"The latest illustration of immaturity in stardom was provided earlier this week when a 17-city tour of America, meant to shore up sagging public interest in the movies, was cancelled because none of the stars showed interest in it. Most said they were too busy. But, as the United Press report from Hollywood indicated, many of them aren't too busy to travel all the way across the nation to attend Mike Todd's monster party in Madison Square Garden tonight.

"When I read this, I could not help thinking of the example of James Stewart. Stewart, whom I've met twice in recent weeks for interviews, has made two tours on tough, tricky itineraries—all to create interest in films in which he was appearing. Stewart struck everyone who met him as an intelligent, earnest man sincerely interested in the welfare of motion pictures in general.

"The big names—and the movie brass had hoped to take such high-powered names as Marilyn Monroe on the tour—should look to the example set by Stewart and a few others.

"What is disturbing the upper echelons of the movie industry most is that film business was off 21 per cent this year from last year. They'd hoped to offset this trend—if it is a trend, which I doubt—by letting some of the movieland heroes and heroines disport themselves live in front of the public.

"Presumably, they think the failure of top stars to go out on this grand junket is pretty poor public relations. And it is.

"I am probably not the only one of the ardent supporters of the film industry who feels mildly betrayed. Not that I care about the tour; stars, as I've indicated, are often great bores. And besides, Louisville wasn't one of the cities scheduled.

"But while I, along with others, have been firmly insisting that movies were coming of age, becoming a real art form, and that they really were better than ever, Hollywood was doing precious little lately to support the argument.

"If the filmland moguls would for a moment forego gazing into crystal balls, or seeking other adequately mystical explanations of why business has been off, they'd find the answer very probably lies in the fact that recent films have been notably dull and uninspired—with only occasional exceptions such as 'The Sun Also Rises.'

"In any event, I'm somewhat disenchanted with Hollywood. I will probably recover and return to my position that: if films fail to hold onto their place in the American culture, if they leave the field free for the even greater banalities and insipid entertainment of television, then we will be in a sorry state.

"But with a flock of poor films still giving me a case of intellectual indigestion, and with top stars revealing unrealistic outlooks, it's hard at the moment to think of Hollywood as a defender of the cultural faith."

To all of this we add, "AMEN!"

* * *

But before we dismiss the subject we would like to charge equal "immaturity" and "unrealistic outlooks" to some of the theatre "businessmen" who hung back and tried to throw financial roadblocks in the path of this same star tour. Never in the entire history of this business has cooperation and teamwork been more needed. Here was a project that promised all of the attention magnetism of a three-alarm fire. We are sorry to report that there were some who became rugged individualists, when their share of the cost amounted to $300 or less.

These were some of the discouragements that took place in the 17 large cities where visits were scheduled. Hundreds and thousands of theatremen in smaller, but possibly more alert, situations would have given their eye teeth for the chance to be on the itinerary. Should another "junket" of this type ever be scheduled, possibly greater success could be accomplished by bringing the attention a little closer to the grass roots rather than to the tall buildings.

Jay Emanuel

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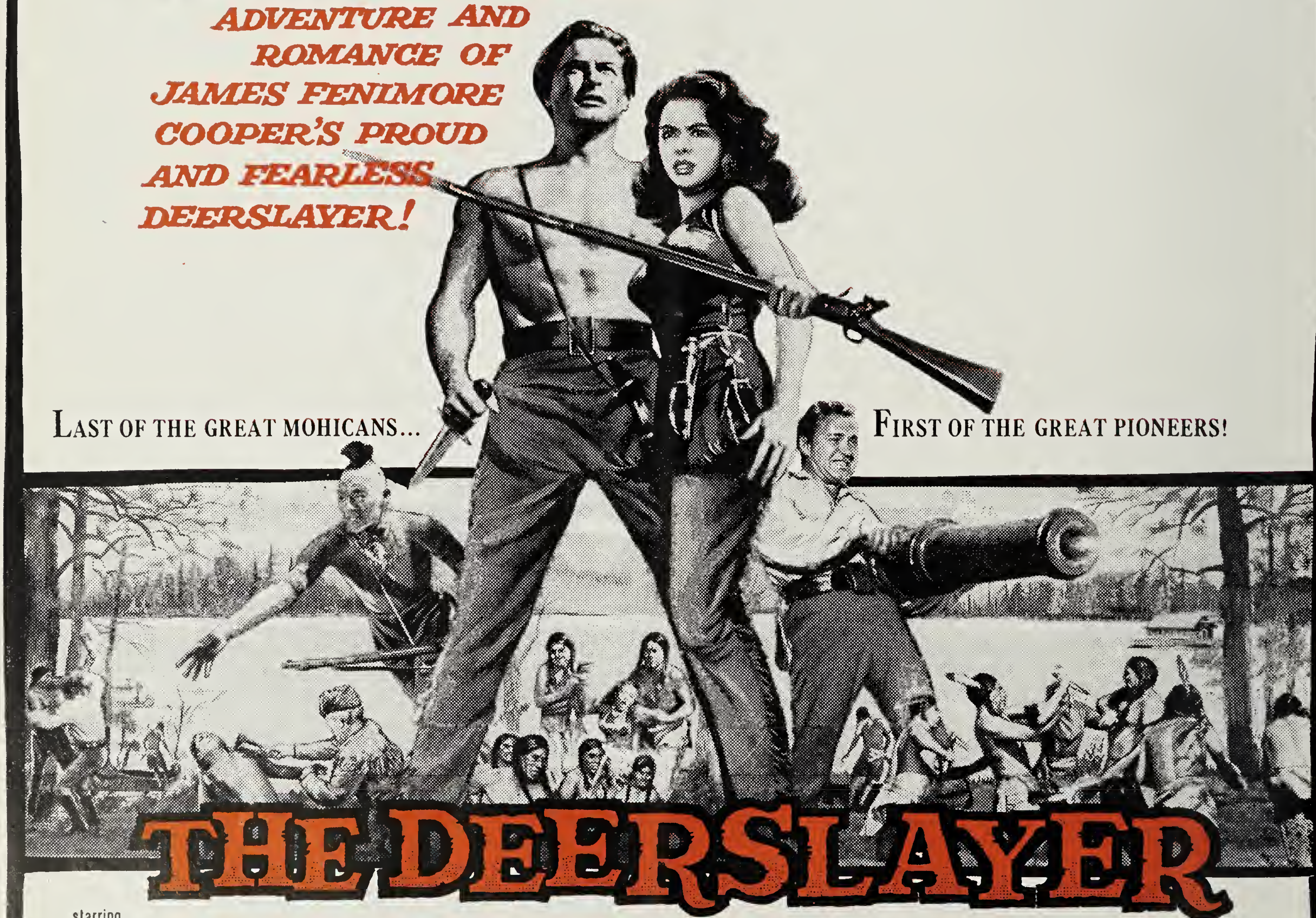
IN 20th's BIG-PICTURE TRADITION... ANOTHER BIG BOXOFFICE PERFORMER!

ALL THE EXCITING ADVENTURE AND ROMANCE OF JAMES FENIMORE COOPER'S PROUD AND FEARLESS DEERSLAYER!



LAST OF THE GREAT MOHICANS... FIRST OF THE GREAT PIONEERS!

THE DEERSLAYER

starring

LEX BARKER · RITA MORENO · FORREST TUCKER · CATHY O'DONNELL

also starring J. C. FLIPPEN · CARLOS RIVAS—Produced and Directed by KURT NEUMANN—Screenplay by CARROLL YOUNG and KURT NEUMANN

COLOR by DE LUXE **CINEMASCOPE** Prints available with MAGOPTICAL SOUND The best in Stereophonic Sound

A 20th Century-Fox Release

Get dated! Call 20th today!

BROADWAY GROSSES

(As of this Monday)

"Pal Joey" A Boxoffice Bomb

NEW YORK—Columbia's "Pal Joey" at the Capitol led the Broadway first-run parade last weekend, and several other newcomers, namely United Artists' "Time Limit," Victoria, and Paramount's "The Tin Star," Loew's State, reported above average business. MGM's "Les Girls," Radio City Music Hall, continued hot in its fourth week.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE AMAZING COLOSSAL MAN" (American-Int.). Paramount ($47,654)*—Only $28,000 in sight for the first week.

"MY MAN GODFREY" (U-I). Roxy ($81,398)—Friday, Saturday and Sunday accounted for $22,500, while only $36,000 was in sight for the third week. Usual stage show.

"LES GIRLS" (MGM). Radio City Music Hall ($146,192)—Thursday through Sunday was reported at $97,000, with the fourth week expected to reach $145,000. Usual stage show.

"PAL JOEY" (Columbia). Capitol $39,813). Opening week sensational at more than 100,000.

"THE HELEN MORGAN STORY" (Warners). Astor ($24,578)—Fourth week down to $13,000.

"TIME LIMIT" (UA). Victoria ($21,930)—Opening week reported as $22,000.

"THE TIN STAR" (Paramount). Loew's State ($18,644)—Opening week announced as $21,000.

"JET PILOT" (U-I). Palace—Fourth week dropped to $12,000.

**Figures in parenthesis represent 1956 weekly averages as reported in MOTION PICTURE EXHIBITOR.*

Astor, Victoria To UA

NEW YORK—Robert W. Dowling, president of City Investing Company, owners, Astor and Victoria Theatres on Broadway; Ilya E. Lopert, president, Lopert Films, Inc., current operators of the two motion picture houses; and Arthur B. Krim, president, United Artists Corporation, jointly announced this week that United Artists will operate the two theatres beginning Jan. 1, 1958.

Krim stated that William J. Heineman, United Artists vice-president in charge of distribution, will supervise the operations of the Astor and Victoria. Max Fellerman will be in charge of booking of the two theatres.

This comes on the heels of an announcement by Paramount pictures that it will operate the Esquire, Chicago first-run outlet.

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(Pink Reviews)

Hollywood Golden Jubilee Marked By Glowing Tributes To Industry

HOLLYWOOD—Over 600 civic, business, industry and government leaders attended the Hollywood Golden Jubilee Luncheon held last fortnight at the Biltmore Hotel under the sponsorship of the Los Angeles Chamber of Commerce.

Eric Johnston, president, MPAA, in his address before the gathering, voiced belief in the future of the American motion picture industry and attacked "those few timid souls" who doubted it.

"Our spirits are high," he declared as he decried the fact that "there are those who feel motion pictures are doomed."

He emphasized the importance of this 50th anniversary of an industry which, he said, "brings a half billion dollars annually in revenue to California."

He voiced the hope that by giving to the peoples of the world "better information, better relaxation, better entertainment" the motion picture industry could promote "better understanding, perhaps eventually we can attain peace. This, as I see it," he said, "is the future role of the American motion picture."

Another speaker was Jesse Tapp, chairman of the board, Bank of America, who paid tribute to the progress of the American film industry, which he said had grown to a "Goliath that averages about a half billion dollars a year in production costs, and sixty million a year for maintenance and supplies."

California Governor Goodwin J. Knight made a brief speech of welcome and Charles E. Ducommun, president, Los Angeles Chamber of Commerce, acted as toastmaster.

George Seaton, president, Academy of Motion Picture Arts and Sciences, introduced the following industryites: Buddy Adler, 20th-Fox; Steve Broidy, Allied Artists; B. B. Kahane, Columbia; Edward Muhl, U-I; Jack L. Warner, Warners; William Anderson, Disney; Howard A. McDonell, Republic; and Saul Rittenberg, MGM.

Also, George Murphy, Jesse L. Lasky, Sol Lesser, Mervyn Le Roy, George Stevens, King Vidor, Jerry Wald, Dick Powell, Dana Andrews, Ann Blyth, Jeff Chandler, Corinne Calvet, Charles Coburn, Gary Cooper, Frank Faylen, Eva and Zsa Zsa Gabor, Dolores Hart, Earl Holliman, Rita Moreno, Dan O'Herlihy, Jeffrey Stone, and Keenan Wynn, among others.

The talent guilds and unions were represented by Leon Ames, Screen Actors Guild; Samuel G. Engel, Screen Producers Guild; George Flaherty, IATS; and Daniel Taradash, Writers Guild.

Feldman, U-I Exec, Mourned By Industry

NEW YORK—Charles J. Feldman, vice-president and general sales manager of Universal Pictures Company, Inc., who would have been 58 years of age last week, died of a heart attack at his home.

Feldman, born in Providence, had spent virtually his entire life in the motion picture industry. He started his career as a salesman for United Artists in Omaha in 1927 and the following year he joined Universal as branch manager in Sioux Falls. After serving as branch manager in Universal's Denver, San Francisco, and Salt Lake City exchanges, Feldman became branch manager in Los Angeles in 1938. In 1943 he was promoted to western district sales manager and three years later became western division sales manager. In 1950 he was made eastern division sales manager and the following year was promoted to general sales manager, succeeding W. A. Scully, who retired. In 1953 he was named a vice-president of the company.

Funeral services were held at Riverside Memorial Chapel, and interment was at Forest Lawn in Los Angeles. At the time of his death, Feldman was a vice-president, a member of the board of directors and chairman of the motion picture distributors committee of the entertainment industry's Will Rogers Memorial Hospital at Saranac Lake, N. Y.

Feldman is survived by his wife, a brother, and two sisters. Feldman was one of the recognized leaders of the motion picture industry and was a past chairman of the distributors committee of the Motion Picture Association of America and a member of Motion Picture Pioneers.

The NEW YORK Scene

By Mel Konecoff

SOCIAL NOTE: We attended Mr. Todd's small, private, little party at Madison Square Garden. Our reaction is lots of fuss 'n' feathers—no food, no drinks, no prizes, no souvenirs, no nothing.

The next day, he and Liz hired a sightseeing boat to take the foreign press around Manhattan and also to give them a chance for questions. There was something to eat and drink.

Premiere Out Yonder: 20th Century-Fox went out to the suburbs to unveil their latest release, "No Down Payment," which strangely enough is about suburbia and the people who buy homes therein.

Prior to the showing of the film at the Syosset Theatre, Syosset, Long Island, a barbecue was held at a huge shopping center (the Mid-Island, Hicksville), where hamburgers done to your order were in order.

Selected young married couples from surrounding towns were guests of honor, as was actor Tony Randall, who has one of the leads in the film. An escorted motorcade headed for the theatre and the film showing. Then the rains came.

Charlie Feldman was a nice guy. We'll miss him and so will the industry he served so well.

Kirsch Asks TV Clearance Pledge

Says People Believe All Films Will Hit TV Screen Soon; Urges Distrib Action To Aid Exhib Customers

CHICAGO—Jack Kirsch, president, Allied Theatres of Illinois, in behalf of Allied independent theatre operators, last fortnight in a new approach by theatre men to the problem of competition from the exhibition of movies on television, proposed that the film companies "immediately offer the exhibitors some kind of assurance as to a period of time theatres could stress in their advertising that pictures would not be shown on TV."

The idea is said to have been born at a meeting of leading Chicago Allied independent exhibitors recently and was prompted by their view that "some of the factors causing the falling off of the boxoffice receipts are due to the wide-spread erroneous belief by the public that all pictures will eventually be shown on TV in the near future" with the result that people "are staying away from the theatres."

Kirsch said "the people are being educated to think this by television" and stated that "to help overcome this type of thinking by the public, members of Allied of Illinois have advanced the thought that it might be beneficial to theatres, in their future advertising, to stress the fact that this or that picture will not be shown on TV for so many years."

"Hence," Kirsch added, "if an assurance could be given by the distributors that their current product would not be released to TV for, say, five to 10 years, this would be a potent selling point in allaying the false impression which the public harbors in believing that every motion picture will ultimately been seen free on TV in the very near future."

He said "this thought could take the form of an educational program which can be used to great advantage today by the theatres and possibly help bring back a portion of that audience which harbors this erroneous impression."

He urged that the heads of the major distributor companies "take cognizance of this kind of thinking on the part of the public."

Kalver Heads Allied

INDIANAPOLIS — Allied Theatre Owners of Indiana last fortnight reelected Roy Kalver president and national director.

Others reelected were J. R. Pell, vice-president; Trueman Rembusch, alternate national director; and Richard Lichry, treasurer.

Named to the board were Peter Panagos and Joseph Cantor, and Rex Carr was named a director at large.

Publicists Protest Dismissal Of 32 Warners Employees

NEW YORK — The Screen Publicists Guild last fortnight protested the dismissal by Warner Brothers of 32 employees in the advertising and publicity department, claiming violation of a contract with the union.

Employment termination dates have been announced by the company of Oct. 28 for 11 publicists, and Dec. 13 for 21 artists and writers.

Harold Rand Named B-V Publicity Head

NEW YORK—Harold Rand has been appointed publicity manager for Buena Vista Film Distribution Company, it was announced last week by Charles Levy, director of advertising, publicity, and exploitation for the company.

RAND

Rand has resigned as the newspaper contact of 20th Century-Fox to accept the position, and will assume his new duties the first week of November.

Employed by 20th-Fox for seven and one-half years, Rand has served in a variety of publicity contact and writing positions. He was the newspaper contact during the past year and handled motion picture trade press relations for a five year period. His initial position with the company was staff writer.

Rand joined the Fox organization in 1950 upon his graduation from Long Island University where he majored in business administration and advertising.

Gordon Proposes Exhibitor Tax Break

KIAMESHA LAKE, N. Y.—Julius Gordon, National Allied president, keynoting the group's national convention here, proposed that Allied, in conjunction with all other theatres in America, go to the government and ask for a retroactive accelerated depreciation on theatre properties for the past 10 years. He pointed out that theatres paid enormous taxes to the federal government during the first five years of the past decade and were allowed against these taxes only a normal rate of depreciation. The assumption that the depreciation life of theatre properties would be long has been proven incorrect, Gordon said, and exhibitors now have single-purpose buildings with single-purpose equipment that is now obsolete.

All methods of relief have failed, he continued, and the government must now come to the aid of exhibition. If government approval for the plan could be obtained, Gordon explained that exhibitors could apply the accelerated depreciation retroactively against taxable profits in previous years and thus be entitled to an immediate credit against those taxes paid and collectable now. Theatres could be improved, he stated, and theatremen could survive until better times came along. The government, he added, would not be the loser since such a plan would use up future depreciation, and taxes would be higher on future depreciation. On the other hand, if there are no future profits, exhibitors will have been given their opportunity to charge off an investment during its usable life.

Gordon's speech, a study in frustration, reviewed an unhappy series of fruitless meetings with government and distribution, emphasized the necessity of a steady flow of good product to revive sagging boxoffices, and warned of the dangers inherent in theatre acquisitions by producer-distributors.

I.F.E. Signs With Indie Distribs For Marketing Of Italian Features

NEW YORK—The I. F. E. Releasing Corporation has accomplished two major steps in its transition from the direct distribution of films to the utilization of local distributors. Seymour Poe, executive vice-president of the company, announced that I. F. E. has retained the services of Budd Rogers as coordinator of local independent distributor activities.

This program, which aims at an effective change of distribution format in the marketing of Italian and specialized films, was formulated at a special conference. Present at the conference and now participating in this new distribution plan were Budd Rogers; Joseph Levine, president, Embassy Films, who will cover New England and Boston; Judd Parker and Joe Wolf, also of Embassy; Robert Hartgrove, Exhibitor Pictures, covering Texas and Oklahoma; Sherman S. Krellberg and Richard Perry, Principal Film Exchange, covering metropolitan New York; Newton D. (Red) Jacobs, Favorite Film Exchange, covering the eleven western states; George Waldman, Waldman Pictures, covering upstate New York; Jack Harris, Exploitation Productions, Inc.; covering Philadelphia and Washington; Sam Kaplan, Sam Kaplan Distributing Company, covering greater Chicago; and Jack Zide, Allied Film Exchange and Imperial Pictures, covering Detroit and Cleveland. Robert Pinson, who will cover the Charlotte territory, was not present at the conference.

NEWS FLASH!

As this October 30 issue went to press MOTION PICTURE EXHIBITOR completed negotiations with SHOWMEN'S TRADE REVIEW whereby one combined edition will serve the subscribers to both, effective with the November 6 issue.

This is certain to result in many new features and services to our valued subscribers.

WATCH THE NOVEMBER 6 ISSUE FOR FULL DETAILS!

Tamarin, Lewis Set For UA Music Posts

NEW YORK—Max E. Youngstein, president, United Artists Record Corporation and United Artists Music Corporation, last week announced the appointment of Alfred H. Tamarin as executive assistant to the president of the newly formed subsidiaries of United Artists Corporation.

Naming Tamarin as his executive assistant is the first appointment by Youngstein since his election as head of the wholly owned subsidiaries of the motion picture company, of which he is vice-president.

Tamarin has been with United Artists for 10 years, most recently as assistant national director of advertising, publicity, and exploitation. He has been instrumental in setting up the current music and recording tie-ups with motion pictures, starting with the music promotion for "High Noon," "The Song From Moulin Rouge," "Limelight," "Moon Is Blue," "The Song from the Barefoot Contessa," and many other UA releases.

Youngstein later announced the appointment of Jack Lewis as an artists and repertoire representative for the new United Artists recording company.

A veteran of the music business for 15 years, Lewis had been previously associated with RCA Victor and its subsidiary VIK. He played an important role in the development of the RCA Victor jazz and LP popular lines. He was musical director for VIK before resigning to make records as an independent.

Industry Adopts Slogan

NEW YORK—"Get More Out Of Life . . . Go Out To A Movie!"

That has been adopted as the official slogan of the motion picture industry's long-range promotion campaign, according to announcement made last week by Paul Lazarus, chairman, advertising and publicity directors' committee, Motion Picture Association of America. All the facilities of the industry will be put into motion starting at once to give the slogan a meaning for the public. Theatres, distributors, and producers will be asked to help project the slogan in every possible manner. When the proposed institutional advertising campaign, now under consideration, is finally approved, it, too, will use the slogan as its theme.

"In deciding on this slogan," said Lazarus, "we wanted to avoid the customary superlatives so traditional with our business. After long research, the conclusion was reached that we must try to remind the public of the plus value in moviegoing—that in addition to entertainment, the movie theatre provided an added pyschological lift so important in these modern times."

Para. Ups Moore, DeBerry

NEW YORK—John G. Moore has been appointed to the post of Paramount mid-eastern division manager, which Howard G. Minsky recently vacated to become eastern sales manager of International Telemeter Corporation, and Edmund C. DeBerry, Paramount Cincinnati branch manager, has been named to succeed Moore as eastern division manager. The new appointments were announced in New York by Hugh Owen, vice-president.

DeBerry moves to Boston where the eastern division office is located, and Moore leaves Boston for Philadelphia, headquarters city of the mid-eastern division.

Toll-TV Companies Hail Decision Clearing Way For National Tests

CHICAGO — Com. Eugene F. McDonald, president, Zenith Radio, announced last fortnight that his company will begin preparations for initial Phonevision operation under the conditions recently established by the Federal Communications Commission.

McDonald said, "Zenith has on file numerous applications from television stations in several markets, but must first determine where to begin and with what stations."

The Zenith head said, "The Commission order appears to be a reasonable and thoughtful document that protects the rights of American businessmen, large and small, to launch a new enterprise on the market-place, and the public's right to maximum service over the publicly owned airwaves. It contains the same safeguards against unfair exploitation that are included in licenses granted to radio and television stations, and provides that stations operating subsciption TV shall also present the so-called free programs now on the air."

He pointed out that the public "will very quickly tell FCC and the world if subscription TV is in the public interest by the simple process of buying or not buying" the attractions offered. "Certainly, if the public refuses to buy these subscription features the service will die a natural death, and there will be no need for any FCC orders to stop it."

McDonald pointed out that with Telemovies now operating in Bartlesville, Okla., the FCC order is timely. He observed that wired TV "is much more costly and less efficient" than broadcast video, and can serve only highly populated areas.

"If initial operations show that subscription TV is something the public wants, there will be no need for wire systems," he observed. "TV stations will multiply to give true national coverage, and both free programs and subscription features will ultimately become available from TV stations to all of our citizens."

Arthur Levey, president, Skiatron Electronics Television Corporation, was another who hailed the FCC's establishment of rules for a three-year test of toll TV as "a giant step forward to give millions of set owners the freedom to choose the programs they want to see."

He expressed gratification that Skiatron's Subscriber-Vision system had been approved by the FCC for pay television.

Meanwhile, Matty Fox's Skiatron TV announced that it had entered into negotiations with John Brooks, president, Hallimar Division of the Siegler Corporation, for the manufacture of "a substantial percentage" of decoder boxes to be used by Skiatron in its toll TV operations throughout the country.

From Hollywood it was announced by Paul MacNamara that 76 applications for additional franchises throughout the country are currently being processed by International Telemeter-Fox West Coast.

And Jerome Doff, vice-president, Skiatron TV, said his company was "overwhelmed" with pay TV requests as it simultaneously planned for expansion of its operations and plans to launch its pay TV service in Los Angeles by April, 1958.

Burt I. Harris, head, Harriscope, Inc., also cited the "tremendous potential in industrial TV," as he explained that his company's form of toll video would be a wire system set up initially for use in an industrial capacity, utilizing two-way installations. The system would be the same as in Bartlesville and the charges would be a flat fee to subscribers.

He said that by inaugurating an industrial service first, he hopes to offset the cost of installations for the entertainment programming field and the general public. Once the wiring system is set up, he said, it could be used additionally for entertainment programs. If Harriscope runs into programming difficulties, he said, he may abandon the wire system and adopt one of the other forms of pay TV.

Also, TeleMovie Development Company, Inc., announced that Will Baltin, one of the principal stockholders, had been named vice-president and will supervise construction of its proposed cable theatre in Oceanside, Cal. He formerly held a publicity post at Warner Brothers' studio.

Pioneers' Committees Set

NEW YORK—Selection of the dinner committees for the Motion Picture Pioneers' 19th annual dinner honoring veteran showman Joseph R. Vogel, to be held Nov. 25 at the Waldorf-Astoria Hotel, were announced last week.

Headed by Howard Dietz, general chairman of the dinner, the committees consist of Ned E. Depinet, Si Seadler, and Marvin Kirsch, co-chairmen; Charles Alicoate, new members; Jake Starr, decorations; Chester B. Bahn, trade papers; William J. German, dinner treasurer; and Dan Terrell, publicity.

Jefferis To Retire

PIEDMONT, MO.—A. B. (Jeff) Jefferis, last fortnight announced the sale of his Pine Hill Drive-in and Jefferis here to Lacy and Mrs. Ragan, owners, Lux, Greenville, Mo.

Jefferis, national director, Allied States Association and president of Mid-Central Allied Independent Theatre Owners, plans to retire with his wife.

Flu K.O.'s Boxoffice

PHILADELPHIA—The flu epidemic continued knocking out area boxoffices last week with over 300,000 cases reported according to the Department of Health.

Flu-connected deaths in the state reached a total of 58, said to be the highest in the country.

Upstate many schools were closed with officials appealing to parents to keep children from public gatherings, PARTICULARLY THEATRES. However, Dr. Berwyn F. Mattison, State Health Department, said in Harrisburg he was opposed to closing public schools as a possible means of controlling the spread of the flue since "by the time schools are closed the children have already been exposed."

Brynner Buys "Gladiators"

NEW YORK—Yul Brynner announced last week the purchase of Arthur Koestler's novel, "The Gladiators," which Brynner will produce as his first independent Alciona Production.

Orderly Release Pattern Necessary For Any Business Building Program

By Mel Konecoff

New York editor

NEW YORK—"Are there sheep running this business or are there leaders?"

This was the question asked of trade press editors last week at a luncheon hosted in their private dining room by Leonard Goldenson, American Broadcasting-Paramount Theatres president, and Ed Hyman, vice-president of that organization. It referred to the wishy-washy policy of some distributor companies that can only be corrected by direct action of the presidents of the organizations.

Calling this a time for action that is positive, Hyman revealed that upon his return from a three week trip, he would ask for a meeting of exhibitors, distributors, and interested producers to discuss two things primarily.

1. The need for a steady flow of top product to the nation's theatres instead of present distribution which has top films being released every time there is a holiday.

2. A business building program and the celebration of the Golden Jubilee, which is important after the above point has been put into effect.

Hyman said he sounded out exhibitors and some distributors and they are favorably inclined toward furthering the project. He and Goldenson asked that interested exhibitors drop them a line at 1501 Broadway.

Hyman reported little progress had been made since his initial announcement two years ago, and that indication of the lack of judgment used by the distributor is the fact that 12 top features are being readied for Christmas release. It was doubtful if there will be enough theatres available for the sudden flow of product. It would do the biz so much good if three of those could be released now, and it would mean a step forward in public relations.

They claimed that there is not enough quality product which results in the theatres and distributors suffering from a lack of revenue. Also, the public feels cheated and full of contempt for inferior pictures they are forced to pay for when they can shut off mediocrity on TV.

They opined that the distributors should not wind up taking the entire risk, and given a chance, exhibitors will cooperate with top playing time and top terms.

Said they, if we can have something going every month, it will give us time to build a program and reestablish public confidence in theatres. Orderly distribution can be accomplished simply, and should be planned far, far ahead. The three divisions of the industry should present a united front.

Goldenson lashed out at individual leaders who are approaching the problems of the industry negatively and who have placed black crepe around the business. If all can't show enthusiasm and sell it to the public, how can the public be expected to have enthusiasm for the business and attend? The public can be sold if all segments get together and pull together.

Referring to the recently cancelled star tours, Goldenson thought it disgraceful that the stars have no interest in their industry. He also hit company presidents for their lack of interest. The leaders must back up the industry with statesmanship, and if they can't or won't do so, then they should get out and let the industry develop under others .

Other opinions that came forth were that admission prices may be too high, but they should be equal to what the public can afford. Also, if Pay TV comes in and is accepted, free TV may go out of existence since the two cannot live together.

CHARLES J. FELDMAN
Veteran Executive, Friend

As the years roll on, and as we look back and consider the men of vision and leadership to whom this industry turned for advice and constructive guidance, Charlie Feldman must stand out as an able and true friend to every worthy industry endeavor. He loved this industry. And through that love he gave generously from the quick mind, the conciliatory manner, and the genuine interest in the other fellow's well being, with which he had been endowed. His loss will be accentuated in the years ahead when men of vision will be vitally needed by this industry.

May he rest in peace.

—J. E.

AB-PT Profit Dips; Theatre Business Up

NEW YORK—Estimated net operating profit of American Broadcasting-Paramount Theatres, Inc., for the third quarter of 1957 was $1,333,000 or 30 cents a share as compared with $1,484,000 or 34 cents a share for the same period of 1956, Leonard H. Goldenson, president, reported last week.

For the first nine months of 1957, estimated net operating profit was $4,033,000 or 91 cents a share compared with $5,686,000 or $1.31 a share in the same period of 1956.

Goldenson said that theatre business during the third quarter exceeded the previous year's results for that period and was particularly good during the summer months of July and August.

In broadcasting, there was the usual seasonal decline in business during the summer months. As reported previously, ABC had been running behind for the year; the difference, however, between the results of this year compared with last year was steadily narrowed in each quarter, continuing through the third quarter as well.

Overall, the new ABC television programs for the 1957-58 season, just commencing, are indicating good audience gains over what the network was delivering a year ago. The initial program ratings are pointing up the network's ability to deliver a more competitive share of the total audience than heretofore.

Goldenson reported the purchase of radio station KQV in Pittsburgh for $700,000, subject to the approval of the Federal Communications Commission. This station, located in the country's eighth largest market, represents an important addition to the company's owned and operated stations.

Paramount Defends Esquire Acquisition

CHICAGO — Paramount Pictures' acquisition of the Esquire here should be welcomed, not criticized by Allied Theatres of Illinois, Sidney Deneau, Paramount western sales manager, has told Jack Kirsch, head of that exhibitor organization. Chicago subsequent runs will benefit because of the acquisition, Deneau held.

Deneau took exception to the Illinois Allied board's charge that the acquisition was "morally at variance" with the government's divorcement decree which intended to dispose of a monoply in the production and distribution of motion pictures.

The Paramount executive told Kirsch that there are no restrictions on Paramount in this regard and that published remarks by the latter regarding the acquisition were "unwarranted and unjustified."

"I can only say to you that you could not be more wrong," Deneau wrote with reference to the quotation in the press attributed to Kirsch, namely, that "it is the feeling that the step will have the effect of further restricting the showing of motion pictures in the Chicago area."

Continued Deneau: "However, there are marketing difficulties and booking problems which caused us to purchase the Esquire Theatre. I am certain that the acquisition will facilitate the showing of our pictures in Chicago and thus improve this condition. Also, it will make it possible to have our pictures shown more expeditiously and with better and more timely exploitation than was possible heretofore. This, obviously, will benefit subsequent run theatres in Chicago."

"If," Deneau's letter concluded, "your concern is, as I am sure it must be, the interests of the independent exhibitor, then instead of criticizing our acquisition, you ought to be in the forefront of those who welcomed it."

SW Seeks Two Houses

WASHINGTON—The antitrust division of the Department of Justice was notified last fortnight by Stanley Warner of its intention to apply to Federal District Court in New York City for permission to acquire the 961-seat Jefferson, Punxatawney, Pa., now dark, and the Capitol, Cincinnati, which SW has been operating under a 1954 "Cinerama order."

Under the court's divestment order, SW leased the Pennsylvania house to others, making it necessary to petition the Court as in the case of the standard "acquisition." At the Ohio house, which is leased, SW seeks permission to show any type of motion pictures, not only "Cinerama."

Industry Feels Stock Drop

NEW YORK—Some motion picture stocks hit new lows for the year last fortnight as the stock market was hit by selling waves which sent some of the key issues down from two to four points.

AB-PT and Columbia hit 13⅞; Loew's was off to 12¼; Republic preferred was down to 10; Stanley Warner, 13½; 20th-Fox, 21⅜; UA, 16½; and Universal, 21.

Simon Joins NTA

NEW YORK—A. W. Schwalberg, director of NTA Pictures, last week announced the appointment of Mike Simon as special sales representative. His first assignment will be to work with Schwalberg on NTA's combination, "Armored Attack" and "Battle Stripe."

"Tale Of Two Cities" Solved By Drive-In

PROVIDENCE, R. I.—The licensing problem at the new Shipyard Drive-In, where movies originate from a camera in Providence but end up on a screen in Cranston, was solved recently by the police committee of the Cranston City Council. A license fee of only $35 will be charged on a yearly basis. And as current theatre licenses expire Dec. 1 in Cranston, the drive-in won't have to pay until that date.

According to committee chairman Clinton Lockwood, Jr., a drive-in which is wholly in Cranston pays about $350 a year for its license. But inasmuch as the Shipyard is only partially in that city, the committee agreed to be lenient insofar as the licensing fee was concerned.

Lockwood reported that actually the suggestion for the reduced rate came from the management of the Cranston Auto, a competitor of the Shipyard operation. The $35 fee is broken down to $15 for weekday operation and $20 for Sunday showings.

New England Exhibitors Ask Orderly Film Flow

BOSTON—A resolution urging film companies to release a greater flow of product during the 10 week period between Labor Day and Thanksgiving was passed by the directors of Independent Exhibitors, Inc., of New England.

The resolution explained that the practice of the film companies of holding back important films for holiday playing time has caused exhibitors to suffer, with only run-of-the-mill product available and meaning little at the boxoffice. The matter was to be brought up at the National Allied convention at Kiamesha Lake, N. Y., this week.

Edward W. Lider, IENE, president, called the meeting which passed the resolution.

Personalities Attend N. E. "Raintree" Bow

BOSTON—Personalities of the entertainment, civic, educational, and business worlds turned out for MGM's New England premiere of "Raintree County" in the Astor last fortnight. Among the personalities on hand were Myrna Hansen, featured in the cast; Johnny Green, musical director, MGM Studios, and composer of the music for the production; and Jack Brown, official greeter of the city, who presented a Paul Revere silver bowl replica to the company for bringing the film to Boston.

Preliminary to the premiere, a 93-piece band from Saugus High School gave a one-hour concert in front of the Astor, lighted by special kleigs. News of the Day, as well as press representatives from the New England area, covered the occasion, which marked the third debut of "Raintree County" reserved-seat openings in the United States.

ALBANY

Mrs. Lester Crown, daughter of J. Myer Schine circuit head, Schine, participated in the New York City reception for Queen Elizabeth II and Prince Philip, the Duke of Edinburgh, last week. . . . The Troy, Troy, N. Y., and the Uptown, Utica, N. Y., Stanley Warner and Kallet situations, respectively, sent couples selected by drawings to Mike Todd's party in Madison Square Garden. . . . An epidemic of flu was hurting area boxoffices. . . . The Reverend Gerald H. Kirwin, editor of the Evangelist, Roman Catholic Diocesan newspaper, spoke on "The Catholic Church and Censorship in Motion Pictures and Television." at the Siena College Social Science Forum.

ATLANTA

Catherine Stamper returned to her desk at Republic after a leave of absence. . . . Irving Shiffrin, United Artists field representative, was setting up campaigns here and in Nashville, Tenn., and Memphis for Richard Widmark's "Time Limit." . . . Ed Renig, special representative for Film Distributing Company, New York, was a visitor to the Capital Releasing Corporation office.

BOSTON

Perley Lavall, 61, manager, Magnet, Claremont, N. H., died suddenly. Owner Bob Zerinsky had named no successor. . . . The Hollywood, East Providence, R. I., has been leased to Yale Ubin of Florida, who is handling his own buying and booking. He reopened the theatre after it had been closed all summer. . . . Joe Mansfield, United Artists publicist, arranged a series of evening screenings for "Mr. and Mrs. Average Citizen," and asked for comments from the audience following each screening. Twenty of the quotes were used in the dailies as teaser ads with the name and occupation of each spokesman. . . . Cliff E. Parker, general sales manager, Alexander Film Company, was in for a week to visit circuit heads, accompanied by district manager Irving Saver. . . . Jack Finn has re-

(*Continued on page 18*)

Film Exchange and Dealer Listing for the

ALBANY FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 1046 Broadway—4-6197
Office Mgr. and Sales: Robert R. Adler. Baaker: William P. Hanley. Emerg. Phone: Hanley, 2-2832.

COLUMBIA, 1050 Broadway—3-4287
Br. Mgr.: Herbert Schwartz. Office Mgr.: Anthany Lambarda. Sales: Miltan Levins. Cashier: Carmela Mottolese. Emerg. Phone: Lambarda, 3-8332.

METRO-GOLDWYN-MAYER, 1060 Broadway—5-3538
Br. Mgr.: Edward R. Susse. Office Mgr.: Frank Carrall. Sales: Ralph Ripps. Boakers: Helen Dean, Helen Wisper. Cashier: Margaret Hildreth. Field Exp.: Flayd Fitzsimmans. Emerg. Phane: Carrall, 62-5008.

PARAMOUNT, 545 Broadway-3-2187
Br. Mgr.: Daniel R. Haulihan. Office Mgr.: Francis Lynch. Sales: Haward J. Smidt. Baoker: Douglas Hermans. Cashier: Margaret L. Daran. Field Exp.: Edward J. Wall. Emerg. Phone: Lynch, 2-5593.

REPUBLIC, 115 N. Main Ave.—2-4166
Representative: Thamas G. Carrall.

TRANS-LUX, 1046 Broadway—4-1623
Representative: Max Westebbe.

20TH CENTURY-FOX, 1052 Broadway—3-1203
Br. Mgr.: C. G. Pantages. Sales: Jahn Wilhelm, Haward Galdstein. Baakers: Richard Young, Bill Hebert. Cashier: Winifred Allen. Emerg. Phane: Yaung, UN 9-8047.

UMPO & TIMES, 950 Washington Ave.—8-0513
Representative: Arthur J. Newman.

UNITED ARTISTS, 110 N. Pearl St.—6-1283
Br. Mgr.: Albert Glaubinger. Office Mgr. and Baaker: F. Ray Powers. Sales: Burtan Tapal. Emerg. Phone: Pawers, 89-1603.

UNIVERSAL-INTERNATIONAL, 1054 Broadway—4-4177
Br. Mgr.: Narman Weitman. Office Mgr.: A. J. Marchetti. Sales: E. E. Lawe. Cashier: Catherine Burke. Emerg. Phone: Marchetti, CE 7-2806.

WARNER BROS., 1058 Broadway—4-4197
Br. Mgr.: Raymand S. Smith. Office Mgr.: Harry Aranave. Sales: Virgil Janes. Baaker: James Evans. Cashier: Daris Senecal. Emerg. Phane: Aranave, 2-6387.

• *Supply Dealers*

ALBANY THEATRE SUPPLY CO., 443 N. Pearl St.—5-5055. Emerg. Phone: 62-4309.
NATIONAL THEATRE SUPPLY CO., 962 Broadway—5-1479. Emerg. Phone: CEdar 7-1328.

• *Screen Trailers*

NATIONAL SCREEN SERVICE CORP., 442 N. Pearl St.—5-1740
Br. Mgr.: Jahn A. Bylancik. Emerg. Phane: 62-4309.

• *Signs, Advertising and Printing*

FRANCIS E. DOWNEY, 2 River Road, Glenmont, N.Y.—5-6119
JUDGE NEON SIGN CO., INC., 659 Broadway—4-8866
NATIONAL SCREEN SERVICE CORP., 443 N. Pearl St.—5-1740
PETERS PRINT, 146 Sheridan Ave.—3-0026
FRED W. SCHWENN, 190 Colone St.—3-7753

• *Film Delivery Services*

CLARK SERVICE, INC., 20 Loudonville Road—4-1255
Mgr.: Thamas J. Barry. Emerg. Phone: RO 7-3183.
FIRLICK FILM SERVICE, 141 S. Hawk St.—3-3712
SMITH HOWELL FILM SERVICE, INC., Myrtle Ave. and Partridge—2-0924

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LOVE-SLAVES OF THE AMAZONS
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that smart showmen everywher

LIVING PINNACLES OF STONE THUNDERING ACROSS THE EARTH!

They crash with tons of fury, breed into thousands more, spreading a giant arc of chaos across the earth!

SEE: A FIERY METEOR HURTLE FROM OUTER SPACE!

SEE: PEOPLE TURNED TO STONE!

SEE: THE MONSTERS FEEDING UPON WATER!

THE MONOLITH MONSTERS

STARRING
GRANT WILLIAMS · LOLA ALBRIGHT WITH LES TREMAYNE · PHIL HARVEY · TREVOR BARDETT

DIRECTED BY JOHN SHERWOOD · SCREENPLAY BY NORMAN JOLLEY AND ROBERT M. FRESCO · PRODUCED BY HOWARD CHRISTIE · A UNIVERSAL-INTERNATIONAL PICTURE

Universal International ®

WICE AS TERRIFIC TOGETHER!

FFICE BOMB...a Smash Combination

ill Book NOW...to cash-in *BIG!*

STUDIO SURVEY

A-I, Young And Moving Fast

Left to right, Bill Srere, owner, Nedzner-Srere Enterprises; Leon Blender, American International sales manager; producer Herman Cohen; Dick Ettlinger, Nedzner-Srere buyer; and James H. Nicholson, AIP president.

Jimmy Nicholson, president, American International Pictures, today has something to be president of. But a scant three years ago, Jimmy had yet to produce his first feature film. Now, as he winds up 1957 with a 24 picture program, it seems high time that we give a careful listen to this amazing young man who has really dug down and given the exhibitors the kind of money product they have been crying for.

Speaking before the North and South Carolina TOA convention recently, Nicholson summed up the production picture in Hollywood in this manner. "Hollywood," he said, "is suffering from provincialism. It is attempting to solve the problem of 'what the public wants' without straining its carcass. How can you make pictures for people you don't know?" Then he answered his own question, "The only answer to this is get to know them."

Jimmy Nicholson, who spends half his working time "on the road," really practices what he preaches. He also has a word of advice for exhibitors. He asks, "How many times during the past year have you spent over an hour in your lobby? Many of you would be pleasantly surprised at how helpful people can be when you put a few questions to them about the show they just saw. Even if it was a real stinker, the very fact that you are interested in their personal opinion means a lot to them."

Jimmy's company doesn't make pictures like "Gone With The Wind" or "Little Women." Instead, they make eye-openers like "Amazing Colossal Man," "Rock All Night," "Dragstrip Girl," "I Was A Teenage Werewolf," and a long list of fast rolling thrillers. His early surveys of the exhibitors about the nation proved beyond a doubt that their younger patrons would put out the money to see this type of picture. And, once in the theatres, the older folks came along too and enjoyed them just as much. Says Nicholson, "We put together a good solid story, cast it with good players (without selling our souls for the ivory tower "top ten" players) and, allowing ourselves a fair budget to insure good production value, make our pictures. This formula has worked out wonderfully."

"Dollar snobbery" was singled out for attack by Nicholson because, as he sees it, the high-dollar blockbuster has forced the distributor to charge the exhibitor uneconomic terms in their desperate effort to recoup the ever rising cost of these unrealistically budgeted films. Selling prices of any kind of product," he pointed out, "is supposed to be based on the cost and the expectation of reasonable profit to which investment and enterprise are entitled. In the specific case of a motion picture film, a high negative cost means a high film rental to the exhibitor. His dollar gross may soar, but his net, if there is one, will be small because of the high terms the distributor has been forced to demand from him. That is the paradox of big dollar business at the box office today, big volume—little profit!

"The ever spiralling costs of film production stems from a misconception. Producers rightfully sought quality in films, but many based their ideas of quality on the number of dollars spent. As a result, the intense competition to spend more and more money became disastrous. Dollar snobbery took the place of good sense."

So speaks Jimmy Nicholson, a smart producer of motion pictures.

The Editor Speaks

"ZERO HOUR," the forthcoming Paramount release, produced by Bartlett-Champion Productions, is one of those rare little gems we come across now and then in this business, a gripping drama that holds you glued to your seats from start to finish.

THIS EDITORIAL is not intended as a review, but this editor is always deeply impressed when he sees product which has been put together firmly, with no obvious weak points, and with a perfectly coordinated cast.

"ZERO HOUR" is about the fastest and tensest 80 minutes that I have put in viewing a feature motion picture. And it doesn't boast a multi-million dollar budget. All it has to offer is a solid 80 minutes of terrific breathholding action in the air.

I AM SOMEWHAT reminded of that other great air drama, "The High And The Mighty," which rocked them at the box office. "Zero Hour," while not possessing the name cast of its predecessor or its tremendous budget, still has every bit as much audience hypnotism, and will create every bit as much excitement within the individual spectator, a triumph of direction.

THE PRODUCER, director, cast, writers, crew, and Paramount Pictures are all to be most heartily congratulated for this flawless "Zero Hour" thriller. Watch for it and you'll see what I mean. And remember this advice—fasten your seat belts!

●

STUDIO SURVEY appears every fourth Wednesday as a regular **MOTION PICTURE EXHIBITOR** department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 8141 Blackburn Ave., Los Angeles 48, California. For other information, address **MOTION PICTURE EXHIBITOR**, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

STUDIO SURVEY

Paul Manning, editorial director

Vol. 10, No. 11 October 30, 1957

Meet Henry Wilcoxon: Actor-Producer

AFTER SEVEN YEARS as associate producer to master film producer Cecil B. DeMille, Henry Wilcoxon has moved up to full producer.

His first film, "The Buccaneer," is the story of the pirate Lafitte, whose life Lord Byron synopsized in the lines, "He left a Corsair's name to other times,/Linked with one virtue and a thousand crimes." The choice of subject for Wilcoxon's initial venture in this top executive capacity is particularly fitting because, as an actor, he has portrayed some of the most romantic figures in history, among them Marc Antony and King Richard the Lion-Hearted.

Wilcoxon was born on Dominica in the British West Indies, where his father, Robert Stanley Wilcoxon, was manager of the British Colonial Banks. He was educated at Harrison College in Bridgetown, Barbados, and at Woolmere College in Kingston, Jamaica. It was not until he was 16 that he went to England.

In the West Indies as a youngster, Wilcoxon was an expert pearl and salvage diver, but there were no openings of that nature in London. His first job was as a clerk, and through promotion he became a traveling representative and eventually a buyer on the corn exchange. But he was fascinated by the stage and didn't know quite how he was going to make the transition to his desired vocation; it seemed a degree of preparation when he went to work for a fashionable dress, and assembled a wardrobe of his own, London tailor, learned the secrets of how to a prerequisite for a young actor.

Wilcoxon was an avid reader of the drama columns in the newspapers and one day gathered courage to telephone a well-known theatrical agent. The gentleman on the other end of the line was impressed by the authority with which his caller spoke and invited him around for an audition. He made a good impression in the tryout and was engaged as an actor. He toured the provinces six times with traveling troupes during his apprenticeship, then joined the Birmingham Repertory Company and gained more acting experience and renown during eight seasons. Actor Wilcoxon made his London debut in 1927.

During the next few years, Wilcoxon appeared in 25 shows; his first British film was "The Perfect Lady," in 1931. When DeMille was looking for an Antony for his "Cleopatra," he brought Wilcoxon to Hollywood for the role, and he remained to become a screen favorite and a naturalized American citizen. When World War II came, Wilcoxon was among the industry's first to enlist, and he served in the Navy for the duration of the war.

Wilcoxon joined the DeMille staff during the filming of "Samson and Delilah" in the dual capacity of actor and production assistant. By the time it was completed, he had decided to concentrate on the production side of picture-making.

Wilcoxon's first screen credit as associate producer to Cecil B. DeMille was for "The Greatest Show on Earth," in which he also portrayed a detective. He next served as associate producer on DeMille's "The Ten Commandments." This time, because of the enormous amount of work and responsibility demanded by the film, he had determined that he would confine his efforts to production only. But, when casting began and an actor was sought for the role of the Commander of Pharaoh's Host, Wilcoxon had to admit that he was the ideal choice.

GOOD THINGS TO COME FROM HOLLYWOOD . . .

Paramount's "The Joker Is Wild"

Frank Sinatra, that superbly talented all-around man of stage, screen, radio, records, television, or what-have-you, maintains his spot on the crest of that high wave with his portrayal of Joe E. Lewis in "The Joker Is Wild," a Charles Vidor Production which is a most engrossing and dramatic film.

Producer Samuel Briskin and Director Charles Vidor have latched on to a hot commercial package with the release of this picture; the almost unbelievable experiences of Lewis, a great personality and wit, provide a tremendously exciting yarn for the motion picture screen.

Sinatra, aided by such capable performers as Eddie Albrt, Mitzi Gaynor, and Jeanne Crain, breezes his entertaining way through two hours of "The Joker Is Wild." Seldom has this editor known as relaxed and effective a personality as Sinatra; whatever the demands of the role may be, Sinatra has always come through like a champion.

"The Joker Is Wild," given the help of shrewd exploitation, should garner plenty of word-of-month boosts to send its grosses into the really top figures.—P. M.

Above are two scenes from Paramount's forthcoming Charles Vidor Production, "The Joker Is Wild," based on the life of Joe E. Lewis. Left, Eddie Albert and Frank Sinatra exchange words; right, Sinatra and Mitzi Gaynor try their luck at gaming tables. Below, producer Samuel Briskin and director Charles Vidor.

Gable, Lancaster Teamed

HOLLYWOOD—Two giants of the screen met head-on recently for the first time when Clark Gable and Burt Lancaster started shooting "Run Silent, Run Deep" for United Artists release. The two are paired as a submarine commander and his executive in a story of World War II underseas warfare.

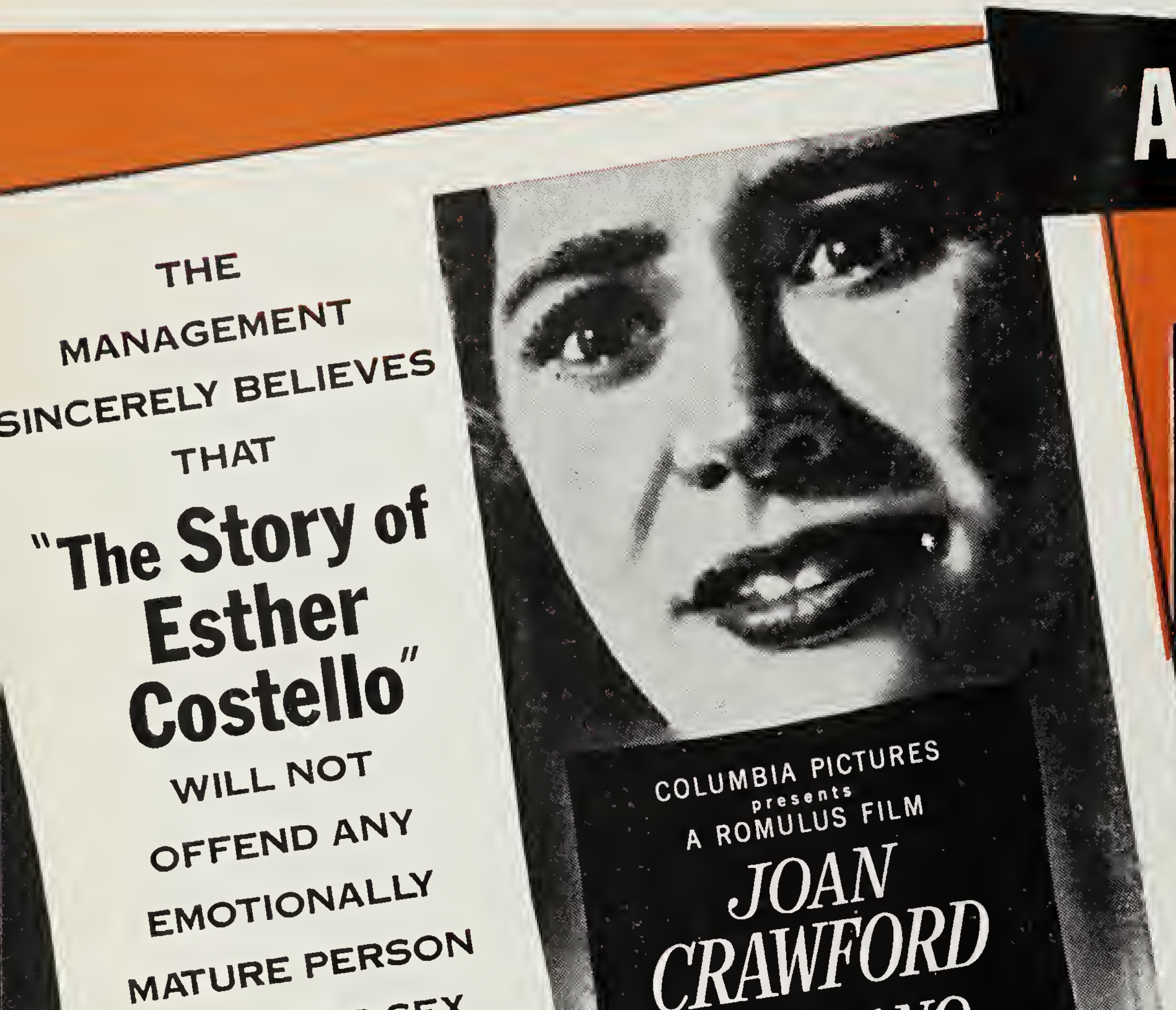
Hecht-Hill-Lancaster, the producing company, canvassed exhibitors throughout the country before shooting started to aid in selection of a title for the film. Of three choices, it was understood at last weekend that "Run Silent, Run Deep" had been selected in preference to "Torpedo" or "Periscope."

Indeed, the technique of contacting the nation's theatremen was found so successful by the Hecht-Hill-Lancaster unit that it was announced that in the future, such contacts would be made on a variety of subjects.

TREMENDOUS BOX

CHECK THE ELECTRIFYING RESULTS

AND HERE ARE THE HIG



THE MANAGEMENT SINCERELY BELIEVES THAT "The Story of Esther Costello" WILL NOT OFFEND ANY EMOTIONALLY MATURE PERSON OF EITHER SEX

RECOMMENDED for our adult patronage and the more informed teenagers

IMPORTANT! In all fairness, we urge you not to disclose what happens to the girl!

COLUMBIA PICTURES presents A ROMULUS FILM

JOAN CRAWFORD ROSSANO BRAZZI

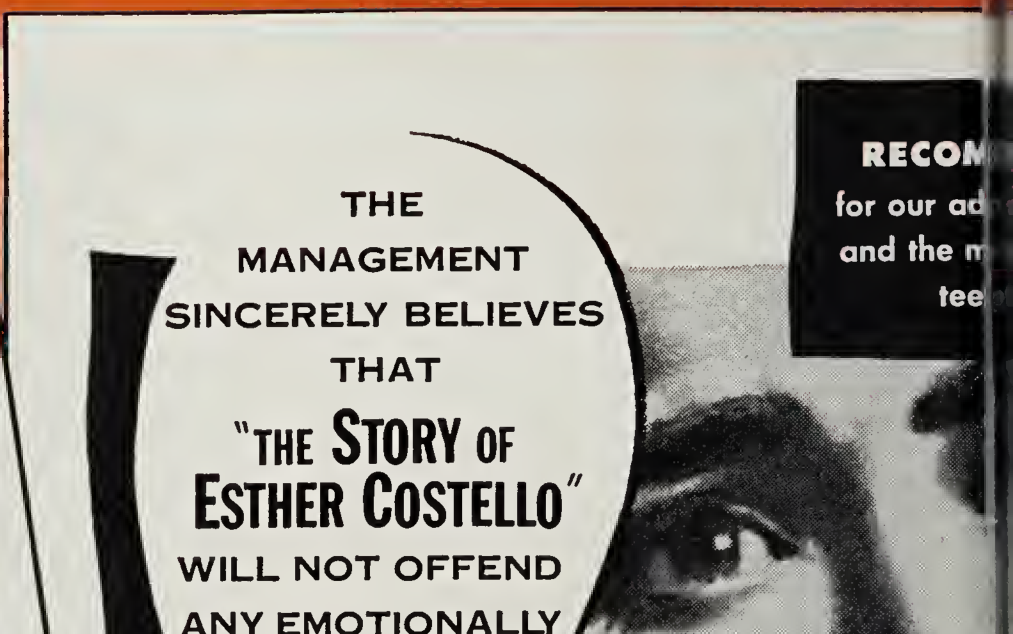
in THE DAVID MILLER PRODUCTION of

THE STORY OF ESTHER COSTELLO

(The Golden Virgin)

with LEE PATTERSON · RON RANDELL · DENIS O'DEA and HEATHER SEARS

SCREEN PLAY BY CHARLES KAUFMAN · FROM THE NOVEL "THE STORY OF ESTHER COSTELLO" BY NICHOLAS MONSARRAT · DIRECTED BY DAVID MILLER



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THE MANAGEMENT SINCERELY BELIEVES THAT "THE STORY OF ESTHER COSTELLO" WILL NOT OFFEND ANY EMOTIONALLY MATURE PERSON OF EITHER SEX

IMPORTANT! In all fairness, we urge you not to disclose what happens to the girl!

COLUMBIA PICTURES PRESENTS A

JOAN CRA ROSSANO

IN THE DAVID MILLER PRODUCT

THE STORY OF ESTHER

(The Golden Virgi

with LEE PATTERSON · RON RANDELL · DENIS O'DEA

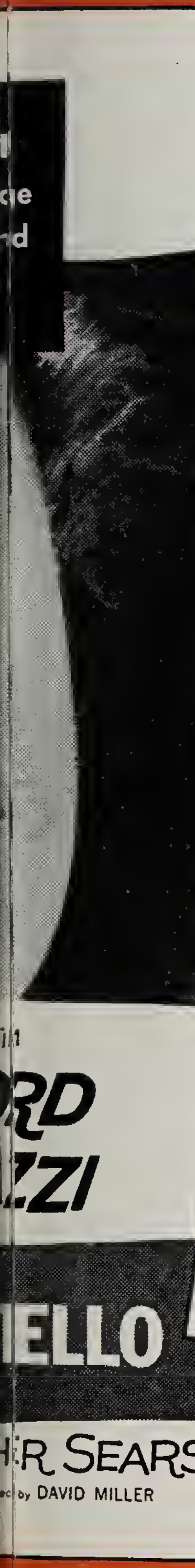
Screen Play by CHARLES KAUFMAN · from the novel "The Story of Esther Costello" by NICHOLAS M

NOW WATCH IT HIT in the Philadelphia area... with dozens of saturation dates—and at the RKO PALACE, New York; 4-STAR THEATRE, Los Angeles; HIPPODROME, Baltimore; ALLEN, Cleveland; STATE, St. Louis; TRANS-LUX, Washington, D.C.; GARY, Boston; ST. FRANCIS, San Francisco; WARNER, Milwaukee; CENTURY, Buffalo; ORPHEUM, New Orleans; RADIO CITY, Minneapolis; COLISEUM, Seattle; MIDLAND, Kansas City, Mo.; LOEW, Indianapolis; DENVER, Denver; OHIO, Columbus; STATE, Louisville; ROCHESTER, Rochester; LOEW, Akron; ALBEE, Providence; CENTER, Oklahoma City; STATE, Syracuse; LYRIC & HYLAND DRIVE-IN, Salt Lake City; RITZ, Tulsa; E. M. LOEW, Hartford; VENDOME, Nashville; PALACE, Youngstown; BIJOU, Springfield, Mass.; POLI, New Haven; HIGHWAY & BEVERLY, Bridgeport; PALACE, Albany; PALMS, Phoenix; PROCTOR & PLAZA, Schenectady; SENATE, Springfield, Ill.; PROCTOR, Troy

OFFICE STORY!

AT THE WOODS IN CHICAGO–

OLTAGE ADS THAT DID THE JOB!



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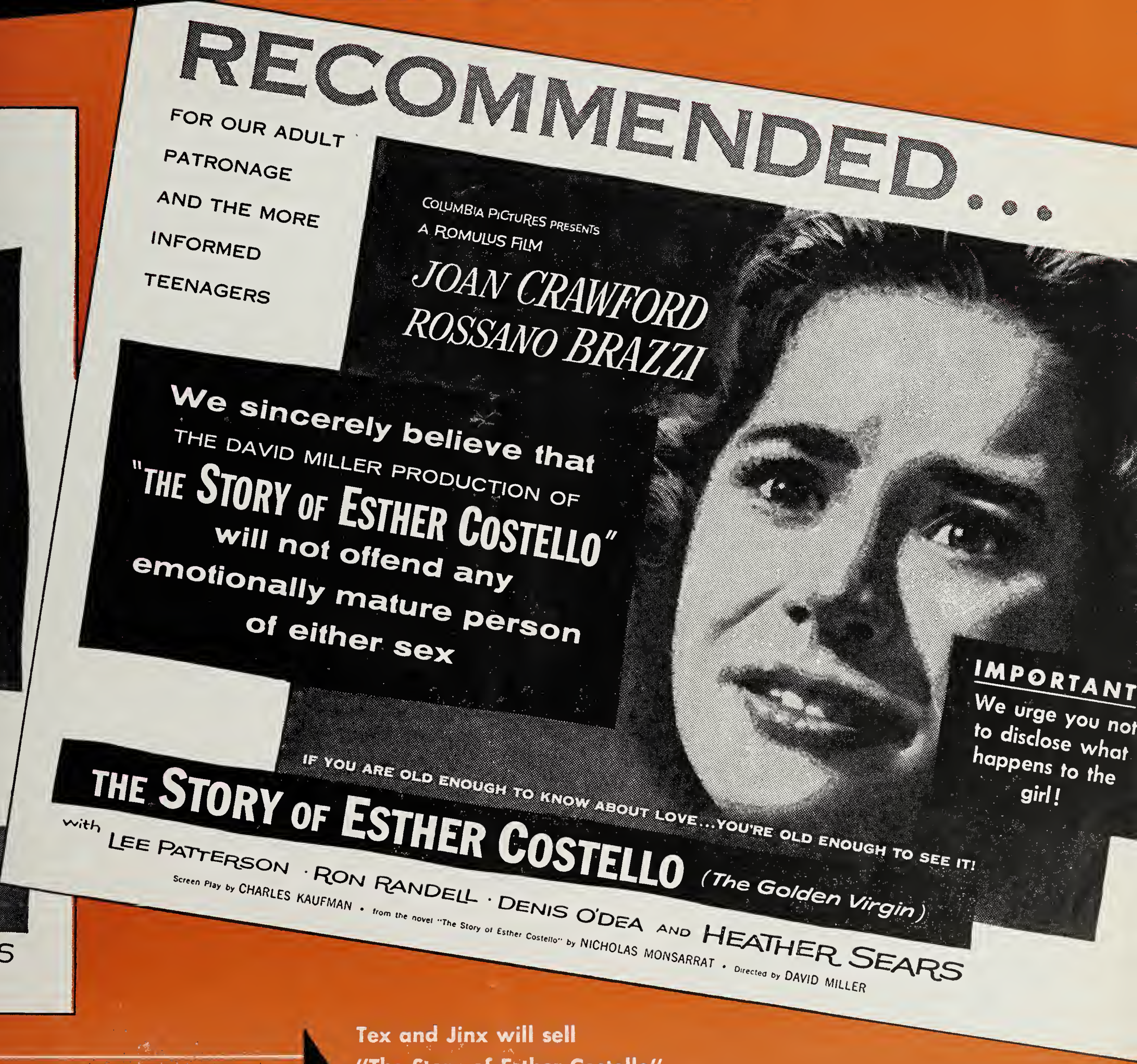

RECOMMENDED...

FOR OUR ADULT PATRONAGE AND THE MORE INFORMED TEENAGERS

COLUMBIA PICTURES PRESENTS
A ROMULUS FILM

JOAN CRAWFORD
ROSSANO BRAZZI

We sincerely believe that THE DAVID MILLER PRODUCTION OF "THE STORY OF ESTHER COSTELLO" will not offend any emotionally mature person of either sex

IMPORTANT
We urge you not to disclose what happens to the girl!

IF YOU ARE OLD ENOUGH TO KNOW ABOUT LOVE...YOU'RE OLD ENOUGH TO SEE IT!

THE STORY OF ESTHER COSTELLO (The Golden Virgin)

with LEE PATTERSON · RON RANDELL · DENIS O'DEA AND HEATHER SEARS

Screen Play by CHARLES KAUFMAN · from the novel "The Story of Esther Costello" by NICHOLAS MONSARRAT · Directed by DAVID MILLER

P.S.

Tex and Jinx will sell "The Story of Esther Costello" for you with the sensational Columbia TV trailers and radio spots.—

from Columbia!

Wisconsin City Set For U-I Film Bow

OSHKOSH, WIS.—"All Mine To Give," RKO film released by Universal-International, will have its premiere in the Raulf here on Nov. 13, launching more than 100 pre-release dates in the Wisconsin territory, it was announced recently by Charles J. Feldman, vice-president and general sales manager, Universal, New York.

Selection of Oshkosh for the premiere of "All Mine To Give" was prompted by the fact that the locale of the story, based on incidents derived from the family background of screen writer Dale Eunson, who, with his wife, Katherine Eunson, wrote the screenplay, is the village of Eureka, only a few miles from Oshkosh.

Working with the Oshkosh Chamber of Commerce, Universal is developing an all-out promotional campaign in the city and throughout the territory which will be marked by a series of special events being scheduled over a three-day period, as well as a nationwide "Queen For A Day" network television and radio show tie-up, it was said.

BOSTON

(Continued from page 11)

turned to his desk at Columbia as a booker, after service in the Navy.

Louis Richmond, owner, Kenmore, booked "The Young Stranger," starring James McArthur, son of Helen Hayes. Before the opening, Richmond staged a press luncheon in the Ritz-Carlton Hotel for Miss Hayes and McArthur, who is a student at Harvard College. . . . After nine years with Loew's Theatres as manager, Orpheum and State, Jack Mercer has been transferred to the Younge Street, Toronto. To replace him, division manager Charles E. Kurtzman has appointed Karl Fasick to handle the State and the publicity for both houses. Fasick has been publicist with the circuit for the past six years. His assistant at the State is Edith Garbsch. . . . Sympathy was extended to Richard Dobbyn, treasurer, Maine and New Hampshire Theatres, on the death of his wife, Mary Melville Dobbyn. . . . A new lease has been taken on the Melrose, Melrose, Mass., by William Gindele, who has signed Joseph G. Cohen to handle the buying and booking.

PROVIDENCE, R. I., NEWS—Albert J. Clarke, Stanley Warner Majestic manager, recently was honored by Governor Dennis J. Roberts at a dinner meeting attended by some 70 leading businessmen of the state. Clarke was named a member of President Eisenhower's Committee for Employment of the Handicapped. . . . Chester McLean, Strand assistant manager, underwent an operation in Rhode Island Hospital. . . . N. E. Brickates, Stanley Warner district manager, was confined to Lawrence Memorial Hospital, New London, Conn.

BUFFALO

Motion picture industry leaders, local and national, acted as bearers for the late Robert T. Murphy, general manager, Century theatre, when he was buried last fornight following services in St. Mark's Church. Active bearers were Salah Hassanein, George A. Mason, Francis Foley, John McGowan, Augustus Williamson, Stanley Koczanowski, Robert Lannen, and Raymond Kemble. Honorary bearers were George Skouras, Edward H. Rowley, George H. Mackenna, Arthur Krolick, Charles B. Taylor, Edward F. Meade, William Brereton, Edward Miller, Charles A. McLeary, Ben Dargush, Edward Lowry, Constantine J. Basil, William Basil, V. Spencer Balser, Andrew Gibson, William Dipson, Max Yellen, Sam Yellen, David Rogers, Earl L. Hubbard, Bert Lapentina, James Hayes, Robert Zanger, William Shirlye, Carl J. Rindcen, Mayor Steven Pankow, Elmer F. Lux, Isadore Erlichman, Nat Marcus, Harold Bennett, Albert R. Glaubinger, Charles B. Kosco, Leon Herman, Hugh A. Maguire, Jack Mundstuk, Myron Gross, Ben Felcher, John G. Chinell, Francis Maxwell, Harry Berkson, Louis Leiser, John Pauly, Al Becker, and David Miller. . . . Richard Eagan was in town to do some tub-thumping for his latest picture, "Slaughter on Tenth Avenue," current in Basil's Lafayette. . . . There was to be a general meeting of Variety Club this week to act on nominating members for the 1958 crew. Election of officers will be held Nov. 11 from noon until midnight. . . . Miiko Taka, Japanese actress, featured with Marlon Brando in "Sayonara," was in to help promote the Warners production. . . . Leo D. Senn, engineer for many years at the Paramount, died following a heart attack.

Jospeh E. Levine, left, president, Embassy Pictures, Boston, is seen as he recently signed the contract for the American distribution rights to "Attila The Hun," with Seymour Poe, right, who represented Lux Films in the transaction.

CHARLOTTE

The two movie houses at Shelby, N. C., have asked the town board of aldermen to amend city ordinances to permit the showing of Sunday movies. They contended that the present Sunday laws are "discriminatory" in that they allow some business to operate and not others, and pointed out that most

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Motion Picture Exhibitor
Laurel Awards Nominations

MGM's

"RAINTREE COUNTY"

starring

MONTGOMERY CLIFT, ELIZABETH TAYLOR, EVA MARIE SAINT

with

NIGEL PATRICK, LEE MARVIN, ROD TAYLOR, AGNES MOORHEAD,
WALTER ABEL, JARMA LEWIS, TOM DRAKE, RHYS WILLIAMS,
RUSSELL COLLINS, MYRNA HANSEN, DeFOREST KELLEY

Produced by David Lewis. Directed by Edward Dmytryk.
Music by Johnny Green.
Screenplay by Millard Kaufman, from the novel by Ross Lockridge, Jr.
Color by Technicolor. Camera 65 (Panavision).

COLUMBIA's

"PAL JOEY"

starring

RITA HAYWORTH, FRANK SINATRA, KIM NOVAK

with

BARBARA NICHOLS, BOBBY SHERWOOD, HANK HENRY,
ELIZABETH PATTERSON

Produced by Fred Kohlmar. Directed by George Sidney.
Screenplay by Dorothy Kingsley, from the musical play—book by John O'Hara.
Music by Richard Rodgers; lyrics by Lorenz Hart
Color by Technicolor

UNIVERSAL-INTERNATIONAL's

"MY MAN GODFREY"

starring

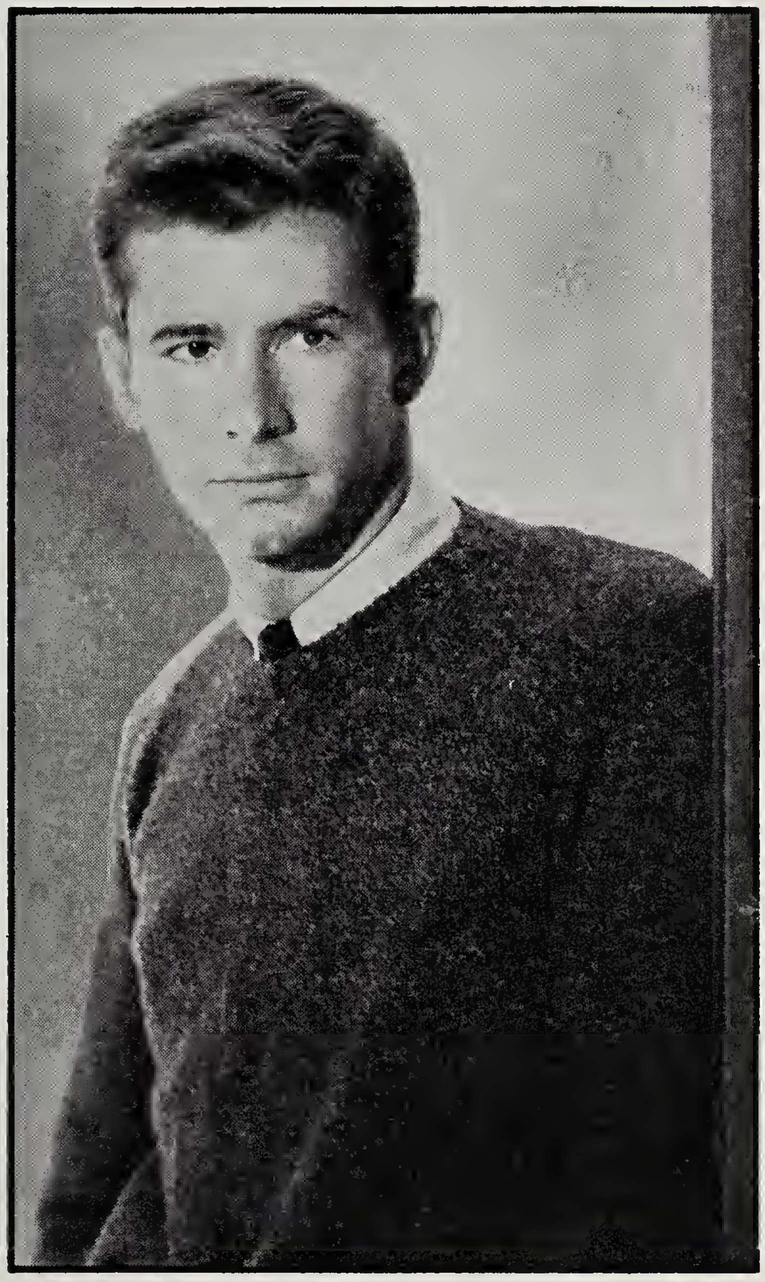
JUNE ALLYSON, DAVID NIVEN

with

JESSIE ROYCE LANDIS, ROBERT KEITH, EVA GABOR, JAY ROBINSON,
JEFF DONNELL, MARTHA HYER

Produced by Ross Hunter. Directed by Henry Koster.
Screenplay by Everett Freeman, Peter Berneis, and William Bowers
Based on the novel by Eric Hatch.
A Cinemascope production in Eastman Color.

PARAMOUNT HAS THE TWO TOP "STARS OF TOMORROW"...



ANTHONY PERKINS

SOPHIA LOREN

in a picture powerfully dramatic . . . unusual and frank . . . written by Eugene O'Neill, America's greatest dramatist—Nobel Prize Winner—four times awarded the Pulitzer Prize.

Paramount Presents
SOPHIA LOREN
ANTHONY PERKINS
BURL IVES
In The Don Hartman Production of
Eugene O'Neill's
DESIRE UNDER THE ELMS
Directed by Delbert Mann · Produced by Don Hartman
Screenplay by Irwin Shaw · A Paramount Release
VISTAVISION®
NOW EDITING

Anthony Perkins and Sophia Loren. . .selected by the nation's exhibitors as the numbers 1 and 2 "Stars of Tomorrow" in the 17th annual Motion Picture Herald Poll.

Three Ohio Cities May Get Toll-TV

COLUMBUS, OHIO—Dayton Wired Music, Inc. (Muzak), has announced plans for a $3 million installation of a complete toll-TV system serving Dayton, Columbus, and Springfield, Ohio. Alfred M. Sinder and Herbert Huffman, partners in the undertaking, plan to have an acceptable system in operation within a year.

An application is pending with the Ohio Bell Telephone Company for the wiring of the three cities. Kenneth Britton, in charge of engineering for the proposd system, has studied toll TV systems similar to the one in operation at Bartlesville, Okla.

The system will bring first-run films, top Broadway shows, and sports events to paying subscribers, said the backers. Sinder said that the system would "in no way compete with free TV, as there will be no duplication in the shows offered."

Exploratory talks regarding the method of toll-TV are now being conducted by Dayton with International Telemeter Corporation; Jerrold Electronics; and Skiatron Corporation.

Rosenthal Named Head Of Cleveland Variety

CLEVELAND — David Rosenthal was elected chief barker, Variety Club, Tent Six, at the annual meeting held last fortnight in the clubrooms at the Tudor Arms Hotel. Rosenthal succeeds Marshall Fine, who completed two terms as chief barker. Other officers elected to serve with Rosenthal are, first assistant, James Kalafat, independent theatre owner; second assistant, Will Dougherty, radio station WJW; secretary, Sol Gordon, Allied Artists; and treasurer, Jim Levitt, Universal city salesman.

The board of directors consists of the newly elected officers and Fine, Jack Silverthorne, Abe Kramer, Henry Greenberger, Raymond Schmertz, Leroy Kendis, Ted Levy, Joe Weinstein, and Sam Weiss.

New Orleans WOMPI Wins National Awards

NEW ORLEANS—The local WOMPI chapter distinguished itself at the recent Memphis convention of the organizations by carrying off all three national awards, the first time that a single unit has taken all the prizes in the four year history of the association. In addition, Anna Oliphant of the local group was reelected treasurer on the national slate of officers.

The first award was that for Service, given the club which has accomplished the most for worthy charitable projects in the past year. The second was for publicity, given for the year's history of activities as reported in the press; the third was for representative convention attendance, computed by mileage traveled by each person. New Orleans was represented by 24 members.

A memorial service for deceased members from three clubs was held preceding the farewell party. The late Vivian L. Marlborough of the local unit was among those remembered.

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cities and towns of comparable size in North Carolina now have Sunday movies. It was emphasized that the houses only want to show movies during reasonable, non-church hours.

CHICAGO

More than half has been contributed to the $50,000 John Balaban Memorial Fund, which will be used for scholarships for medical students specializing in rheumatic fever, a major ailment treated at La Rabidia Sanitorium, Variety Club's principal charity. James E. Coston, circuit owner, is chairman. . . . H. C. Ellison was appointed head of the Filmack animation department. . . . Business men at Eureka, Ill., headed by Ancil Lightfoot, are working toward the reopening of the Woodford there. Bob Wittig, owner, suggested at a meeting that if the merchants would purchase and operate the theatre, they could make it a financial success. . . . Bernard K. Weiler was named city manager, Tivoli Theatres, at Aurora, Ill. . . . Lou Goldberg, Paramount salesman, was better after surgery.

Mr. and Mrs. Martin Moritz reopened the Roanoke, Roanoke, Ill. . . . The Hines, Portland, Ind., damaged by a flood last June, held a gala reopening. George Mallers, Mallers Theatres, installed new seats and carpeting. . . . James E. Coston, circuit owner, was knighted in the Order of St. Gregory by Pope Pius XII for his charity work. The honor was bestowed for the Pope by Cardinal Stritch. . . . Frank Bishop, 54, Oriental projectionist, died of a heart attack. . . . Harry Granpp, 75, who started in theatre business 55 years ago and was with Associated Theatres, died. . . . Eugene S. Zieber, 38, president, Ansell Simpler Ticket Company, died. . . . The Ashley, Ashley, Ill., was reopened.

CINCINNATI

With more than 30 Greater Cincinnati schools closed because of flu, movie attendance dropped sharply, and many Film Row offices were affected also. . . . New officers of Tent Three, Variety Club, will be elected at a membership meeting Nov. 4 in the Hotel Metropole clubrooms. A free buffet supper will be served. Members of the Ladies Auxiliary and guests viewed a film in the Palace screening room last week, followed by a buffet supper in the clubrooms. . . . Following theft of $710 worth of payroll checks from the Universal exchange, an attempt was made to cash one of the checks in a downtown store, but the "customer" fled when questioned by a clerk. Police had alerted banks and merchants. . . . Film Row executives here congratulated Sam Weiss, new Columbia branch manager, Cleveland. He had been a 20th-Fox salesman in this area for a number of years before his transfer to Cleveland. . . . E. C. DeBerry, Paramount branch manager, has been promoted to eastern division manager, with headquarters in Boston. . . . Mrs. Jack Finberg, wife of the United Artists branch manager and Mitchell Blanchschleger, UA salesman, were recuperating from surgery. . . . William Onie, exhibitor and chief barker, Variety Club, was hospitalized for surgery. . . . The new Cinerama film, "Search for Paradise," will open in the Capitol on Nov. 26, following "Seven Wonders of the World," which opened June 7, 1956, and will have set a local film record run of 77 weeks. . . . The State, Charleston, W. Va., Rube Shor, owner, has become an art house. . . . Jay Goldberg, Realart branch manager, attended the Indiana exhibitors' convention in Indianapolis. . . . Helen Morgenthall is a new UA receptionist.

COLUMBUS, O., NEWS—City Council of Jackson, Ohio, passed an ordinance setting up curfew hours for juveniles. The curfew prohibits children under 12 from loitering on the streets from darkness until dawn. It also prohibits loitering by juveniles under 18 from 11:30 p. m. to 4:30 a. m. . . . Judge Fred B. Cramer, Butler County Common Pleas Court, issued a permanent injunction to prevent Middletown, Ohio, authorities from interfering with charity bingo games. Judge Butler said that if Middletown authorities believe all bingo is illegal, "they should pass an ordinance to ban it." Butler said the anti-bingo ordinance in Columbus might serve as a model if "Middletown wants to get rid of bingo." He said state law and the city ordinance do not provide penalties for charity bingo, hence such games may be played.

In Memphis recently on a flying visit in connection with the opening of J. Arthur Rank's "Pursuit Of The Graf Spee" were, left to right, Alec Thompson, Ten-Arken, Memphis; Steve Edwards, Rank advertising and publicity manager; April Orlich, who appears in the film; Eddie Bellew, and pilot Jack Smith.

CLEVELAND

Jack Hynes, manager, Paramount, Youngstown, Ohio, was hospitalized with pneumonia. . . . Jack Armstrong, northern Ohio circuit owner, closed a deal with Otto Braeunig, DCA, for a group of art pictures for his Clazel, Bowling Green. . . . Edwin R. Bergman, Universal salesman, was in New York to attend the funeral of his father. . . . Two oldtime local film men died last fortnight, Charles Taylor and Lou Geiger. Taylor was manager, Shaw Hayden, for more than 20 years and more recently managed the Avalon and Center Mayfield. He had been retired. Geiger was United Artists salesman in this territory until five years ago, when he moved to Florida. . . . Fred Doughty, for 20 years city manager, Bloomington, Ind., for Y and W Theatres, has been appointed city manager, Defiance, Ohio, by circuit owner Jack Armstrong, to succeed Elmer DeWitt, who now has his own house, the Wayne, Fort Wayne, Ind.

DALLAS

The Capitol, one of Dallas' oldest downtown movie houses, is being converted into an exclusive Spanish language theatre, according to officials of Trans-Texas Theatres, operators. Extensive renovation will be undertaken. . . . Ted W. Lewis, independent theatre booker, has moved his offices to the Herber Theatre Equipment Building. He occupies quarters formerly used by Buddy Harris Theatres, which moved into a new location. . . . Weisenburg Theatres moved into new headquarters at 1030 Dragon Street. . . . After 44 weeks, "Around the World in 80 Days" closed its run in the Tower. . . . Sixteen members of the local WOMPI attended the annual convention in Memphis. . . . Dominant Pictures product is now handled by the Empire office. . . . Edwin Tobolosky, chief barker, Variety Club, Tent 17, held the unveiling of the painting "Showing the Way," which was inspired by the activities of Boys

Ranch at nearby Bedford. The ranch is under the director of Father Hilarion and the Brothers of Notre Dame and is operated and maintained by Variety. The unveiling was held in the Variety Club quarters at the Hotel Adolphus. Speakers included R. J. O'Donnell. . . . Volney has closed the White Rock Drive-In and is offering it for sale.

DES MOINES

The Sutherland Theatre Building, Sutherland, Ia., has been auctioned. The new owners will use it as a warehouse. . . . The Vogue, Remsen, Ia., has been reopened by S. R. Nothem after shuttering for three months. . . . Emil Bozich has reopened the Iowa, Madrid, Ia. . . . Eli Zucher has joined Warners as a salesman, replacing Frank Hannon, resigned. Mary Kinsella is the new booking clerk, Warners. . . . Jim Stopulous, manager, Coronet. Davenport, Ia., selected a couple to attend the Mike Todd party expense-free in New York. Stopulous has booked "Around the World in 80 Days."

HOUSTON

Ronald Reagan was the principal speaker for Houston's Oil Progress Week celebration. . . . George Mitchell, relief operator, Tidwell Drive-In, hadn't been late for work in 35 years. However, a drunken driver, an auto wreck, and a stabbing that required 40 stitches in his arm finally delayed him. . . . A baby daughter, Barbara, was born to Jack Groves, operator, Post Oak Drive-In. . . . Jack Underwood has been named branch manager, Columbia. John Winberry has returned to manage the branch in New Orleans. . . . The Greater Houston United Theatre Association will meet the first Tuesday of every month. . . . Major George Fielding Eliot and April Olrich were in on behalf of "Pursuit of the Graf Spee." . . . Eula McKinney Webber. owner, OST, was reported ill in a local hospital.

JACKSONVILLE

Born to Joe Fleishel, manager, Athens, DeLand, Fla., and Mrs. Fleishel was a son, Thomas Bennett. . . . A full page co-op newspaper ad by eight merchants marked the opening of 20th-Fox's "No Down Payment" in the Florida. . . . After "Jet Pilot" broke all attendance records in the Town and Country, Ed Linder held it for an extended run. . . . Recuperating from pneumonia was Charlotte Levine, wife of Jim Levine, manager, Florida. . . . Thousands of theatre ID cards have been distributed to teenagers in local junior and senior high schools by owners of the city's indoor houses. When using the cards in the next year, students will pay a theatre admission price midway between adult and child prices. . . . Theatre artist Bill Fegenbush was recovering from an operation. . . . The entire 20th-Fox staff is participating in a U. S. Savings Bond plan according to Thomas P. Tidwell, branch manager. . . . New assistant manager, Florida, is Ed Marsden, formerly of the Imperial.

MINNEAPOLIS

Lois Chollett, office manager's secretary, 20th-Fox, was married to Bob Favaro, MGM press representative in the upper midwest. . . . W. H. Billilan, MGM auditor, was in. . . . The flu hit employees of several film exchanges. . . . Bob Stone has been named exploiteer, Columbia, and is working on "Operation Mad Ball" and "Pal Joey." Stone formerly was MGM press representative in Des Moines and Minneapolis and more recently was public relations manager, KMGM-TV, Minneapolis. . . . A. B. Mueller has closed his Dale, Annandale, Minn., because of poor business.

Warners' Mansell Shifts; Beilan Exits After 28 Years

PHILADELPHIA — Warner Brothers' streamlining operation, which saw drastic cuts last fortnight in publicity and art department personnel, continued last week on the branch level.

In this area, William Mansell, formerly district manager, became Philadelphia branch manager. Charles Beilan, branch manager, resigned from the company after 28 years service as booker, salesman, and manager. It was reported that Beilan had been urged to remain, but decided to take his severance pay instead. No announcement of any new affiliation was forthcoming.

David Cooper, Edward O'Donnell, and Dave Law remain in their posts of assistant branch manager, city salesman, and office manager, respectively.

NEW ORLEANS

Gail Pettigrew is the new assistant to Connie Aufdemorte, Hodges Theatre Supply. . . . Arthur Barnette Theatre Service took over buying and booking for Louis Gallo's Gallo. . . . Walt Guarino, former manager, Paramount Gulf's Paramount, Monroe, La., has been transferred to the Paramount, Jackson, Miss. He succeeds Al Brenia. . . . The Variety Club has started a program of Variety Fellowship luncheons. Solicitations were made to all members to be on hand for the first one last week. Joel Bluestone, in charge, stated that strong support is needed to launch the program. . . . Alice Geoffrey and Regina Lambou recently joined the WOMPI.

NEW YORK

With the arrival of Queen Elizabeth II and Prince Philip, the Duke of Edinburgh, last fortnight, Howard Dietz, MGM vice-president and director of advertising, publicity, and exploitation, rushed an ad for Radio City Music Hall into the theatrical pages letting it be known that "Les Girls" was "to the Queen's taste" and had been honored as the 1957 selection from London's Command Performance. . . . Mrs. Pauline Seligman, 64, widow of the late Max Seligman, Columbia executive, died last fortnight after a short illness. . . . Louis Shanfield, 68, former art director. 20th-Fox, who retired three years ago, died last fortnight at St. Agnes Hospital, White Plains, N. Y. . . . B. G. Kranze, vice-president, Stanley Warner Cinerama, returned from a trip to Paris. . . . Tribute was paid to blues composer W. C. Handy when Mayor Robert F. Wagner signed a special proclamation setting the week Nov. 10-17 as "W. C. Handy Week." Paramount is making "St. Louis Blues" based on his life.

PHILADELPHIA

Following a sales meeting at which national policies were discussed, Universal-International branch manager Ed Hiber and his wife went to New York City to relive their honeymoon and celebrate their 35th wedding anniversary. . . . Condolences are extended to Sam and Alec Stiefel, Uptown, on the death of their brother, Nate, who died of lukemia on the west coast. For many years he managed the Howard, Washington, D. C., at one time a Stiefel enterprise. . . . The SW Stanley had the world premiere of Warners' "Story Of Mankind." All patrons who arrived dressed as their favorite character of history were admitted free; and winners of a NBC "Bride and Groom" contest, who came to town for a six-day stay, were guests. . . . Motion Picture Associates hold their annual general meeting and election of officers on Nov. 4, preceded by a dinner at 2601 Parkway. . . . Joe E. Lewis made an appearance at the Trans-Lux and autographed some of his "The Joker Is Wild" books. . . . Rumors were stirring again about the closed Carman.

Veteran Theatre Manager For Fabian Mourned

EASTON, PA.—John Frederick Osterstock, 73, veteran theatrical manager, died last fortnight at Easton Hospital of pneumonia.

Originally with Wilmer and Vincent, and then with Fabian in charge of upstate theatres, he had been in the industry for 50 years. He was very well liked in the trade. Surviving is his wife.

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Video Circuit Exec, 45 Dies Following Operation

AMARILLO, TEX.—Charles R. Guthrie, 45, secretary and treasurer of Video Independent Theatres, died in Northwest Texas Hospital here last fortnight following an emergency appendectomy. He had been on a business trip to Hobbs, N. M., with top officials of the circuit and was returning home when bad flying weather forced the party to land at Amarillo. Guthrie became ill and underwent an operation at the hospital.

Guthrie was one of the founders of the Video Circuit and had been secretary-treasurer since the company was organized in 1949. He joined the predecessor firm, Griffith Theatres, as office manager in 1942. Survivors include his wife and a daughter.

PORTLAND

Dale Wilkins, Universal sales staff, was married recently to Lillian Syrovatka. A reception honoring the couple was held at the home of Morrie Sherman, with Film Row friends attending. . . . Mr. and Mrs. W. S. Hornibrook, Goldendale, Wash., were Mike Todd's guests from J. J. Parker's Broadway. They flew to New York to attend the "Around the World in 80 Days" birthday party at Madison Square Garden.

SAN ANTONIO

Tom Caraway, Valley and Texas Film Service, was recovering from an operation here. . . . Travis T. Arnold has been named manager, Texas, Plaza, and Campus Drive-In, Sherman, Tex. He replaces H. C. Overt, who resigned after 33 years in the theatre business. Arnold has been associated with Rowley United Theatres for 18 years and has been in Malvern, Ark., for the past 11 years. . . . Mrs. Mae Jensen, former manager, Rice Drive-In, El Campo, Tex., has been transferred to the Rio, Wharton, Tex. . . . Jefferson Amusement's downtown theatre at Beaumont, Tex., was being picketed to protest the showing of "Island in the Sun." . . . Bob Yancey is now managing both the Rice Drive-In and the Normana, Victoria, Tex. . . .

SEATTLE

Henry Haustein, Paramount branch manager, won first prize and first place nationally in a short subject drive. As a result, the whole exchange staff celebrated at a dinner party. . . . Sam Siegel was in town working on "Pal Joey" for Columbia. . . . H. Neal East, Paramount division manager, was in setting up first-run play dates. . . . The first fall meeting of the Women's Auxiliary of Variety Club was held at the home of Mrs. Tidwell. Another preview party in the Greenlake is planned for November.

WASHINGTON

Orville Crouch, Lowe's Theatres eastern zone manager, announced that Angie Ratto, manager, Palace, will be available for relief assignments while Irving Martin, manager, Columbia, will replace Ratto. Fred Erling, assistant manager, Capitol, will become manager, Columbia. Mike Jessep and Ronnie Sterling, student assistants, will share the assistant manager duties at the Capitol. Robert Reed is the new assistant, Palace, and William Rogers will assist Fred Erling, Columbia. . . . RKO Keith managing director Jerry Baker was to be honored as "Showman of the Year" at a luncheon last week at the National Press Club. . . . Marvin Goldman, owner, K-B Theatres, announced that the Ontario would hold an invitational showing of "Raintree County" for Washington personalties, press, and organizations this week. . . . Loew's Capitol held a special Horror stage show. Souvenirs were passed out to patrons who were not afraid to attend the performance. . . . The Variety Club held its annual golf tournament and dinner dance at the Woodmont Country Club.

Roger Roscoe Drissel, 52, one time manager, Loew's Palace and Columbia here and manager, Loew's State, Norfolk, Va., from 1937 to 1948, when he left the industry, died last fortnight in the Circle Terrace Hospital here. He also managed Loew's Wilmington, Del., from 1934 to 1937.

The Glen, South Norfolk, Va., has reopened as a part time operation by Joseph Showhan. . . . The Brookneal, Brookneal, Va., reopened. It is being operated by E. L. Farries. . . . The Craig, Craigsville, Va., has reopened on a part time basis. . . . The Craig Drive-In, Craigsville, Va., has closed. . . . The Hanover Drive-In, Hanover, Va., has closed. . . . The Port, Williamsport, Md., has reopened.

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Phila. Drive-In Owners Agree On New Policy

PHILADELPHIA — A meeting of area drive-in operators held last fortnight resulted in the setting of a general policy which will be adhered to until April 1.

Due to poor business conditions, it was agreed to hold mid-week dollar-a-car nights, and to run programs consisting of three features.

It was further agreed not to run any sex pictures on weekends, when there is a greater attendance of the family trade.

Jon Provost, young star, U-I's "Escapade In Japan," visited the Universal Philadelphia exchange recently while in town for personal appearances at the SW Stanley.

ALLIED ARTISTS

Affair In Havana (5723) MELODRAMA 74M

ESTIMATE: For the lower half.

CAST: John Cassavetes, Raymond Burr, Sara Shane, Lilia Lazo, Sergio Pena, Celia Cruz, Jose Antonio Rivero, Miguel Angel Blanco. Produced by Richard Goldstone; directed by Laslo Benedek; a Dudley Pictures International Corporation of Cuba, S. A. production.

STORY: Composer John Cassavetes and Sara Shane have a love affair in Havana while her paralytic husband, Raymond Burr, is away on business. Upon his return, the three find themselves together on his Cuban sugar plantation. She asks for a divorce without confessing her love for Cassavetes, but Burr refuses and continues to remain an affable host, although he soon learns of the affair. Burr tries to kill Cassavetes by wrecking a fishing boat on a reef. Cassavetes and Shane decide to confess their love to Burr, but when they do he tells her doctors have only given him a few weeks to live and promises her his wealth if she will remain with him. When she wavers in her decision, Cassavetes goes into town. Burr now tells Shane he lied to her so that she would show her true colors before Cassavetes. They quarrel and in rushing to her aid, servant Sergio Pena, long infatuated with her, pushes Burr into a pool and drowns him. Shane makes no attempt to rescue him. She and Cassavetes are questioned at length about the murder, but she accuses Pena, who admits the killing and refuses to implicate her. When Cassavetes learns the truth about her inciting Pena to murder, he leaves her. Lilia Lazo, Pena's wife, kills Shane.

X-RAY: This melodramatic love triangle tragedy was made in Cuba and shapes up as satisfactory for the lower half of the duallers. It is lacking in star values, although Sara Shane and Raymond Burr turn in very good performances. Production and direction shape up as average. There is a minimum of Spanish spoken which might make this suitable for houses in that type of situations. Some rhumba music is fair. The screenplay is by Burton Lane and Maurice Zimm, from an original story by Janet Green.

AD LINES: "Passions Soar In A Latin Clime"; "The Eternal Triangle Results In Crimes Of Passion Once Again"; "Dynamic Drama Of A Love Mad Woman."

Cyclops (5702) MELODRAMA 75M

ESTIMATE: Lower half science fiction entry.

CAST: James Craig, Floria Talbott, Lon Chaney Jr., Tom Drake. Written, produced, and directed by Bert I. Gordon.

STORY: Gloria Talbott organizes a searching party to enter a remote section of Mexico to look for her fiance who disappeared. Along are scientist James Craig, businessman Lon Chaney, Jr., who helped finance the expedition, and pilot Tom Drake. They are forced to land in a region where the animals grow to tremendous sizes due to mysterious ground radiation. They tangle with a huge one-eyed monster and their safety is in doubt until Craig fatally wounds him with a spear in his eye. They theorize that the dead thing was Talbott's fiance, having grown to a fantastic height after surviving wounds and the loss of an eye.

X-RAY: There is some excitement to be found here, but it comes in moderate doses, and the effort as a whole shapes up as another minor science fiction bit that will serve to round out the program on the lower half. The acting is fair, as is the direction and production.

AD LINES: "Few People Faced The One-Eyed Monster And Lived"; "Could This Story Be True?"; "Thrills And Chills In This Latest Science Fiction Adventure."

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SECTION TWO
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The Disembodied (5720) MELODRAMA 65M

ESTIMATE: Okay voodoo meller for duallers.

CAST: Paul Burke, Allison Hayes, John E. Wengraf, Eugenia Paul, Joel Marston, Robert Christopher, Norman Fredric, A. E. Ukonu, Paul Thompson, Otis Greene. Produced by Ben Schwalb; directed by Walter Grauman.

STORY: Author Paul Burke, photographer Joel Marston, and assistant Robert Christopher are in the jungle when the latter is attacked by a lion and wounded. He is taken to doctor John E. Wengraf, who, with young wife Allison Hayes, lives on edge of jungle. Hayes, who secretly practices voodoo, has had a romance with native Norman Fredric, and has tried to cast a fatal spell over her husband. She is attracted to Burke, and Fredric becomes jealous. Wengraf discovers Hayes practising voodooism over the unconscious Christopher and threatens her. Later she is seen performing strange rituals by Burke, as Fredric lies rigid atop an altar. Fredric is found murdered, his heart cut out, and his wife, Eugenia Paul, accuses Wengraf of murder. Christopher recovers but under a mesmeric spell assumes Fredric's characteristics and attacks Burke when he discovers him making love to Hayes. Hayes denies having voodoo power and accuses Wengraf of creating deadly evils. She begs Burke to kill him and becomes enraged when he repulses her. She tries her powers on Burke, is led to believe her voodoo has failed, and begins another wild ritual during which Burke is captured by natives as he spies upon her. Christopher, still under a hypnotic spell, attempts to stab Burke on Hayes' orders, but recovers just as Paul arrives and knifes Hayes to death. Burke, Marston, and Christopher bid Wengraf farewell and return to civilization.

X-RAY: This thriller aimed for the duallers is really a voodoo meller with exotic dance gyrations reminiscent of the burlesque stage thrown in. These and other histrionics are satisfactorily and sexily performed by Allison Hayes. Production is adequate while the direction makes the phony voodoo rites look realistic. This was written by Jack Townley. In most situations, this is being doubled with "From Hell It Came."

AD LINES: "Female Witch Doctor—Fiendish Tigress Of The Jungle"; "The Big Safari Of Voodoo Terror"; "Killer Witch Of The Jungle."

From Hell It Came (5727) MELODRAMA 73M

ESTIMATE: Satisfactory science-fiction meller for duallers.

CAST: Tod Andrews, Tina Carver, Linda Watkins, John McNamara, Gregg Palmer, Robert Swan, Baynes Barron, Suzanne Ridgway, Mark Sheeler, Lee Rhodes, Grace Matthews, Tani Marsh, Chester Hayes, Lenmana Guerin. Produced by Jack Milner; directed by Dan Milner.

STORY: Gregg Palmer, son of a deceased Island chief, is put to death for his friendship with an American atomic research group, blamed by witch doctor and tribal chief for deaths caused by the black plague. He swears to return from the grave to avenge himself upon them and his wife. Later, doctors Tina Carver and Tod Andrews, engaged in the work of caring for natives suffering from radiation burns, discover a strange stump growing from Palmer's grave, and from native Lee Rhodes they and professor John McNamara learn of the legend of "Tabanga," a monster which rises from the grave for vengeance. Although they know it may anger the natives, they determine to remove the monstrous growth in the interest of science. The witch doctor and the chief plan to kill the prodding doctors. The monster-stump is taken to the laboratory and given injections. Later, it escapes and sets out for revenge. Palmer's wife is its first victim, and the chief is next. Andrews realizes the thing must be captured and killed, but before this is accomplished it captures Carver. However, it is finally shot and disappears in quicksand. Natives witnessing the death rush to thank the Americans.

X-RAY: This science-fiction hokus-pokus toys with the idea of reincarnation and makes it sound fairly plausible. It is no better and no worse than most "horror" or "monster" films of its ilk and has exploitation possibilities. The cast, of weak marquee strength, is adequate, as is production and direction and effects. This is from a story by Richard Bernstein and Jack Milner. In most situations, this is being doubled with "The Disembodied."

AD LINES: "Frightmare! Born Of Jungle Witchcraft; Created By A Curse!"; "The Beast-Thing From Hades!"; "Ancient Voodoo Vs The Monster Of The Atomic Age!"

The Hunchback Of Notre Dame (5725) DRAMA 104M

(Technicolor)
(CinemaScope)
(Made in France)

ESTIMATE: Ponderous retelling of costume classic.

CAST: Gina Lollobrigida, Anthony Quinn, Jean Danet, Alain Cuny, Danielle Dumont, Robert Hirsch, others. Produced by Robert and Raymond Hakim; directed by Jean Delannoy.

STORY: Gypsy Gina Lollobrigida is responsible for the crowning of Anthony Quinn, hunchbacked bellringer of Notre-Dame Cathedral, and servant of alchemist Alain Cuny, as "King Of Fools," a title awarded on the day of The Feast of Fools to the ugliest man in Paris. Cuny is furious with the people for ridiculing Quinn and orders him to leave the carnival. Cuny has been attracted to Lollobrigida and orders Quinn to kidnap her. Quinn is arrested by a squadron of soldiers captained by Jean Danet, who is likewise enchanted by Lollobrigida's charms. She is fascinated by him, but flees when she realizes his real intentions. Playwright Robert Hirsch wanders into a den inhabited by vagrants and gypsies, where he is seized and condemned to be hanged for trespassing, but Lollobrigida, invoking a gypsy law, offers to marry him to save his life. After the ceremony, she informs him their relationship is to be only platonic. Next day, Quinn is being punished for his kidnap attempt. The King's executioner lashes him in the public square. Lollobrigida, moved to pity for him, wins his devotion. She meets Danet again and agrees to meet him at a tavern that night. Cuny trails her, witnesses their embrace, stabs Danet, and escapes. Lollobrigida is arrested for the attempted murder, confesses under torture, and is sentenced to be hanged. Quinn carries her into the sanctuary of the church. Frightened by the monstrous Quinn at first, she learns to appreciate his loyalty. Encouraged by the vindicative Cuny, the King decides to temporarily revoke the rights of sanctuary of Notre-Dame in order to capture the gypsy girl and force her to fulfill the judgment of his court. Hearing of the plan, her gypsy friends, and Hirsch storm the church to rescue her. Quinn, believing they want to take her from him, stones them from the top of the cathedral. The King's troops rout the gypsies and Lollobrigida is killed. Quinn encounters Cuny, realizes he was responsible for her tragedy, and throws him from the top of the church to the square below. He then goes to Lollobrigida's crypt and dies.

X-Ray: This is a studious but stilted and pedestrian retelling of the Victor Hugo classic, twice before told in memorable films, in 1923 by Universal with the late Lon Chaney and in 1939 by RKO with Charles Laughton. This version is hardly enhanced by the color and the wide screen, and Lollobrigida's well known physical charms are pretty much hidden in the overly dressed costumes of the 15th Century period. Her performance as the gypsy is hardly a memorable one. Anthony Quinn, however, gives an outstanding portrayal as the hunchback, aided by more or less hideous makeup. The boxoffice possibilities are difficult to predict. However, whatever success the film may have will be do to Quinn's top performance and the added value of Lollobrigida's vaunted sexiness. Production is for the most part adequate, although some corners were evidently cut in using stage scenery especially in the ancient street scenes. Direction plods through, finally gets the job wrapped up in more or less laborious, old style fashion.

Ad Lines: "Hugo's Classic Story Of An Impossible Love"; "Half Man, Half Beast, His Heart Cried Out For Love."

Looking For Danger (5728)

Comedy
61m

Estimate: Average "Bowery Boys" entry.

Cast: Huntz Hall, Stanley Clements, Lili Kardell, David Gorcey, Jimmy Murphy, Eddie LaRoy, Peter Mamakos, Richard Avonde, Michael Granger, George Khoury, Henry Rowland, Otto Reichow. Produced by Ben Schwalb; directed by Austen Jewell.

Story: "The Bowery Boys" have the cash register in Percy Helton's cafe, their favorite hang-out, rigged as a booby trap to balk hold-ups. John Harmon, of the War Department, visits the place to trace a missing cook pot issued to Stanley Clements during World War II, and the boys tell him a wild tale of how during the North African campaign, they posed as German officers, infiltrated enemy lines, contacted the Sultan, a Nazi sympathizer, were rescued by dancing girl Lili Kardell, etc. All this has no bearing on the missing pot, however, and Harmon insists on payment. Helton accidentally touches off the cash register booby trap, the place blows up, the pot falls on Harmon's head. The Government's case is closed.

X-Ray: There are a few laughs mainly resultant from tried and proven slapstick situations in this average "Bowery Boys" entry which by the means of flashbacks gives an opportunity for them to cavort in some rather tired and forced soldier buffoonery. This will do only where the series is still popular. The screenplay is by Elwood Ullman.

Ad Lines: "Man, What Sights In The Land Of Arabian Nights"; "They Crash The Sultan's Harem To Teach Those Dolls With The Seven Veils How To Rock 'N' Roll"; "It's A Ball In The Land Of Ali Baba!"

COLUMBIA

Escape From San Quentin (222)

Melodrama
81m

Estimate: Lower half entry.

Cast: Johnny Desmond, Merry Anders, Richard Devon, Ray Engel, William Bryant, Ken Christy, Larry Blake, Don Devlin. Produced by Sam Katzman; directed by Fred F. Sears.

Story: Among the prisoners transferred from San Quentin to an honor prison farm are Johnny Desmond, a first time loser whose term has little to run, and Richard Devon, who wants to use Desmond's knowledge as a pilot in an escape from a nearby airfield. He promises him a cut of the loot he has hidden. A letter from his wife seeking a divorce sways Desmond, and they get away. Another prisoner, Ray Engel, trails to horn in but is driven off. Devon's attempt to get the money is thwarted by Engel and the cops. Meanwhile, Merry Anders, his sister-in-law, who has always been in love with Desmond, convinces him Devon is a killer, and he arranges for the police to trap him. It won't go too hard with him when he returns after having cooperated with the law.

X-Ray: This is obviously intended for the lower half, and as such it's okay, with a yarn that moves and holds interest and acting and direction that are average. It was written by Raymond T. Marcus.

Ad Lines: "Only the Tough Ones Escaped From San Quentin"; "When Convicts Go After Hot Money, the Result is Rough, Tough Entertainment"; "He Was A Marked Man."

How To Murder A Rich Uncle

Comedy
80m

(English-made)
(CinemaScope)

Estimate: British comedy for lorgnette and raised pinky set.

Cast: Nigel Patrick, Charles Coburn, Wendy Hiller, Katie Johnson, Anthony Newley, Athene Seyler, Noel Hood, Kenneth Fortescue, Patricia Webster. Produced by John Paxton; directed by Nigel Patrick.

Story: As wealthy uncle Charles Coburn plans to return from Canada where he made his fortune to home and hearth in England, his kin, Nigel Patrick, plans on murdering him and making it look like an accident so he can inherit his money. His plans for an accidental gun discharge, for poisoning, for drowning, etc., go astray, and one or another of his relatives are killed off, even Patrick himself when he forgets one of his traps. Coburn is suspected of the murders but is freed when aunt Katie Johnson testifies Patrick was guilty. He marries her, and they head back for Canada. She starts slipping him some pills.

X-Ray: This contains some British humour that is sly and some that is obvious, but whatever, it's all so veddy British. Those who appreciate this type of thing will get a bang out of the people and events. The cast is eminently suitable, and the direction and production are adequate. Art and specialty spots are first choice with this import. The screenplay is by John Paxton based on a play by Didier Daix.

Ad Lines: "Tea Time Was Murder Time"; "It's Kill or Be Killed Here"; "This Comedy Will Kill You."

CONTINENTAL

A Man Escaped

Drama
94m.

(French-made) (English Titles)

Estimate: High rating adventure in suspense.

Cast: Francois Leterrier, Charles Leclainche, Maurice Beerblock, Roland Monod, Jaques Ertaud, Jean-Paul Delhumeau. Directed by Robert Bresson; produced by Jean Thuillier and Alain Poire.

Story: In Lyon, France, in 1943, French underground leader Francois Leterrier is arrested by the Gestapo. He knows he will be sentenced to die and has but one thought to escape. With a stolen spoon, much dexterity, and infinite patience, he is able to fashion an undetected escape hatch in his wooden door. He is given moral support by the other prisoners. When he is told he must die, he knows he must act quickly. Just then, a young lad is assigned to share his cell. He is worried whether the lad is a spy, but he takes a chance and asks him to come along with him. They spend the entire night making good their escape. As dawn arrives, they walk away free.

X-Ray: This import has won a number of awards and deservedly so for it sells suspense, intrigue, and drama almost continuously from start to finish and in an extremely palatable way. It is supposed to be based on a true story with actual locales being used. High calibre acting and direction are to be found here, along with sensitive photography that makes it all realistic. Art and specialty house attendees will particularly get a thrill out of the on-screen proceedings. Were it in English, its acceptance might be ever more widespread. It was written by Robert Bresson adopted from the true story by Andre Devigny.

Ad Lines: "An Adventure in Suspense"; "Thrills A-Plenty For The Adventure Seekers"; "Don't Reveal The Outcome of this Unusual Thriller."

D.C.A.

The Devil's General

Drama
119m

(German-made)
(English titles)

Estimate: Exceptional Nazi-intrigue film for art, language spots.

Cast: Curt Jurgens, Marianne Cook, Victor De Kowa, Karl John, Eva Ingeborg-Scholz, Camilla Spira, Erica Balque, Albert Lieven, Carl-Ludwig Diehl, Paul Westermeier, Harry Meyen. A Gyula Trebitsch production; directed by Helmut Kautner.

Story: General Curt Jurgens, of the German Luftwaffe, is being closely watched by the secret police. There has been a number of unexplained crashes during test flights of new aircraft and sabotage is suspected. Jurgens has too often voiced derogatory opinions about the Nazi regime and his contempt for Hitler. A net of political intrigue soon surrounds him and SS General Victor De Kowa becomes his nemesis. Jurgens has a brief romance with much younger Marianne Cook, which is interrupted when De Kowa has him arrested and imprisoned in what is intended as a "softening up" process. Jurgens learns that his best friend has crashed fatally in one of the new planes and after persuading Cook to flee the country, goes to the airport determined to test the aircraft himself. Karl John, his comrade of World War One, in charge of the test flights, tries to prevent this, and finally confesses to Jurgens that he is responsible for tampering with the planes. De Kowa and the SS arrive to occupy the airport. Jurgens evades them and takes up a plane, which crashes into the airport, killing him. De Kowa issues the report that Jurgens was "fatally injured in performance of his duties for the Fatherland."

X-Ray: This excellent film based on the play by Carl Zuckmayer features brilliant performances by Curt Jurgens, Victor De Kowa, Karl John, and highly competent support by the entire cast. Carefully directed, the film, although confusing in parts, holds the interest throughout its considerable length as its story of internal trouble within Hitler Germany of 1941 unfolds. The general character is said to have been inspired by the life of Ernst Udet, World War One ace. Jurgens won a "best actor" award at a Venice Film Festival for his performance in this, one of the best post-war films to come out of Germany. It is a pity that language will limit this film's showing to the art and specialty houses. This Bears A Legion of Decency 'B' Rating.

Ad Lines: "They Bought His Soul And Put Him In Command Of Hell"; "An Internationally Acclaimed Motion Picture"; "She Was His Last Beautiful Possession In A World Gone Mad."

Escapade

Drama 87m.

(English-made)

Estimate: Talky import for the art spots.

Cast: John Mills, Yvonne Mitchell, Alastair Sim, Marie Lohr, Colin Gordon, Jeremy Spenser, Andrew Ray, Peter Asher. Produced by Daniel M. Angel; directed by Philip Leacock.

Story: John Mills and Yvonne Mitchell have three boys in a boarding school whose headmaster is Alastair Sim. Mills' pet hobby is world peace, and his wife thinks she is being neglected and is thinking of leaving home. The youths at the school have a poor opinion of the way adults are running world affairs and think they can do a better job. The Mills' boys steal a plane and fly to Luxembourg where two are let off. The third takes the plane to Vienna. The parents, press, and other students are in a dither. The parents are united once more, and the boys' mission is revealed, namely to tell the Big Four at Vienna that today's youth wants peace.

X-Ray: Much ado about nothing much is to be found here, with perhaps the idealists and other highbrow types who frequent the art and specialty situations appreciating this import best. It's quite verbose. The acting is fair, the direction adequate, and the production is okay. The screenplay is by Gilbert Holland, based on a play by Roger MacDougall.

Ad Lines: "A Child Shall Lead Them," "A Dramatic Tale of Parents and Their Youngsters"; "They Had to Speak Up and This Was The Only Way They Could Do It."

Loser Takes All

Comedy 88m

(CinemaScope)
(Eastman Color)

Estimate: Light weight comedy romance.

Cast: Glynis Johns, Rossano Brazzi, Robert Morley, Felix Aylmer, Geoffrey Keen, Joyce Carey, Peter Illing, Tony Britton, Albert Lieven, A. E. Matthews. A John Stafford production; directed by Ken Annakin.

Story: Rossano Brazzi, an Italian, is employed as an accountant in London, where he falls in love with co-worker Glynis Johns. He wins the favor of boss Robert Morley by explaining an accounting error and is offered a wedding and honeymoon at Monte Carlo at the firm's expense, with Morley planning to be there on his yacht in time for the ceremony. Morley is delayed, but Brazzi and Johns are wed and live at the best hotel with no money. While waiting for Morley, Brazzi tries to work out a mathematical system to break the bank at Monte Carlo. Feeling neglected, Johns is attracted to fortune hunter Tony Britton. The hotel makes Brazzi a loan which he uses to win a great deal of money. He meets Felix Aylmer, minority stockholder in Morley's company, who offers him this stock in exchange for his "system." Morley makes a belated appearance and fires Brazzi when he learns of the stock deal, stating that he can't have an employee who is a stockholder in the company. Johns informs Brazzi she is going away with Britton. Brazzi locates them after turning down Aylmer's stock and gives Britton the choice between his money and the "system" and Johns. Britton takes the former. Humiliated, Johns, upon learning that Brazzi has lost his job, fixes things with Morley, who when he realizes the stock has not changed hands, rehires Brazzi, and sends the couple on a honeymoon on his yacht.

X-Ray: This lightweight romantic comedy with farcical overtones is best suited for the art or specialty houses but might do okay as part of the program due to some members of the cast being known here, and other assets such as color, CinemaScope, the lush Monte Carlo settings, and the fact that it was authored by Graham Greene, usually not associated with the lighter side of life. This Bears A Legion of Decency 'B' Rating.

Ad Lines: "Sizzling Romance That Puts A Blush On Plush Monte Carlo"; "The Winning-est Romance Of The Year"; "A Peek Inside High Society's Swankiest Playground."

MGM

Jailhouse Rock (806)

Drama 96m

(CinemaScope)

Estimate: Presley shows to advantage in film headed for better money.

Cast: Elvis Presley, Judy Tyler, Mickey Shaughnessy, Vaughn Taylor, Jennifer Holden, Dean Jones, Anne Neyland. Produced by Pandro S. Berman; directed by Richard Thorpe; an Avon Production.

Story: Elvis Presley, serving a prison term for manslaughter, is befriended by convict Mickey Shaughnessy, who teaches him to play the guitar. Shaughnessy recognizes Presley's singing talent and tricks him into signing a contract calling for 50 per cent of all Presley's future earnings. Presley serves his term, and decides to try to make it as a singer. He meets song plugger Judy Tyler, who befriends him. Presley is bitter, and it doesn't help his disposition any when a famous singer pirates one of his songs and arrangements. He perfects his singing style and begins to climb rapidly to the top. Tyler falls in love with him, but he refuses to be tied down, insisting that their relationship be strictly business. Shaughnessy arrives to claim his rights under the contract, which Presley now knows is invalid. He takes Shaughnessy on as a lackey, becoming increasingly overbearing and hard to get along with. When he hurts Tyler, Shaughnessy blows up and hits him in the throat. It is feared that Presley will never sing again, but he recovers his voice and resumes his career a new and better person. He and Tyler are reunited.

X-Ray: This is the best vehicle Presley has been given to date. Much of what was considered objectionable in his delivery of a song has been minimized. The result is an entertaining film with some enjoyable musical numbers in the still popular rock-'N'-roll vein. Presley proves a personable performer, and thanks to the tight direction of Richard Brooks, what could be a trite story manages to hold interest. There should be plenty of boxoffice power in this one, as Presley's phenomenal record sales attest to his draw. Screenplay for this exploitation natural is by Guy Trosper.

Tip On Bidding: Better program rates.

Ad Line: "The King Of Rock-'N'-Roll In His Greatest Screen Role"; Movin', Lovin', Laughin' To The Beat Of The 'Jailhouse Rock' "; "Dramatic Dynamite, Musical Magic In A Picture With A Beat."

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PARAMOUNT

Hear Me Good (5706)

Comedy 80m

(Vista Vision)

Estimate: Fair Comedy.

Cast: Hal March, Joe E. Ross, Merry Anders, Jean Willes, Milton Frome, Joey Faye, Richard Bakalyan, Tom Duggan. Written, produced, and directed by Don McGuire.

Story: Confidence men Hal March and Joe E. Ross are seeking money to pay for their hotel room and other necessities. March is working on an idea to rig a beauty contest with Jean Willes, March's former girl friend and steady of a gangster, to win. The gangster decides she shouldn't enter, and March is forced to look for another, selecting pretty process server Merry Anders. During their getting acquainted, she convinces him to tell the truth, and he gets to like it when he sees it paying off. He falls for her. She wins the contest when her dress unravels. She is ashamed and packs to leave town, but he convinces her he loves her and will go straight if she remains and marries him.

X-Ray: Attempting to present Hal March as a Runyonesque character with a yen for a dishonest buck comes off in fair fashion and with some humor. If audiences don't mind constant conversation, and if they are March fans from TV, then they should receive this with average enthusiasm. The story is slight, the cast is light in weight and effort, and the direction is standard. It's for a supporting spot or better where the individual situation warrants.

Tips on Bidding: Fair program rates.

Ad Line: "Hal March at His Funniest"; "Hal March Goes Looking For $64,000"; "It's a Cute Comedy About Confidence Men and Their Capers."

Mister Rock And Roll (5703)

Musical 86m

Estimate: For rock-n-roll addicts.

Cast: Alan Freed, Rocky Graziano, Teddy Randazzo, Lois O'Brien, Lionel Hampton, Jay Barney, Al Fisher and Lou Marks, Earl George, Ralph Stanley, Frankie Lyman and the Teenagers, Chuck Berry, La Vern Baker, Clyde McPhatter, Brook Benton, Little Richard, Ferlin Husky, The Moonglows, Shaye Cogan. Produced by Ralph Serpe and Howard B. Kreitsek; directed by Charles Dubin.

Story: Writer Lois O'Brien gets an interview with rock-n-roll singer Teddy Randazzo, and they get along fine. Her boss, Jay Barney, hates rock-n-roll and twists O'Brien's story into an attack on Randazzo. When Alan Freed, credited as rock-n-roll discoverer and promoter, gets wind of it while doing his disc jockey radio show, he asks the people listening to prove they aren't delinquents by supporting Barney's Heart Fund drive. They donate generously and collect heavily. Barney is convinced, backs down, and even brings Randazzo and O'Brien together as the place rocks and rolls.

X-Ray: The lightweight and simply contrived story merely serves as a framework to present one rock-n-roll artist after another, and those who will appreciate it are the fans of this off-beat music. In other words, the youngsters may go for this as a novelty. Acting, direction, and production are fair. It is claimed there are 30 rock-n-roll tunes herein. This was written by James Blumgarten. This bears a Legion of Decency 'B' rating.

Tip on Bidding: Program rate except in areas where novelty can be exploited.

Ad Line: "The Biggest of 'Em All"; "A Who's Who of the Rock and Roll Kingdom Appears for Your Enjoyment"; "This Is for Hipsters—Squares Not Allowed."

The Sad Sack (5709)

Comedy 98m

(VistaVision)

Estimate: Funny Jerry Lewis entry.

Cast: Jerry Lewis, David Wayne, Phyllis Kirk, Peter Lorre, Joe Mantell, Gene Evans, George Dolenz, Lilliane Montevecchi, Sheppard Strudwick, Abraham Sofaer, Mary Treen. Produced by Hal B. Wallis; directed by George Marshall.

Story: WAC psychologist Major Phyllis Kirk is given the job of trying to make competent soldiers out of Army sad sacks, and foremost amongst these is private Jerry Lewis. She engages the help of Corporal David Wayne and his buddy Private Joe Mantell. Their adventures lead them to a night in a WAC barrack, a near killing experience on the rifle range, and assignment to Monaco where they get involved with larcenous Arabs who steal American weapons. Lewis falls for singer Liliane Montevecchi. They wind up capturing villainous Arabs, recovering the weapons, and getting medals. Lewis gets his girl and Wayne gets Kirk.

X-Ray: Those old pros, Hal Wallis and George Marshall, producer and director respectively, combine their talents with those of Jerry Lewis to come through with an amusing concoction of slapstick and fun that should prove a crowd-pleaser for young and old alike. A sneak preview audience seemed to have an enjoyable time keeping track of comic Lewis. The cast is okay, and direction and production are competent. The screenplay is by Edmund Beloin and Nate Monaster, based on the cartoon character created by George Baker. There may be an added angle in the appeal to veterans with regard to the service comedy and well-know character.

Tip on Bidding: Higher program rates.

Ad Lines: "It's a Good Time For All With Jerry Lewis as the Famous Sad Sack"; "A Wacky Comedy About the Army At Its Best and Its Worst"; "Fun For All the Family—From Six to Sixty."

Zero Hour (5707)

Drama
81m

Estimate: Well-made suspense drama.

Cast: Dana Andrews, Linda Darnell, Sterling Hayden, Elroy "Crazylegs" Hirsch, Geoffrey Toone, Jerry Paris, Peggy King, Carole Eden. Produced by John C. Champion; directed by Hall Bartlett.

Story: While Dana Andrews was in the war, he led his squadron on a mission that resulted in the loss of several of his squadron members, and he felt responsible. His guilt feelings prevent him from keeping a job or leading a normal life. Wife Linda Darnell leaves him with their son, but he pursues her aboard her plane to ask for another chance. After dinner is served, a number of the passengers become sick from the tainted food as do the pilot and co-pilot. Since Andrews is the only one aboard with flying experience, he is forced to take over despite unfamiliarity with the controls. Darnell sits in to handle the radio as Andrews is talked down by veteran airline pilot Sterling Hayden, who knew Andrews during the war. A doctor aboard and stewardess Peggy King care for their son and the other passengers, and they get medical aid in time, thanks to Andrews' action. After landing, there is a reconciliation and undoubtedly a chance for a good job.

X-Ray: This one should keep patrons glued to the seat's edge and on the ever-alert to the happenings on the screen, for the story and events are suspense and drama laden. It moves at the right pace. Acting, direction, production, and special effects are good, and the result shapes up as an entertaining entry for the program. Andrews and Darnell do well by the lead roles. The screenplay is by Arthur Hailey, Hall Bartlett, and John C. Champion, based on a story by Hailey.

Tips on Bidding: Higher program rates.

Ad Line: "He Held the Lives of 35 People in His Hands"; "Could His Past Ruin His Future"; "A Graphic Experience in Suspense."

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REPUBLIC

Hell Canyon Outlaws (5616)

Western
72m

Estimate: Okay western.

Cast: Dale Robertson, Brian Keith, Rossana Rory. Dick Kallman, Don Megowan, Mike Lane, Buddy Baer, Charles Fredericks, Alexander Lockwood, James Nusser, James Maloney, William Pullen, George Ross, George Pembroke, Vincent Padula, Tom Hubbard. Produced by T. Frank Woods; directed by Paul Landres.

Story: Sheriff Dale Robertson warns a group of tough gunmen led by Brian Keith to stay out of his town. Later, town council votes to fire both him and his drunken deputy and give their leader, Alexander Lockwood, the post. Robertson finds comfort in the arms of his girl, Rossana Rory. Keith and his rowdies take over the town and perpetrate all sorts of outrages upon the townspeople with Lockwood ineffective. Trigger happy young Dick Kallman, who always wanted to be a deputy, tries to prove his ability. but is mussed up by the gang. So is Lockwood when he tries to reason with the outlaws. Kallman, crazy with humiliation, draws on Keith, who drops him. Robertson joins Lockwood when Council admits its mistake in firing him, and after Keith and his bad'uns plan to rob the bank, engage them in a gun fight in which Keith and his gang are killed. Robertson, wounded, is restored as sheriff.

X-Ray: This is an actionful, rough, tough, interest holding western which, while it offers nothing new, does present some good characterizations and a moral story by Allan Kaufman and Max Glandbard, in which law and order wins out against the gunslingers, as usual. There are several songs sung by Dick Kallman, recording artist.

Ad Lines: "They Went Gunning—For A Town"; "Four Guns Flashed And A Town Froze With Terror"; "Terror Moves In With A Killer Quartet In A Town That Didn't Need A Sheriff"!

Last Stagecoach West (5617)

Western
67m

(Naturama)

Estimate: Satisfactory western.

Cast: Jim Davis, Mary Castle. Victor Jory, Lee Van Cleef, Grant Withers, Roy Barcroft, John Alderson, Glenn Strange, Francis McDonald, Willis Bouchey, Lewis Martin, Tristram Coffin. Produced by Rudy Ralston; directed by Joe Kane.

Story: Disguised as a patent medicine salesman, Jim Davis, detective for the Railroad Protective Association, comes into Colorado to investigate a series of train robberies. He seeks the advice of cattle rancher Victor Jory, former stagecoach owner who lost out to the railroad. Jory's assistant, Lee Van Cleef, resents Davis' interest in Jory's daughter. Mary Castle. Van Cleef is in cahoots with outlaw Roy Barcroft, and they plan to steal a herd of cattle, sell it to a railroad construction camp, and then rob the camp's safe. Davis anticipates the outlaws' plans, alerts the sheriff, and a posse corners them and shoot up the gang. Barcroft is killed by Van Cleef. Davis, however, is certain that the head of the gang is still at large, and plants a train shipment of gold to bait him. Led by a masked man, the outlaws rob the train. Davis and posse kill several, but the leader, though wounded, escapes with the money. Castle learns that Jory is the outlaw leader when he dies. Van Cleef threatens to kill Castle when she refuses to keep the gold, but Davis arrives and shoots him.

X-Ray: This shapes up as okay western fare containing all the usual elements that make such fare popular. It's action all the way and the cast of oatie veterans perform their chores capably. Direction and production are first rate and wide screen Naturama photography helps. This was written by Barry Shipman.

Ad Lines: "The West Breaks Loose!"; "Thundering Hoofs; Burning Bullets!"; "Renegades Ride In A Wave Of Lawlessness And Terror."

The Lawless Eighties (5613)

Western
70m

(Naturama)

Estimate: Fair western.

Cast: Buster Crabbe, John Smith, Marilyn Saris, Ted deCorsia, Anthony Caruso, John Doucette, Frank Ferguson, Sheila Bromley, Walter Reed, Buzz Henry, Will J. White, Bob Swan. Produced by Rudy Ralston; directed by Joe Kane.

Story: Circuit rider John Smith ("Brother Van") tangles with Indian agent Ted deCorsia, who plans an Indian War in the hope that the cavalry will drive the Indians out of Deadwood territory so that he can start a cattle spread with stolen cattle. Texas gunman Buster Crabbe rescues Smith from an attack by some of deCorsia's henchmen, but not before Smith is wounded. Crabbe takes him to the ranch of Frank Ferguson, where Smith stays to recuperate and where Crabbe meets and falls in love with daughter Marilyn Saris, who is wary of having anything to do with a gunman. Crabbe goes to town, where he is hired by deCorsia, who continues to stir up trouble with the redskins, which culminates in their kidnapping Saris as a hostage. Smith and Crabbe follow deCorsia and his henchmen as they ride after the Indians and Crabbe saves the Chief's life. Saris is freed as Crabbe reveals deCorsia's plot to the Army. Smith convinces Saris that Crabbe has reformed.

X-Ray: The Indians go on the warpath, with good reason, in this fairly interesting opus of the western frontier in the days right after the Civil War. There is plenty of the usual outdoor action in the screenplay by Kenneth Gamot based on "Brother Van," a biography by Alson Jesse Smith. Production and direction are okay and the Naturama wide screen photography helps.

Ad Lines: "Brave Women And Fighting Men Who Conquered A Violent Land"; "Indian Raid!"; "Exciting And Different Western Thriller."

Time Is My Enemy (5612)

Melodrama
64m

(English-made)

Estimate: Okay import for lower half.

Cast: Dennis Price, Renee Asherson, Susan Shaw, Patrick Barr, Duncan Lamont, Bonar Colleano. Produced by Roger Proudlock; associate producer, David Birtwistle; directed by Don Chaffey.

Story: Dennis Price kills a jeweler during an unsuccessful hold-up and desperate for money, tries to blackmail Renee Asherson, his former wife, now married to wealthy publisher Patrick Barr. Police inspector Duncan Lamont, friend of Barr, suspects a different crook. Price's room-mate, Bonar Colleano, now blackmails him, and, consequently, Price's demands on Asherson become excessive. She goes to Price's flat to try to reason with him and accuses him of being the man wanted for the jeweler's murder. He goads her into shooting him with his own gun. When she returns home she confesses all to Barr and Lamont. Barr sticks by her, and Lamont continues his investigation. It is finally disclosed that Price had arranged for Asherson to "shoot" him with blanks, and after she left, substituted the body of Colleano, whom he had previously shot. Price is apprehended at the airport and confesses both crimes.

X-Ray: This English-made crime meller should please most devotees of crime-suspense yarns and since it is competently acted, produced, and directed, should find favor on the lower half in most spots. The screenplay by Allan McKinnon contains many surprising mystery thriller ingredients.

Ad Lines: "Blackmailer Blackmailed!"; "Action, Mystery, Thrills, and Suspense"; "Hush Money—What Was The Final Pay-Off?"

20th-FOX

Rockabilly Baby (741)

Drama
82m

(Regalscope)

Estimate: For lower half.

Cast: Virginia Field, Douglas Kennedy, Les Brown, Irene Ryan, Ellen Corby, Judy Busch, Marlene Willis, Gary Vinson. Produced and directed by William F. Claxton.

Story: Virginia Field and her two teen-age children, Gary Vinson and Judy Busch, settle in the small town of Springville, and Field becomes active in civic affairs while the youngsters do well in school and socially. Principal Douglas Kennedy becomes interested in Field. She also makes friends with the town's social leader, Ellen Corby, who backs her idea of a town youth center. Town busy body Irene Ryan resents her and delves into Field's background, finding out that she was once a strip tease artist. Field begins to pack to leave, but the other townspeople beg her to stay as do Kennedy and Corby. She has found a home at last after much wandering.

X-Ray: A nice, mild drama about life and the social whirl in a small town with music and the antics of teen agers for the amusement of other teenagers is to be found here. The story is average, as are the cast, direction, and production. It's intended as filler for the program. One of the features which may be sold is the appearance of Les Brown both with and without his orchestra. The film is being released as a companion feature to "Young and Dangerous." The screenplay is by Will George and William Driskill.

Tip on Bidding: Program rates.

Ad Lines: "Don't Be A Square . . . Get With It"; "A Jumping Jamboree Of Teen Age Fun."

Stopover Tokyo (745)

Melodrama
100m

(CinemaScope)
(Color by Deluxe)
(Filmed in Japan)

Estimate: Fairly interesting meller.

Cast: Robert Wagner, Joan Collins, Edmond O'Brien, Ken Scott, Reiko Oyama, Larry Keating, Sarah Selby, Solly Nakamura. Produced by Walter Reisch; directed by Richard L. Breen.

Story: Robert Wagner on his arrival in Japan en route to Korea is forced to lay over because he lost his letter of entry. Airline employee Joan Collins tries to facilitate matters. Actually, he is an American intelligence agent sent over to deliver secret data to Japanese intelligence agent Solly Nakamura, detailing a plot to murder the American High Commissioner, Larry Keating. They are watched by enemy agent Edmond O'Brien, who eventually kills Nakamura. Wagner takes his small daughter, Reiko Oyama, under his wing with Collins helping. Eventually, he exposes O'Brien and is in time to save Keating. At parting time, Wagner tells Collins he will return, but she doubts this as he is wedded to his job. He offers to take Oyama to America, but she prefers to remain in Japan.

X-Ray: Once again, American audiences receive a generous look-see into the habits, the customs, and the beauties of Japan where the picture was filmed. The story gives the cameras a chance to roam. It is of average interest if a bit too long. The cast performs adequately, and the direction and production are okay. It should make up well as part of the program, and there are a number of angles that can be sold. The screenplay is by Richard L. Breen and Walter Reisch, based on the novel by John P. Marquand.

Tip on Bidding: Higher program rate.

Ad Lines: "Intrigue in the Orient"; "They Had to Work Fast to Prevent Murder"; "The Incident That Could Have Started Another War."

Young and Dangerous (742)

Drama
78m

(Regalscope)

Estimate: Drama on youths and their problems for the program.

Cast: Mark Damon, Lili Gentle, Eddie Binns, Frances Mercer, Ann Doran, George Brenlin, Jerry Barclay. Produced and directed by William F. Claxton.

Story: Mark Damon and teen-age buddies are interested in thrills, hot rods, and easy girls. One day his buddies bet him he can't date Lili Gentle. She accepts but permits no liberties, and the police happen on their necking spot and bring them into the station. Their parents have to pick them up and forbid their seeing each other. They fall in love, and under her influence, he straightens out and makes plans for going to college. The parents realize they have been wrong and eventually the couple receive encouragement.

X-Ray: Mark Damon impresses as a youngster who can go places given a bit of grooming and a chance, and he does well here as the boy looking for thrills and excitement. The story is well built, and it holds interest throughout for youngsters, parents, and other oldsters. There are some comic bits, but for the most part it's a story of how youngsters straighten themselves out in the fast-paced whirl of today's living. It should make up okay as part of the program. The screenplay is by James Landis.

Tip On Bidding: Program rates.

Ad Lines: "We're Not Bad, Said These Teen Agers"; "The Real Lowdown On Today's Youth"; "They Had To Face The World . . . Could They Do It?"

UNITED ARTISTS

Ride Out For Revenge

Western
79m

(Bryna)

Estimate: Slow western for the duallers.

Cast: Rory Calhoun, Gloria Grahame, Lloyd Bridges, Joanne Gilbert, Frank DeKova, Vince Edwards, Michael Winkelman, Richard Shannon, Cyril Delevanti, John Merrick. Written and produced by Norman Retchin; associate producer, Vic Orsatti; directed by Bernard Girard.

Story: Cheyennes resist an order to vacate their homes in the Dakotas and move to Oklahoma reservations. Army commander Lloyd Bridges learns there is gold on the Indians' land and arranges for the murder of the chief so that the tribe will move. Vince Edwards becomes chief and swears to avenge his father's death. Marshal Rory Calhoun, who understands the Indians and loves Edwards' sister, Indian girl Joanne Gilbert, warns Bridges that the Indians will attack. Bridges arranges for a fight between Edwards and Calhoun, figuring to ambush and kill them both. He kills Edwards, but Calhoun escapes. Calhoun kills Bridges in a gunfight and plans to settle down with Gilbert. The Indians start the move to the reservation with Calhoun realizing that the white man would fight just as hard to protect his land if it were threatened.

X-Ray: The Indian never was so favorably presented, and the white man never treated him so shabbily as in this western. It attempts to say some fine things about tolerance, etc., but gets bogged down in interminable conversations and moves at a snail's pace all the way. There is a minimum of action for real western fans, and no one in the good cast gets a chance to show to advantage. This is strictly for the duallers and has little to recommend it.

Tip On Bidding: Program rates.

Ad Lines: "The Indian's Last Stand As A Doomed Tribe Fights For Its Land"; "One Man Understood, But His Neighbors Called Him Traitor."

U-INTERNATIONAL

All Mine To Give

Drama
102m

(RKO)
(Technicolor)

Estimate: Good drama with special appeal for femmes.

Cast: Cameron Mitchell, Glynis Johns, Rex Thompson, Patty McCormack, Ernest Truex, Sylvia Fields, Hope Emerson, Alan Hale, Steve Wooster, Butch Bernard. Produced by Sam Wiesenthal; directed by Allen Reisner.

Story: At the behest of a relative, immigrants Cameron Mitchell and his pregnant wife, Glynis Johns, arrive in Wisconsin only to find the relative dead. Neighbors help put up a home for them in one day, and Mitchell goes to work as a lumberjack, while Johns has babies until the number of six is reached. Mitchell contracts diphtheria and dies, leaving Johns to carry the burden of support. Shortly afterwards, she too falls ill and dies. On her deathbed, she designates Rex Thompson as head of the family and instructs him to place the children with families where they will be welcome. He does this on Christmas Day, and by nightfall, there is only himself to worry about.

X-Ray: This was known originally as "The Day They Gave Babies Away" and was presented on TV as such some time ago. Don't give this any heed though, because the film is such a heart-touching and heart-warming one that women should go out of their way for a chance to cry at. Mitchell and Johns do nicely in the leads, and direction and production are sincere and competent. Give the film some time for the word to get out, or better still, help it, and the results may be gratifying. At least the audience reaction will be. The screenplay is by Dale and Katherine Eunson, based on the magazine story by Dale Eunson.

Tip on Bidding: Higher program rates.

Ad Line: "An Unforgettable Screen Attraction"; "A Story That Made Adults Out of Children."

The Monolith Monsters (5805)

Melodrama
77m.

Estimate: Satisfactory science fiction programmer.

Cast: Grant Williams, Lola Albright, Les Tremayne, Trevor Bardette, Phil Harvey, Linda Scheley, William Flaherty, Harry Jackson, Richard Cutting. Produced by Howard Christie; directed by John Sherwood.

Story: A meteor shatters in the desert in California. A geologist, Phil Harvey, carries back a sample of the black rock which becomes wet in his office and expands. The next morning he is found dead, literally petrified. A student, Linda Scheley, takes home a souvenir from the desert, and it too becomes wet. Her house is found destroyed, her mother dead, and the child beginning to petrify. School teacher Lola Albright and her geologist boyfriend, Grant Williams, rush her to a hospital where doctors diagnose the rocks have mysteriously drawn the silica from her body. When they replace this, she begins to recover. Further research reveals that salt water will stop the expansion of the rocks. A rain storm starts the rocks moving on the town as they multiply. Williams stops them by dynamiting a dam whose water is salt-treated. Everybody is happy and Albright and Williams plan to marry.

X-Ray: This latest in the science fiction category sustains interest fairly well, and the cast is adequate, as are the direction and production. It should make up nicely in the supporting slot of the program. The screenplay is by Norman Jolley and Robert M. Fresco, based on a story by Jack Arnold and Fresco.

Tips on Bidding: Program rates.

Ad Lines: "They Rode the Rocky Road to Ruin," "What Was the Mystery of the Monolith Monsters?," "A Science Fiction Adventure Thriller."

WARNERS

Bombers B-52 (708)

Drama 106m

(CinemaScope)
(Warner Color)

Estimate: Good service film.

Cast: Natalie Wood, Karl Malden, Marsha Hunt, Efrem Zimbalist, Jr., Don Kelly, Nelson Leigh, Robert Nichols, Ray Montgomery, Bob Hover. Produced by Richard Whorf; directed by Gordon Douglas.

Story: Veteran Air Force line chief Karl Malden considers his service job very important, but daughter Natalie Wood wants him to quit the service and get a high paying job in private industry. Colonel Efrem Zimbalist, Jr., takes command of the base on which Malden works. Malden considers him a playboy and resents Zimbalist's attentions to Wood. He decides to quit the Force. The base is converting to the new B-52 bombers, and Zimbalist needs Malden as line chief. He promises to stay away from Wood if Malden will stay for the conversion period. Malden is thrilled by the new planes, but Wood is heartbroken over Zimbalist's sudden change in feeling. On a test flight, the big bomber develops trouble. Malden diagnoses the problem, but is forced to bail out with the rest of the crew. Zimbalist brings the ship in safely and then leads the search in mountainous country for Malden. He saves Malden's life, and Malden realizes that he is a fine officer. Wood realizes the importance of her father's job with the Air Force, and she and Zimbalist are romantically reunited.

X-Ray: This is a good service film, with the Air Force seen from the unfamiliar point of view of a line chief. The flying sequences are excellent and the work of the ground crews provides an interesting backdrop for the story. While familiar, the story holds interest thanks to good direction and fine performances from the entire cast, particularly Malden. Zimbalist is an interesting newcomer, and Wood's presence should attract the youngsters. The film is a bit long, but on the whole is a stirring tribute to the Air Force. There is plenty in it that should please the ladies as well, if they can be attracted to the picture. The screen play is by Irving Wallace.

Tip On Bidding: Better program rates.

Ad Lines: "His job . . . To Keep America's Mighty Air Armada In The Sky"; "The Stirring Saga Of The Mightiest Bomber Of Them All, Bomber B-52."

The Story Of Mankind (706)

Novelty 100m.

(Technicolor)

Estimate: Weird novelty for off-beat audience has "names" to sell.

Cast: Ronald Coleman, Hedy Lamarr, Groucho Marx, Harpo Marx, Chico Marx, Virginia Mayo, Agnes Moorehead, Vincent Price, Peter Lorre, Charles Coburn, Sir Cedric Hardwicke, Cesar Romero, John Carradine, Dennis Hopper, Marie Wilson, Helmut Dantine, Edward Everett Horton, Reginald Gardiner, Marie Windsor, George E. Stone, Cathy O'Donnell, Franklin Pangborn, Melville Cooper, Henry Daniell, Francis X. Bushman, etc. Produced and directed by Irwin Allen.

Story: When a super H-Bomb is to be exploded, it could bring an end to all mankind. A hearing is set in Heaven to determine whether or not to interfere. Assigned to plead the case is Ronald Coleman as the spirit of mankind and Vincent Price as the Devil. The Judge is Sir Cedric Hardwicke, and he permits them to bring forth incidents and people from any period in history to bolster their cases. Hardwicke eventually decides to postpone the explosion for the present to give mankind a chance to straighten out its future.

X-Ray: A compilation with some pretty popular personalities is to be found in this conglomeration of chit-chat from the historic past. As each indulges in a particular skit of which the whole is a series, the results range from fair to good. Some are interesting, some are amusing, and some are not. There is a liberal sprinkling of library footage employed to bolster the film. Put all this together and it spells an off-beat film that can best be sold because of the large number of "names" in the cast. There are some who will like this, and there are others who won't. Sales of the book on which the film is based, by Hendrick Van Loon, are said to be strong, and this is a plus factor. The direction and production are fair. The screenplay is by Irwin Allen and Charles Bennett.

Tips on Bidding: Higher in some situations than others.

Ad Lines: "It Took 50 Top Film Personalities to Tell This Story," "The Book They All Talked About Is Now a Picture They'll All Talk About," "A Distinguished Film Strong on Top Talent and Entertainment".

FOREIGN

The Light Across The Street

Drama 76m

(UMPO)
(French-Made)
(English Titles)

Estimate: Art house material.

Cast: Brigitte Bardot, Raymond Pellegrin, Roger Pigaut, Claude Romain, Guy Pierrould, Jean Debucourt, Produced by Jacques Gauthier; directed by Georges Lacombe.

Story: Truck driver Raymond Pellegin is in love with Brigitte Bardot and proposes to her. She is about to accept to get away from the impossible home of her stepfather, but Pellegrin is late for their date. His truck caught fire and he heroically took it through a town to save it. The crash leaves him alive, but barely so. He is told undue exertion even strenuous romance, may bring on his death. Bardot insists on marrying him. He buys a roadside cafe which fellow truck drivers patronize. They are happy until their unnatural existence begins to prey on him. Roger Pigaut buys the gas station across the road, and a triangle of sorts ensues. Pellegrin, in a jealous rage, tries to kill the pair and he loses his metal balance and commits suicide. Bardot and Pigaut are free at last to think about a future together.

X-Ray: This would seem to be made of the stuff which art house patrons appreciate, including liberal doses of drama, tense situations, romantic implications and complications, and gallic reasoning and results. The cast is competent, and the direction and production okay. Interest is well maintained. Original scenario is by Jacques Gauthier, adapted by Louis Chavance, Rene Masson, and Gauthier.

Ad Lines: "How Long Could She Live A Loveless Marriage?", "They Wanted Happiness Desperately," "Men Desired Her."

Sins OF Casanova

Drama 104m

(Times)
(Italian-made)
(English titles)
(Eastman Color)

Estimate: Interesting import for art and specialty spots.

Cast: Gabriele Ferzetti. Corinne Calvet, Irene Galter, Nadia Gray, Mara Lane, Marina Vlady, Carlo Campanini, Aroldo Tieri, Anna Amendola, Lia De Leo. Produced by Sandro Pallavicini; directed by Steno.

Story: How the legend of Casanova got its start is shown here as the romantic life of the adventurer and seducer of women is presented, with Gabriele Ferzetti in the title role. His diary is revealed and the camera records his various and sundry adventures, including his narrow escapes from outraged husbands and his escapes from imprisonment, as well as his conquests of the opposite sex. Some of his escapades are quite humorous as he dares anything to make another conquest.

X-Ray: Well-done is this lightweight yarn about one of history's most famous lovers. Ferzetti fits the part neatly, making a romantic figure for the ladies. His technique is smooth and his victims are lovely, while his adventures provide a little bit of everything. The direction and production are good and the use of color is in the film's favor. It should please and entertain audiences where the import is acceptable and it has some exploitation possibilities. Screenplay credits are not available.

Ad Lines: "The Greatest Lover Of Them All"; "He Was A Man Of Many Words And Much Action"; "The Most Beautiful Women In The World Were His For The Asking."

MISCELLANEOUS

Carnival Rock

Drama 74m.

(Howco)

Estimate: Hodge-podge of rock-'n'-roll and corny dramatics.

Cast: Susan Cabot, Brian Hutton, David J. Stewart, Dick Miller, Iris Adrian, Jonathan Haze, Ed Nelson, Chris Alcaide, Horace Logan, Yvonne Peattie, Gary Hunley, Frankie Ray, Dorothy Neuman, Clara Andressa, Terry Blake, The Platters, David Houston, Bob Luman, The Shadows, The Blockbusters. Produced and directed by Roger Corman.

Story: Middle-aged David J. Stewart, violently in love with young singer Susan Cabot, operates a run down night club in conjunction with a carnival. Cabot falls in love with gambler Brian Hutton. Stewart finds out and almost goes crazy. He gambles with Hutton and loses his club, staying on as a baggy pants comic to be near Cabot. On the eve of Cabot's wedding to Hutton, Stewart sets fire to the club. Hutton rescues him. Stewart wanders off as the young couple head for their wedding.

X-Ray: Interspersed with many violent rock-'n'-roll musical numbers is a lurid story that is laughably over-melodramatic. The acting is the chewing of the scenery variety and the director has done little to keep his cast in check. Cabot is an attractive performer, but the script allows no one to show to advantage. This has little to recommend it, even to the least discriminating fan. It is apparently aimed at the kids by virtue of the many musical numbers, but it will probably miss that mark as well. Screenplay is by Leo Lieberman who probably knows better.

Ad Lines: "Some Laugh . . . Some Cry . . . Some Rock 'N' Roll"; "Drama Pulsing To The Newest Musical Beat."

Guns Don't Argue

Documentary 92m

(Visual Drama, Inc.)

Estimate: Re-enactment of gangster vs G-Men warfare can be exploited.

Cast: Myron Healy, Jean Harvey, Paul Dubov, Sam Edwards, Richard Crane, Tamar Cooper, Baynes Baron, Doug Wilson, Jim Davis, Lyle Talbot, Sydney Mason, Lash Larue, Ralph Moody, Jeanne Carmen, Ann Morriss, Aline Towne, Regina Gleason, Jeanne Bates, Hellen Van Tuyl, Knobby Schaeffer, Russell Whitney, Coulter Irwin, Robert Kendall, Sam Flint, Bill Baldwin. Produced by William J. Faris; directed by Bill Karn and Richard C. Kahn; presented in association with Terry Turner.

Story: Shown briefly in reenacted sequences are highlights of the careers of such prominent public enemies of the past as John Dillinger, Ma Barker, Alvin Karpis, Fred Barker, Homer Van Meter, Bonnie Parker, Clyde Barrow, and Pretty-Boy Floyd, particularly their capture or death at the hands of the G-Men.

X-Ray: This decidedly different type of film fare unfolds in documentary fashion so well has the reenacted round-up of the nation's mad dog killers of yesteryear's gang wars been produced and directed. The actors involved have satisfactorily impersonated the infamous personages. Although economically made, this one has exploitation possibilities and should attract that large segment of the public who relish such things as "True Detective Stories" and such. Although overly-long, and at times repetitious due to the nature of subject matter, this is paced with machine gun battles, gore, murders, hold-ups, kidnappings, etc., although there is nothing offensive and, as usual, the killers get theirs in the end at the hands of the G-Men. Given a proper boost, this one should deliver at the boxoffice, particularly in the less discriminating spots.

AD LINES: "The Factual Story Of The Short But Vicious Lives Of America's Public Enemies"; "How The Nation's Mad-Dog Killers Traded Slugs For a Slab With the G-Men"; "See The G-Men Put The Blast On The Mobs That Terrified A Nation!"

Teen Age Thunder

MELODRAMA
74M.

(Howco)

ESTIMATE: Suitable for teen-age package.

CAST: Charles Courtney, Melinda Byron, Robert Fuller, Tyler McVey, Paul Bryar, Helene Heigh, Gilbert Perkins, Bing Russell, Gregory Marshall, Marshall Kent, Mona McKinnon. Produced by Jacques Marquette; directed by Paul Helmick.

STORY: Teen-ager Charles Courtney is interested in hot-rod racing, but his father doesn't understand his problems and considers him a problem child. Courtney goes around with Melida Byron and is constantly being baited by wild teen-ager Robert Fuller. When pressures at home become too much, Courtney runs away, but he returns in time to drive the hot-rod of gas station operator Paul Bryar in a drag race. He wins, and his father realizes that his son is a good boy. They vow to understand one another better.

X-RAY: This is a low budget entry aimed at the teen-age market that has been put together with some care. Photography is good, as are other production credits. Direction is more than adequate, and an interesting cast of youngsters performs capably. The kids should enjoy this, packaged with another film of youth-appeal for a teen-age program. It has a familiar story, says little that is new, but is refreshingly well-made, showing that a low budget effort need not look cheap. Screenplay is by Rudy Makoul, and a theme song, "Teen Age Kisses," is heard.

AD LINES: "Chicken Is Not Just A Word . . . It's Murder"; "Young Love And Teen Age Kisses. . . Hot Rods And Hot Tempers"; "Introducing Stars Of Tomorrow In A Story More Modern Than Today."

The Shorts Parade

TWO REEL

CinemaScope Color Travel

THE BLUE DANUBE. Warners-Warnercolor Scope Gems. 16m. The camera takes a tour of this famous river from its source in the Black Forest of Germany down through Austria to the sea. The camera work is extraordinarily beautiful, the subject matter has been artistically chosen, and the musical background is exceptional. EXCELLENT. (4103).

Color Cartoons

PECOS BILL. Buena Vista-Walt Disney Reissues from "Musicland." 22m. Edited from "Musicland," 1955, which was in itself a reissue of Disney subjects dating back to 1946-1948, this is the western tale of "Pecos Bill" played and sung by Roy Rogers and Sons of the Pioneers, with a cartoon portrayal. GOOD. (43601).

Comedy

HORSING AROUND. Columbia-The Three Stooges. 15m. Once again, the Three Stooges are mixed up with their departed sister, who has returned in the form of a horse with a colt. She begs her brothers to save her husband, a nag scheduled for the glue factory. They manage to save him and reunite the family. FAIR. (2401).

RUSTY ROMEOS. Columbia-The Three Stooges. 15m. Each of the Three Stooges is engaged to the same girl unknowingly, and each gives her an engagement present. The fun begins when they discover they are engaged to one and the same gal. FAIR. (2402).

TRICKY CHICKS. Columbia-Special Comedy Featurette. 16m. Government investigators get a tip that subversives may be active around a night club where Muriel Landers is appearing in a show. She and her girl friend become interested romantically in the investigators and, in order to keep them around, they fake some evidence. The G-men stick around and even summon chief Benny Rubin to be in at the arrest, after which the whole thing fizzles out. FAIR. (2411).

Serial

THE VIGILANTE. Columbia-Serial Reissue. 15 episodes. Ralph Byrd, Ramsay Ames, Lyle Talbot, George Offerman, Jr. Produced by Sam Katzman; directed by Wallace Fox. Chapter One. "The Vigilante Rides Again." 25m. Reissue. May, 1947. Ralph Byrd, known as a singing western star, is really a government agent. He is assigned to recover some jewels in the hands of a prince visiting suspicious character Lyle Talbot. His side-kick, George Offerman, Jr., is trapped in a burning barn. This packs plenty of action and there are many exploitation possibilities to enhance its value. The tieup with "Action Comics" should be a good bet. GOOD. (2120).

ONE REEL

CinemaScope Color Cartoon

MAGOO SAVES THE BANK. Columbia-Mr. Magoo. 6m. Magoo sets out to deposit some money at the bank and gets on the bus bound for the race track instead. He winds up at the betting window accidentally, placing his funds on one long shot after another until he wins a phenominal amount. As he is thrown out as a tout with his bag of loot, he expresses amazement at the way compound interest has increased his earnings. GOOD. (2751).

CinemaScope Color Travel

ALPINE GLORY. Warners-Warnercolor Scope Gems. 9m. The Austrian Alps are visited by the camera and many picturesque shots of the mountains, valleys, villages, lakes, and streams are captured. GOOD. (4504).

Color Cartoon

BIRDS ANONYMOUS. Warners-Merrie Melodies Cartoons. 7m. Sylvester decides to reform, joins Birds Anonymous, something like Alcoholics Anonymous, which is intended to keep cats from chasing birds. However, everything he and the head of the group get on television and radio concerns birds. Tweety doesn't help any by flitting around, driving them nuts. GOOD. (4718).

BLAME IT ON THE SAMBA. Buena Vista-Walt Disney Reissues from "Musicland." 6m. Edited from "Musicland," 1955, which was in itself a reissue of Disney subjects dating back to 1946-1948, this has organist Ethel Smith performing while Donald Duck and his feathered friends handle the action. GOOD. (54107).

CASEY AT THE BAT. Buena Vista-Walt Disney Reissues from "Musicland." 9m. Edited from "Musicland," 1955, which was in itself a reissue of Disney subjects dating back to 1946-1948, this has Jerry Colonna narrating the classic poem as it is illustrated in Disney fashion. GOOD. (44116).

CONTRASTS IN RHYTHM. Buena Vista-Walt Disney Reissues from "Musicland." 8m. Edited from "Musicland," 1955, which was in itself a reissue of Disney subjects dating back to 1946-1948, this illustrates two contrasting numbers against Disney backgrounds. Fred Waring and his Pennsylvanians and choral group do Joyce Kilmer's "Trees"; Freddy Martin and his orchestra render their version of "Flight Of The Bumblebee." GOOD. (54106).

DUCKING THE DEVIL. Warners-Merrie Melodies Cartoons. 7m. Daffy visits the zoo. The Tasmanian Devil escapes, with a reward offered for its recapture. Daffy learns that music is the only thing that makes the beast docile. His singing finally effects the capture. FAIR. (4719).

FROM MAD TO WORSE. Paramount-Herman and Katnip Cartoon. 6m. The little mice and cousin Herman have taken over the toy department of a department store and are having a high time playing with a train. To get rid of Katnip, the night watchman, they decide to make him think he's crazy. This works, and he sets up a regular toy carnival for them to play in. He finally wises up, corrals all of the mice, except Herman, who comes to the rescue and sends the cat screaming into the night. FAIR. (H16-4).

GHOST OF HONOR. Paramount-Casper Cartoons. 6m. Casper attends the premiere of one of his own pictures, is given the full Hollywood treatment. When asked how he became a cartoon star, he tells of his Hollywood venture. The live studio people, including telephone operators, script writers, animators, and artists all run from him, never having seen a ghost before; but the various Paramount cartoon characters, including Herman and Katnip, leap from the drawing boards and greet him with open arms. The producers realize his great appeal and make him a star. GOOD. (B16-5).

GREEDY FOR TWEETY. Warners-Merrie Melodies Cartoons. 7m. As the result of an old-fashioned, knock down and drag out street fight, Tweety, Sylvester, and a big bulldog are all hospitalized. They keep fighting, however, with Sylvester finally catching Tweety and eating him. He is discovered via X-ray and Tweety is saved by an operation on the cat. Later, the fighting starts all over again. GOOD. (4712).

HIPPETY HOPPER. Warners-Blue Ribbon Hit Parade Cartoons. 7m. Reissue. December, 1949. The mouse adopts the small kangaroo as a pal, and puts the latter to work when he convinces the cat that the kangaroo is just a grown up mouse after taking a growing pill. The kangaroo knocks the cat all over the place until a bulldog decides to protect the cat's interests, but the bulldog lands on the short end, too. GOOD. (4313).

ICE SCREAM. Paramount-Casper Cartoons. 6m. The friendly ghost takes on the guise of a snowman and consoles a little boy whom he helps win the big skating race in the winter sports carnival by steering him from beneath the ice. FAIR. (B16-6).

JOHNNY FEDORA AND ALICE BLUEBONNET. Buena Vista-Walt Disney Reissues from "Musicland." 6m. Edited from "Musicland," 1955, which was in itself a reissue of Disney subjects dating back to 1946-1948, this has the music being supplied vocally by the Andrews Sisters while the cartoon tells the romance of a couple of hats. GOOD. (44114).

L'AMOUR THE MERRIER. Paramount-Noveltoon Cartoons. 7m. Hector, the big, fat garbage collector, enlists the aid of a French matchmaker to help him win the hand of the princess. The wind-up has the matchmaker

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ALPHABETICAL GUIDE To 111 Features Reviewed

This Index covers features reviewed thus far during the 1957-58 season in addition to features of the 1956-57 season, reviewed after the issue of Sept. 4, 1957.—Ed.

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As Long As They're Happy—76m. Rank 4383

B

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The Shorts Parade

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getting the princess and Hector falling for the matchmaker's homely, husband-hunting sister. FAIR. (P16-6).

ONCE UPON A WINTERTIME. Buena Vista-Walt Disney Reissues from "Musicland." 9m. Edited from "Musicland," 1955, which was in itself a reissue of Disney subjects dating back to 1946-48, this has Frances Langford rendering the song, which is illustrated in beautiful cartoons. GOOD. (44118).

SKY SCRAPPERS. Paramount-Herman and Katnip Cartoon. 6m. The little mice with their brave cousin, Herman, vie with Katnip, the big, greedy cat, for possession of a new home in a building under construction. After a battle with red hot rivets, Katnip is finally routed with dynamite, and the little mice set up housekeeping. FAIR. (H16-3).

SPOOKY SWABS. Paramount-Popeye Cartoons. 6m. Popeye and Olive Oyl find themselves aboard "The Sea Witch," a ship that has disappeared in 1694 and which is inhabited by the ghosts of the crew. Popeye and Olive want to take the boat back to civilization. This is something the ghosts do not want. After eating his spinach, however, Popeye finally wins the argument. FAIR. (E16-8).

SPREE LUNCH. Paramount-Popeye Cartoons. 6m. Popeye and Bluto open diners opposite each other and stop at nothing to get the trade—in this case one lone, little man, who doesn't look as though he can even pay his bill. Taking full advantage of all the competition, this character winds up sitting comfortably at a table in the middle of the street, the recipient of a 12-course meal. FAIR. (E16-7).

TOBASCO ROAD. Warners-Merrie Melodies Cartoons. 7m. A big party is given in honor of Speedy Gonzales, the fastest mouse in all Mexico, and he saves two little mice, Pablo and Fernando, from the big cat. The Mexican dialect is the cute thing here. FAIR. (4717).

TOUCHE AND GO. Warners-Merrie Melodies Cartoons. 7m. Pepe, the passionate skunk, is trying to impress a new lady friend. They get mixed up with the sea, a boat, a skin diver, but at the end it is still no dice. FAIR. (4722).

TWO FOR THE RECORD. Buena Vista-Walt Disney Reissues from "Musicland." 8m. Edited from "Musicland," 1955, which was in itself a reissue of Disney subjects dating back to 1946-1948, this has Benny Goodman and orchestra and quartette providing the musical setting for the cartoon portrayal of "After You've Gone" and "All The Cats Join In." (44113).

ZOOM AND BORED. Warners-Merrie Melodies Cartoons. 7m. Another in the coyote and road-runner series, this continues the efforts of the former to capture the latter. Of course, the coyote is frustrated and foiled although he tries every conceivable method to win, including the use of bird seed and a harpoon. FAIR. (4720).

Color Travel

TALES OF THE BLACK FOREST. Warners-Warnercolor Special. 9m. The camera visits this picturesque, beautiful, and historic section of Germany; seen are some annual village festivals and much of nature itself. GOOD. (4403).

RELEASE DATA GUIDE

As regularity of quantity of releases gives way to fewer features of a better quality from most major sources of supply, the so-called National Release Date loses much of its former importance. It is now much more necessary to know the order in which current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	RANK	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**The Disembodied** Paul Burke Allison Hayes **Cyclops** James Craig Gloria Talbott Lon Chaney, Jr. **Portland Expose** Edward Binns Virginia Gregg **Death In Small Doses** Peter Graves Mala Powers **From Hell It Came** Tod Andrews Tina Carver **Man From Monterey** Sterling Hayden Pamela Duncan **Teenage Doll** June Kenney John Brinkley Fay Spain **Undersea Girl** Mara Corday Pat Conway **Naked In The Sun** (C) James Craig Barton MacLane Lita Milan	**Pickup Alley** (CS) Victor Mature Anita Ekberg **3:10 To Yuma** Glenn Ford Van Heflin Kathryn Grant **The Brothers Rico** Richard Conte Dianne Foster **The Parson and The Outlaw** (TC) Anthony Dexter Buddy Rogers Marie Windsor **Woman Of The River** (TC) Sophia Loren Gerard Oury **The Story of Esther Costello** Joan Crawford Rossano Brazzi **Domino Kid** Rory Calhoun Kristine Miller **The Tijuana Story** Rodolfo Acosta James Darren Jean Wiles	**Man On Fire** Bing Crosby Inger Stevens Mary Fickett **Silk Stockings** (CS-Color) Fred Astaire Cyd Charisse Janis Paige Gun Glory (CS-C) Stewart Granger Rhonda Fleming **Tip On A Dead Jockey** (CS) Robert Taylor Dorothy Malone **Decision Against Time** Jack Hawkins (England) **Action Of The Tiger** (CS-Color) Van Johnson Martine Carol **House Of Numbers** Jack Palance Barbara Lang	**Loving You** Elvis Presley Lizabeth Scott Wendell Corey (VV-TC) **Omar Khayyam** (VV-TC) Cornel Wilde, Debra Paget **Cecil B. DeMille's The Ten Commandments** (VV-TC) (Special Engagements) **Stowaway Girl** Trevor Howard Elsa Martinelli (England) **Shortcut To Hell** (VV) Robert Ivers Georgann Johnson **Mr. Rock And Roll** Alan Freed Rocky Graziano Lionel Hampton **The Devil's Hairpin** (VV-TC) Cornel Wilde Jean Wallace	**Value For Money** (TC-VV) John Gregson Diana Dors **Triple Deception** (TC-VV) Michael Craig **The Third Key** Jack Hawkins **The Spanish Gardener** (TC-VV) Dirk Bogarde Jon Whiteley **The Black Tent** (TC-VV) Anthony Steel **A Town Like Alice** Virginia McKenna **The Gentle Touch** (T) George Baker **As Long As They're Happy** (EC) Jack Buchanan Diana Dors **Jacqueline** John Gregson Kathleen Ryan	**Time Is My Enemy** Dennis Price Renee Asherson (English) **The Lawless Eighties** Buster Crabbe Marilyn Saris **Pawnee** (C) G. Montgomery, Lola Albright **Last Stagecoach West** Jim Davis, Mary Castle **Taming Sutton's Gal** John Lupton, Gloria Talbott **Hell Canyon Outlaws** Dale Robertson Brian Keith Rosanna Rory **Operation Conspiracy** Philip Friend Mary Mackenzie **The Wayward Girl** Marcia Henderson Peter Walker	**Ride A Violent Mile** (RS) John Agar Penny Edwards **April Love** (DC-CS) Pat Boone Shirley Jones **Under Fire** Rex Reason Henry Morgan Steve Brodie **Ghost Diver** James Craig Audrey Totter **The Abominable Snowman** (RS) Forrest Tucker Peter Cushing **Young And Dangerous** Lili Gentle Mark Damon **Rockabilly Baby** Les Brown & Band **Kiss Them For Me** (C-CS) Cary Grant Jayne Mansfield	**Valerie** Sterling Hayden, Anita Ekberg **Jungle Heat** Lex Barker, Mari Blanchard **My Gun Is Quick** Robert Bray **Lady Of Vengeance** Dennis O'Keefe, Ann Sears **Chicago Confidential** Brian Keith Beverly Garland **Gunsight Ridge** Joel McCrea Mark Stevens Joan Weldon **Enemy From Space** Brian Donlevy **The Careless Years** Dean Stockwell Natalie Trundy **Street Of Sinners** Geo. Montgomery Geraldine Brooks **Satchmo, The Great** Louis Armstrong	**Doctor At Large** (VV-C) (English) Dirk Bogarde **The Land Unknown** (CS) Jock Mahoney, Shawn Smith **Jet Pilot** (TC) John Wayne, Janet Leigh **Quantez** (EC-CS) Fred MacMurray Dorothy Malone **The Unholy Wife** (TC) Diana Dors Rod Steiger **Escapade In Japan** (TC-TE) Teresa Wright Cameron Mitchell **Slaughter On Tenth Avenue** Richard Egan Jan Sterling Dan Duryea **Slim Carter** (C) Jock Mahoney Tim Hovey Julie Adams	**X—The Unknown** Dean Jagger **The Curse Of Frankenstein** (C) Peter Cushing, Hazel Court **Bond Of Angels** (C) Clark Gable Yvonne DeCarlo **Rising Of The Moon** Frank Lawton Denis O'Dea **The James Dean Story** James Dean **The Pajama Game** (C) Doris Day John Raitt Carol Haney **Black Patch** George Montgomery Diane Brewster **Johnny Trouble** Ethel Barrymore Cecil Kellaway Stuart Whitman	**Johnny Tremain** (TC) (Disney) Hal Stalmaster Luana Paten, Jeff York (BuenaVista) **Drag Strip Girl** Steve Terrell Fay Spain (American Int.) **Rock All Night** Dick Miller and Platters (American Int.) **Bambi** (TC) (Disney) (RE) (Buena Vista) **I Was A Teenage Werewolf** Michael Landon Yvonne Lime (American-Int.) **Invasion Of The Saucer Men** Steve Terrell Gloria Castillo (American-Int.)
PROMISED FOR EARLY RELEASE	**Looking for Danger** Bowery Boys **Streets Of Havana** John Cassavetes Raymond Burr Sara Shane **The Rifle** (C) Joel McCrea Virginia Mayo **Hunchback Of Notre Dame** (TC-CS) Gina Lollobrigida Anthony Quinn **Hongkong Story** Jack Kelly Lita Hwo **Sabu and the Magic Ring** (C) Sabu **Up In Smoke** Bowery Boys **New Day At Sundown** (CS) George Montgomery Randy Stuart	**The Harlem Globetrotters** (RE) **Operation Mad Ball** Jack Lemmon Ernie Kovacs Kathryn Grant **Decision At Sundown** (TC) Randolph Scott Karen Steele **Escape From San Quentin** Johnny Desmond Merry Anders **Torero** (Mexican-made) Luis Procuna **Pal Joey** (TC) Rita Hayworth Frank Sinatra Kim Novak **The Long Haul** Victor Mature Diana Dors (English) **The Hard Man** (TC) Guy Madison Valerie French	**The Hired Gun** Rory Calhoun Anne Francis **Until They Sail** Jean Simmons Joan Fontaine Paul Newman **The Invisible Boy** Richard Eyer Diane Brewster Philip Abbott **I Accuse** Jose Ferrer Viveca Lindfors Anton Walbrook **Les Girls** (C-CS) Gene Kelly Mitzi Gaynor Kay Kendall Taina Elg **Jailhouse Rock** (CS) Elvis Presley Judy Tyler **Saddle The Wind** Robert Taylor John Cassavetes Julie London **Don't Go Near The Water** (MC-TC) Glenn Ford Anne Francis Gia Scala	**The Joker Is Wild** (VV) Frank Sinatra Jeanne Crain **Sailor Beware** (RE) Dean Martin Jerry Lewis **Jumping Jacks** (RE) Dean Martin Jerry Lewis **Hear Me Good** (VV) Hal March Merry Anders **Zero Hour** Dana Andrews Linda Dornell Sterling Hayden **The Tin Star** (VV) Henry Fonda Anthony Perkins Betsy Palmer **Sad Sack** (VV) Jerry Lewis Phyllis Kirk David Wayne **Spanish Affair** (C-VV) Richard Kiley Carmen Sevilla	**Pursuit Of The Graf Spee** (TC-VV) John Gregson **An Alligator Named Daisy** (TC-VV) Donald Sinden Diana Dors	**Panama Sal** Elena Verdugo Edward Kemmer **Raiders Of Old California** Jim Davis Arleen Whelan **The Crooked Circle** John Smith Fay Spain **Thunder Over Tangier** Robert Hutton Lisa Gastoni **Gunfight at Indian Gap** Vera Ralston George Macready **Hell Ship Mutiny** Jon Hall John Carradine Roberta Hayes **Fighting Wildcats** Keefe Brosselle Kay Callard **Outcasts Of The City** Robert Hutton Osa Massen **Dead End Street** Roland Culver Patricia Roc	**Fraulein** (C-CS) Dana Wynter Mel Ferrer **Plunder Road** Gene Raymond Jeanne Cooper **Escape From Red Rock** Brian Donlevy Eilene Janssen **A Farewell To Arms** (DC-CS) Jennifer Jones Rock Hudson Vittorio DeSica **Peyton Place** (DC-CS) Lana Turner Lloyd Nolan Hope Lange **The Singin' Idol** (CS) Tommy Sands Lili Gentle **The Enemy Below** (DC-CS) Robert Mitchum Kurt Jurgens Frank Albertson **Blood Arrow** Scott Brady Phyllis Coates	**Time Limit** Richard Widmark Richard Basehart **Hell Bound** John Russell June Blair **The Girl In Black Stockings** Lex Barker Anne Bancroft **Mustang** Jack Beutel **Steel Bayonet** Leo Genn **Ride Out For Revenge** Rory Calhoun **Tiger By The Tail** Larry Parks **Gun Fever** Mark Stevens	**My Man Godfrey** (EC-CS) June Allyson David Niven **The Monolith Monsters** Grant Williams Lola Albright **Love Slaves Of The Amazons** (EC) Don Taylor Gianna Segale **The Violators** Arthur O'Connell **The Tarnished Angels** (CS) Rock Hudson Dorothy Malone Robert Stack **All Mine To Give** (TC) Glynis Johns Cameron Mitchell Rex Thompson (RKO) **Man In The Shadow** (CS) Jeff Chandler Collen Miller Orson Welles **This Is Russia** (C) Sid Feder documentary	**The Helen Morgan Story** (CS) Ann Blyth Paul Newman Richard Carlson **Black Scorpion** Richard Denning Mara Corday **The Story Of Mankind** All-Star Cast **Woman In A Dressing Gown** Yvonne Mitchell Anthony Quayle **Bombers B-52** (WC-CS) Karl Malden Natalie Wood **Jamboree** Count Basie & Orchestra Fats Domino **Green Eyes** Susan Oliver Linda Reynolds **Sayonara** (TE) Marlon Brando Red Buttons Patricia Owens	**Reform School Girl** Gloria Castillo (American Int.) **Rock Around The World** Tommy Steele (American Int.) **The Amazing Colossal Man** Glenn Langan Cathy Downs (American Int.) **The Cat Girl** Lynn Tracey Barbara Shelley (American Int.) **Perri** (TC) (Disney) (Buena Vista) **Old Yeller** (TC) Fess Parker Jeff York Dorothy McGuire (Disney) (Buena Vista)

SYMBOLS USED ABOVE: CS—CinemaScope, C—Color, RE—Reissue, TC—Technicolor, VV—VistaVision. Name of country other than U.S.A. indicates import.

'IT'S THE GREATEST'

...REDBOOK

"A swinging colorful bouquet to America's greatest jazzman! Extraordinary impact!" —VARIETY

"Very good...exploitable everywhere to young and old...brilliant and touching!" — MOTION PICTURE HERALD

"Millions will be attracted to this feature!" —FILM DAILY

"Entertaining . . . interesting . . . amusing!" SHOWMEN'S TRADE REVIEW

"Excellent...well handled...engrossing biography!" —HOLLYWOOD REPORTER

"Wonderful...highly entertaining...brilliant film...everyone will enjoy it!" — MOTION PICTURE EXHIBITOR

THE
WHOLE
WORLD
ROCKS
TO HIS
BEAT!

SATCHMO
THE GREAT

LOUIS ARMSTRONG and EDWARD R. MURROW
with Leonard Bernstein · W. C. Handy
Produced by EDWARD R. MURROW and FRED W. FRIENDLY

THE ONE-AND-ONLY 'SATCHMO' PACKS 'EM IN EVERYWHERE...AND NEVER MORE THAN NOW WITH HIS ONE-AND-ONLY MOTION PICTURE STORY!!!

THR
UA

8 1957

MOTION PICTURE EXHIBITOR

Plus... SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

NOVEMBER 6, 1957 VOLUME 39 NUMBER 2
IN THREE SECTIONS • THIS IS SECTION ONE

AN ANNOUNCEMENT TO THE TRADE . . .

Effective with this issue of Wednesday, November 6, 1957, MOTION PICTURE EXHIBITOR (founded in 1918 and A.B.C. audited) and SHOWMEN'S TRADE REVIEW (founded in 1933 and A.B.C. audited) will combine their weekly efforts.

In the resultant new publication there will be certain services and departments that were formerly native to one or the other, plus the early addition of several new developments that only a new and larger trade paper would make possible.

Existing subscribers to one or the other former weekly will be served as usual. The unexpired terms of all duplicating subscriptions will be added—and their expiration dates extended. The concise and positive non-duplicating circulation will be announced at the earliest possible moment.

Putting together two A.B.C. audited weeklies in the interval between issues is a big job. We ask for the good will and understanding of both subscribers and advertisers during these initial weeks. And we will welcome expressions of opinion and guidance at all times.

Sincerely,

Jay Emanuel

JAY EMANUEL, *Publisher of*
MOTION PICTURE EXHIBITOR

Mrs. "Chick" Lewis

Mrs. M. R. ("Chick") LEWIS,
Publisher of
SHOWMEN'S TRADE REVIEW

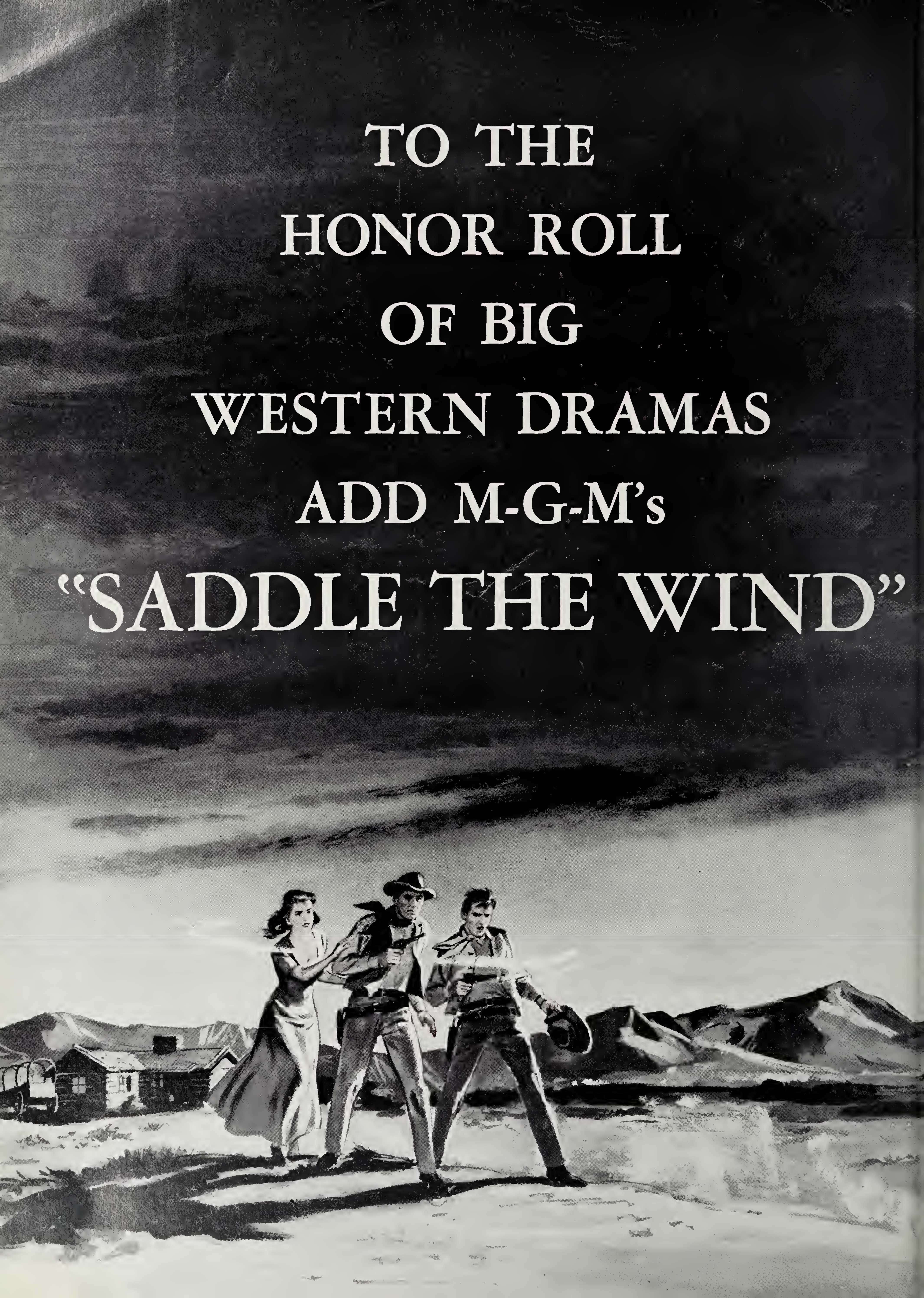
Militant Allied Seeks Tax Break

(See Page 9)

L. B. Mayer Dies At 72

(See Page 10)

PE-1—PE-44 : *TOA-TESMA-NAC Convention Issue*



TO THE
HONOR ROLL
OF BIG
WESTERN DRAMAS
ADD M-G-M's
"SADDLE THE WIND"

The stars blazon the movie sky with memorable performances, the beauty of the Colorado Rockies is inspiring in CinemaScope and Metrocolor, the gripping story of the West thunders from the screen with suspense and passion!

TAYLOR

Topping the tough dramatic roles that made him famous. Now greater than ever in "Saddle The Wind."

LONDON

The sultry song-star's fast growing popularity zooms with her appearance in "Saddle The Wind."

CASSAVETES

From Broadway and TV fame his stardom in films is now assured by his work in "Saddle The Wind."

☆

M-G-M presents "SADDLE THE WIND" starring ROBERT TAYLOR · JULIE LONDON · JOHN CASSAVETES · Donald Crisp · Charles McGraw · Screen Play by Rod Serling · Screen Story by Thomas Thompson · In CinemaScope and Metrocolor · Directed by Robert Parrish · Produced by Armand Deutsch

A Metro-Goldwyn-Mayer Picture

ALL MINE TO GIVE
is *All Yours* for
HOLIDAY HEART APPEAL!

Perfect family entertainment
for every audience of
every theatre...everywhere
from *Universal-International!*

AL

WORLD PREMIERE
OSHKOSH, WISCONSIN – NOVEMBER 13
Followed by State-Wide
Wisconsin Saturation!

RKO
RADIO

SIX KIDS SET OUT ON
A GREAT ADVENTURE...
that you'll remember the
longest day you live!

...too young to
know about life...
old enough to feel
the need for love,
but no parents or
home to turn to
...now each must
go his way on a street
where strangers live
—to find a bright new
future of his own!

MINE TO GIVE

TECHNICOLOR®

STARRING
GLYNIS JOHNS · CAMERON MITCHELL
REX THOMPSON · PATTY McCORMACK
with
ERNEST TRUEX · HOPE EMERSON · ALAN HALE
SYLVIA FIELD · RETA SHAW

rected by ALLEN REISNER • Screenplay by DALE and KATHERINE EUNSON • Produced by SAM WIESENTHAL
AN RKO RADIO PICTURE • A UNIVERSAL-INTERNATIONAL RELEASE

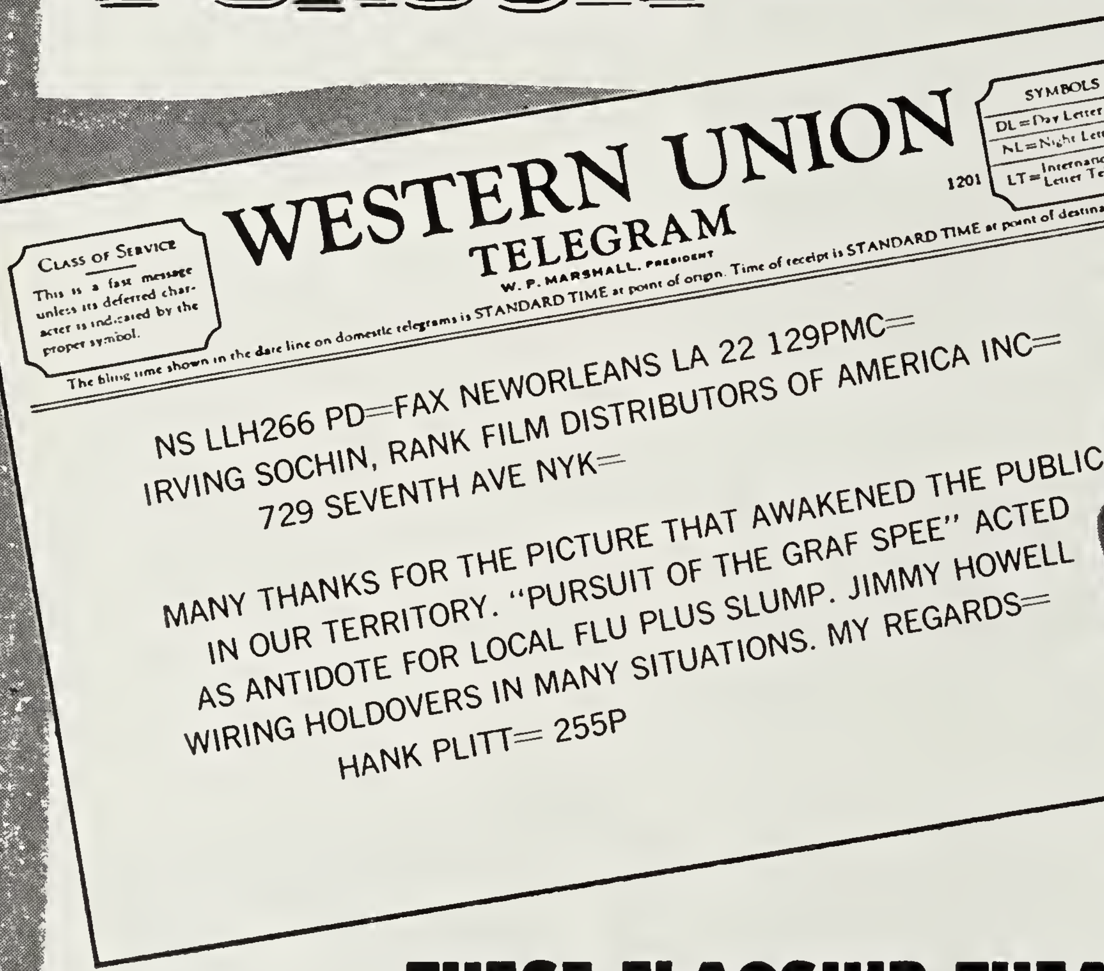
MR. EXHIBITOR HERE IS THE ANTIDOTE FOR YOUR BOX OFFICE FLU!

THE SPECTACULAR STORY OF THE
WORLD'S MIGHTIEST SEA RAIDER!

THE RANK ORGANIZATION presents
A MICHAEL POWELL and EMERIC PRESSBURGER PRODUCTION

PURSUIT OF THE GRAF SPEE

TECHNICOLOR VISTAVISION



CLASS OF SERVICE
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WESTERN UNION
TELEGRAM
W. P. MARSHALL, PRESIDENT

1201

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DL=Day Letter
NL=Night Letter
LT=International Letter Telegram

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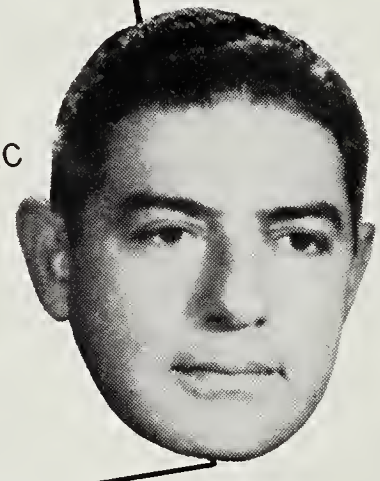
NS LLH266 PD=FAX NEWORLEANS LA 22 129PMC=
IRVING SOCHIN, RANK FILM DISTRIBUTORS OF AMERICA INC=
729 SEVENTH AVE NYK=

MANY THANKS FOR THE PICTURE THAT AWAKENED THE PUBLIC IN OUR TERRITORY. "PURSUIT OF THE GRAF SPEE" ACTED AS ANTIDOTE FOR LOCAL FLU PLUS SLUMP. JIMMY HOWELL WIRING HOLDOVERS IN MANY SITUATIONS. MY REGARDS=
HANK PLITT= 255P



HENRY G. PLITT
President
PARAMOUNT GULF THEATRES

THANK YOU HANK PLITT FOR KICKING OFF THE 200 THEATRE SATURATION THROUGHOUT THE SOUTH AND SOUTHWEST

THESE FLAGSHIP THEATRES ARE DOING HOLDOVER BUSINESS!

SAENGER THEATRE, NEW ORLEANS
STATE THEATRE, OKLAHOMA CITY
STRAND THEATRE, MEMPHIS
MAJESTIC THEATRE, TULSA
PARAMOUNT THEATRE, AUSTIN
HART THEATRE, BATON ROUGE
PARAMOUNT THEATRE, ALEXANDRIA
SAENGER THEATRE, BILOXI
STRAND THEATRE, SHREVEPORT
SAENGER THEATRE, MOBILE
SAENGER THEATRE, PENSACOLA
PARAMOUNT, TEXARKANA
METROPOLITAN THEATRE, HOUSTON
IMPERIAL THEATRE, CHARLOTTE
CAROLINA THEATRE, COLUMBIA

AND BOOKED BY THESE TOP CIRCUITS!

FLORIDA STATES
WOLFBERG
WESTLAND
FRONTIER
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RKO THEATRES
PARAMOUNT TRI-STATES
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FOX INTERMOUNTAIN AMUSEMENT CO.
BLACK HILLS AMUSEMENT CO.
HAMRICK EVERGREEN
MINNESOTA AMUSEMENT
STANDARD THEATRES
UNITED CALIFORNIA

RANK FILM DISTRIBUTORS of AMERICA, Inc.

39 Years of Service to the Theatre Industry

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MEMBER Audit Bureau of Circulations

VOLUME 59 • NUMBER 2

NOVEMBER 6, 1957

as we screen it - - -

ABOUT THE TRADE PAPER NOW IN YOUR HANDS

In the statement on the front cover there is reference to the difficulty attendant to putting two ABC audited weeklies together, and eliminating all duplicating subscriptions, in the interval between issues. This was difficult, indeed. But we made it. And nearly 18,000 copies were speeded to subscribers on schedule.

However, this issue is not our ideal. It's just the best we could do in the time allotted.

In the weeks ahead we hope to make many changes and refinements, and to add several new features and departments that are now being readied. January, 1958, is our "target date" for the ideal issue that will best serve you. We hope to make it!

We'll appreciate your patience, and we'll give careful attention to any suggestions or recommendations received. We're good listeners, too.

YOU PICK THE SMART ONE

Contrasting stories highlighted each other in the trade press recently.

On the one hand, Joseph Mankiewicz joined the growing list of producers, directors, writers, etc., who seem to feel that it's a sign of genius, or in some way "par for the course," to make caustic press comment about theatremen and about their theatre operations. As self-styled experts, we're sure that it wouldn't be difficult today to find some theatreman who would be willing to lend his theatre to one of these "know-it-alls," and to give said "know-it-all" a free rein to test his theories. As a matter of fact, if Mr. Mankiewicz is interested, we'll be happy to make the arrangements. We would be particularly happy to learn that *"there is no boxoffice depression,"* or to see how he makes out with his suggestion that exhibitors *"close down for a few days each week or open his theatre to other types of attractions like ballets, concerts, or opera."* That's like saying he could stop eating, too!

Quite a bit more sensible was the reliance placed in some 20 important theatremen by Harold Hecht, of Hecht, Hill, Lancaster Productions.

In a quandary over the best title for their Clark Gable-Burt Lancaster picture, "RUN SILENT, RUN DEEP," Mr. Hecht wired his customers asking their reaction to that title or to an alternate title "TORPEDO." Back came a flood of replies overwhelmingly endorsing the first "best seller" title as more interesting, unusual, and possible to sell to women. Thanking the responders, Mr. Hecht said: *"We think we have hit on something good. We plan to ask you a number of pertinent questions on all H-H-L picture productions. We are certain that this interchange of opinion can be of value to both of us."*

Thank you, Mr. Hecht, for conceding that theatremen are intelligent businessmen, trying just as hard to make "a buck" as any producer, director, writer, etc.

Even Mr. Mankiewicz!

A NEW FREEDOM

Naturally "Mr. Jefferson," and the other great men who fathered our Constitution, couldn't have foreseen it, but without vote by any legislature more important than ward heelers, and without approval by even a magistrate's court, the electronic age seems to have sneaked in a new "Freedom." This latter might be called *"Freedom of the Press to operate Radio and TV monopolies."*

In nearly everything from small towns to large cities we now have local newspapers devoting inordinately large display advertisements, rave columns, and "recommended" plugs to some 15 and 20 year old motion pictures, some of which their own reviewers panned when they originally played local theatres. Of course the fact that these over-advertised old films are now the lifeblood of these same local newspapers' TV station subsidiaries, is just a coincidence. And the way they don't confine these advertisements to an amusement page, or to a radio and TV page, but run them in the most choice front-of-paper spots, is just an accident.

Just recently a subscriber drew an even more irritating instance to our attention.

We all know that a prominent local newspaper carries a lot of weight, with local politicians, and with local utilities such as traction companies. Well, one morning recently, in front of a large suburban terminal through which hundreds of thousands of commuters stream, a dressed up clown passed out heralds announcing the showing of "DRACULA" and "FRANKENSTEIN," on something known as the "SHOCK THEATRE," of the local newspaper-owned TV station. That the clown's heralds were being dropped like snow all over the interior of the terminal, and even down through the platforms and tracks, was not objected to by the traction company. And that the clown was passing out heralds on the public pavement, in violation of an otherwise strictly enforced ordinance, wasn't even noticed by three policemen in the immediate area.

Had a local theatreman, or any other non-affiliated businessman, attempted a similar stunt, the traction company would make them clean up the joint, either before or after the police made their arrest. But this TV station is owned by a big metropolitan newspaper. Better look the other way!

Seems that's where the Federal Trade boys look, too!

BROADWAY GROSSES

(As of this Monday)

"Joey" Is Everybody's "Pal"

NEW YORK—The first-run sensation continued to be Columbia's "Pal Joey" at the Capitol. Other first-run spots, all with holdover product, reported below average business.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE AMAZING COLOSSAL MAN" (American-Int.). Paramount ($47,654)*—This dropped to $20,000 on the second week.

"MY MAN GODFREY" (U-I). Roxy ($81,398)—Friday, Saturday and Sunday was reported at $18,500, with the fourth and last week down to $34,000. Usual stage show.

"LES GIRLS" (MGM). Radio City Music Hall ($146,192)—Thursday through Sunday claimed at $90,000 with the fifth week heading toward $135,000. Usual stage show.

"PAL JOEY" (Columbia). Capitol ($39,813)—Leading the parade with a great $75,000 for the second session.

"THE HELEN MORGAN STORY" (Warners). Astor ($24,578)—Fifth and last week only $9,500.

"TIME LIMIT" (UA). Victoria ($21,930)—Second week expected to tally $14,000.

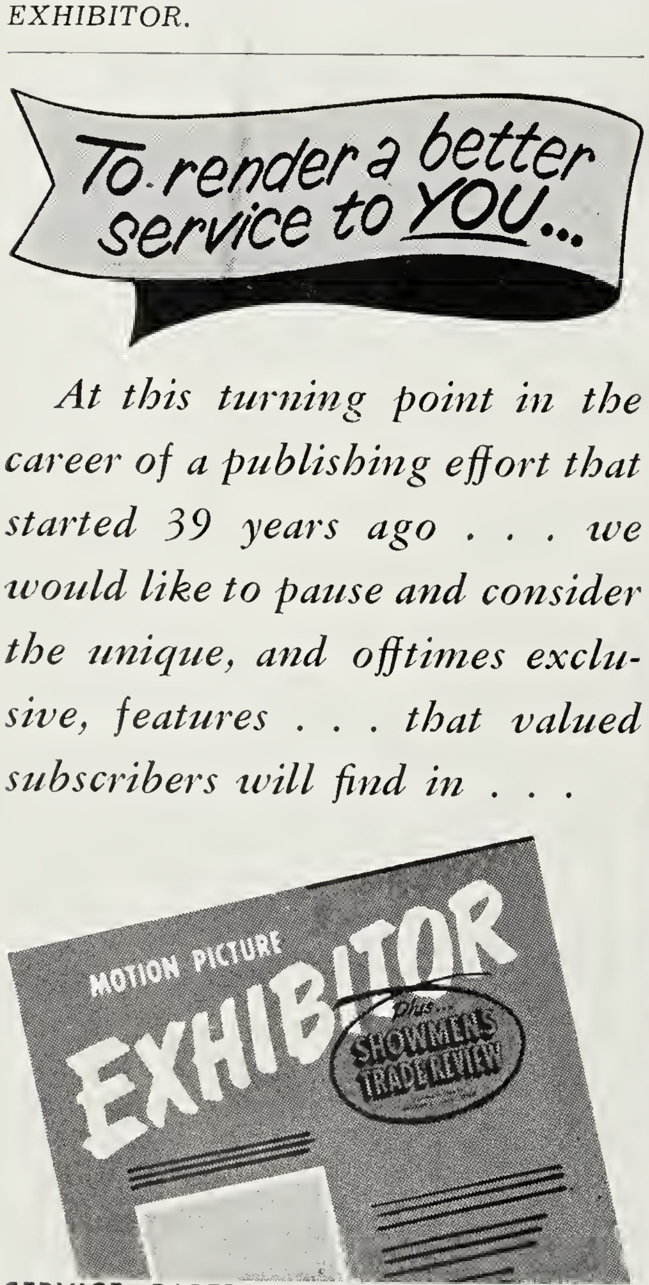
"THE TIN STAR" (Paramount). Loew's State ($18,644). Second session slipped to $15,000.

"JET PILOT" (U-I). Palace—Fifth and last week dropped to $10,000.

**Figures in parenthesis represent 1956 weekly averages as reported in MOTION PICTURE EXHIBITOR.*

To render a better service to YOU...

At this turning point in the career of a publishing effort that started 39 years ago . . . we would like to pause and consider the unique, and offtimes exclusive, features . . . that valued subscribers will find in . . .



SERVICE PAPER *of the Theatre Industry!*

The NEW YORK Scene

By Mel Konecoff

THEORY OF EXPLOITATION: 20th-Fox will be going in for more and more selling and exploiting on the local level with regard to special films and packages according to Alec Moss, special exploitation representative. His reasoning is that theatres lose out by not assaying a picture properly and by not taking advantage of a film's potential. They should incite and excite more people into attending theatres.

He has been working lately on an exploitation package put out by Fox, "The Abominable Snowman" and "Ghost Diver," which had a 160 theatre saturation opening in the Denver-Salt Lake Area last week to capitalize on the Hallowe'en theme. He related that many of the theatremen, including Fox Intermountain's Bob Selig, purchasd the package sight unseen based primarily on the contemplated campaign which is slated to appeal to all types of audiences from the teeners on up.

Radio spots were beamed at the youngsters when they were home. Newspaper ads were to run on the days proven best for the teeners like Sunday, Tuesday, Wednesday, and Friday. Special Hallowe'en monster stunts, etc., were in order.

When all the appeals have been made in a showmanship way, the public should respond. The exhibitor will benefit because the films are not overly expensive to buy, and the company is satisfied to make a buck and let the customer make one as well.

FILM FAIR: Irving M. Levin, San Francisco exhibitor and appreciator of culture, was in town last week more than willing to discuss the possibility and probability of an International Film Festival for his city, which is scheduled to take place Dec. 4 to Dec. 17.

The plan calls for his Metro, a 1000 seater usually in the second-run neighborhood category, to be used. A non-profit agency has been set up that has the blessing of the city and prominent citizens. Each day, a different charity group will be permitted to sell tickets for the benefit of their organization with the only seats held out being for press and celebrities.

The Festival has neither the sanction or the blessing of the Motion Picture Association (Johnston Office) nor of the American distributor companies. As a result, it's probable that most of the films shown will come from abroad. Any feature will receive consideration provided it has not been released in the San Francisco area. Thus far, 35 to 40 films have been submitted. The city's five newspaper critics will make the initial selection as well as choose the ultimate winners. There will be four awards, best production, best director, best actor, and best actress.

Why are they making the Festival? They hope it will up the cultural level of the area and that it will further interest in films possibly throughout the country if it catches on. How do other exhibs in the area feel about it? Some like, some don't, and some are indifferent.

Levin reasoned that American distributors don't seem to want a festival because it may interfere with the Academy Awards.

ON THE WATERFRONT: The other day, we popped down to the waterfront where the East River meets Brooklyn beneath the shadow of the Manhattan Bridge, U-I's "Never Steal Anything Small" is being filmed there with James Cagney starring. It's the yarn of how a crooked labor boss who has "the muscles and conscience of a hoodlum, the mind of a Machiavelli, the morals of a gangster, and the soul of a poet" takes over complete

(Continued on page 16)

Warners Ups Ayres

NEW YORK—Norman J. Ayers, Warners' eastern district manager, has been promoted to the post of assistant to Jules Lapidus, eastern and Canadian division sales manager, it was announced last week by Roy Haines, general sales manager.

W. C. Michel, center, executive vice-president, 20th-Fox, recently received a citation from the United Epilepsy Association for his efforts in behalf of the organization from Carl Marks, left, president of the Association, as Dr. H. H. Merritt, Neurological Institute of New York's Presbyterian Hospital, looked on.

UA Loan Breakdown

WASHINGTON—The Securities and Exchange Commission revealed last fortnight that the $3,500,000 borrowed by United Artists from three theatre circuits was divided as follows: Loew's, $2,000,000; RKO Theatres, $1,000,000; Interstate Circuit, $150,000; Balaban and Katz, $150,000; Florida State Theatres, $125,000; and Paramount Gulf Theatres, $75,000. The latter four are subsidiaries of AB-PT.

Promissory notes issued in connection with the loan bear interest at the rate of 12 per cent annually and mature two years from Sept. 25, 1957.

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THE SERVISECTION SS1-SS8
(PINK REVIEWS REPRINTED)

Militant Allied Stresses Clearance

Staggered Release Plan To Relieve Print Jam Urged; Way Clear For Group To Rejoin COMPO

KIAMESHA LAKE, N. Y.—National Allied, in a militant mood, pounded home the point last week at its annual convention here that survival of the theatreman depended to a large extent upon correction of industry abuses. The problems of availability and clearance were repeatedly emphasized, particularly as they affect the sub-run houses. The entry of distributor-producers into exhibition was blasted also. On a happier note, it was indicated that the way had been cleared for Allied's rejoining of COMPO.

General counsel Abram F. Myers reported that National Allied will concentrate its efforts in future arbitration conferences towards securing a broadened definition of clearance to limit to reasonable lengths the actual time between prior-run and subsequent-run theatres. He said Allied felt that the fairest method of dealing with the problem of waiting time would be an arbitration tribunal comprising one person named by the exhibitor, one person named by the distributor, and a neutral arbitrator.

Myers declared that "more complaints by exhibitors have arisen over delayed availabilities than any other cause. . . . It is no secret that arbitration of availabilities has been a stumbling block in the current arbitration negotiations . . . and there must be a concerted effort to convince the distributors that the exhibitors really want it . . ."

Staggered Release Plan On Zone Basis Proposed

A resolution was adopted aimed at "relieving the film shortage resulting from saturation bookings" and petitioning the distributors "to divide the country into several zones and to stagger the releases of a number of pictures among these newly established zones at least upon an experimental basis. The advertising budgets of the pictures so released to be apportioned among the zones so that it will be effective in each zone while the pictures are actually exhibited there."

The convention also passed a resolution demanding that measures be taken to make the showing of motion pictures on television "subject to reasonable clearance protection in favor of theatres" on the grounds that it constitutes a "form of unfair competition."

Another resolution importuned those in charge of the Academy Awards ceremony to make it "an event far surpassing in interest and entertainment value the most pretentious spectaculars that television interests have produced; to make the most of this splendid opportunity to build good will for the movies and to stimulate theatre attendance." If this is done, it was urged that Allied and all other groups urge the public to see the program as sponsored and produced by the motion picture industry.

It was resolved that a protest be lodged with the distributors that independent producers, in particular, be curbed in the growing practice of releasing top boxoffice attractions during holiday periods, causing release charts to be "virtually blank" during other periods, whereas the need is for a steady flow of attractions if "the market of pictures is to be preserved."

Paramount's special handling of "The Ten Commandments" was the subject of a resolution petitioning the company to discontinue distribution of the picture in the present manner "as fast as contractual commitments on current special engagements will permit."

Other resolutions called upon the film companies to make more films in color; urged an effort be made to combat road showings; asked that independent producers be "commended and encouraged"; and demanded that Joseph L. Mankiewicz apologize to exhibitors for his recently published statement that "motion pictures can be shown just as well in the living room as in a 2,000-seat barn."

On the matter of arbitration it was voted to "commend and approve the efforts made by the Allied representatives on the joint negotiation committee to secure the adoption of a plan for measuring and judging clearances in terms of the number of days elapsing between the close of the engagement of a picture in a prior-run theatre and the actual opening of the picture in a subsequent run theatre in the same competitive area."

A resolution condemning Paramount's move in entering exhibition by acquiring the Esquire, Chicago, and seeking to halt "any movement among the film companies to follow this lead" was passed. It urged the U. S. Attorney General "to take prompt and determined action to annul the transaction" in

(*Continued on page 14*)

ITOA Supports Plan For Orderly Distribution

NEW YORK—At a luncheon meeting of Independent Theatre Owners Association of New York last fortnight a resolution was passed in favor of the proposal advanced by AB-PT executives that distribution and exhibition leaders meet to plan orderly distribution of quality product.

Harry Brandt, ITOA president, stated that this was a problem entitled to industry priority. He said, "We've got to have orderly distribution throughout the year or stand the risk of making this a seasonal business—and invite disaster."

Daniel Aaron, public relations director, Jerrold Electronics, addressed the meeting on the Bartlesville, Okla., Telemovie operation.

"Oscar" Rule Changed

HOLLYWOOD—George Seaton, president, Academy of Motion Picture Arts and Sciences, announced last fortnight that a new procedure for determining the category in which a performance of achievement may be considered for a possible Academy Award nomination, to be used only in cases where the production company's classification has been questioned, was voted by the Academy board of governors.

The new ruling provides the Academy with the prerogative of making the final decision on the classification of performances, and to determine who is to be listed as the possible nominee for each specific achievement when nominations are being voted.

Seaton said the move was recommended by the Awards Planning Committee to eliminate such possibilities as a star performer changing his status to that of a supporting actor to improve his chance of winning an award.

Zenith, NBC Clash Over Toll-TV Issue

CHICAGO—Ted Leitzell, director of public relations, Zenith Radio Corporation, last fortnight challenged Robert W. Sarnoff, NBC president, to publicly debate over the NBC network the issues involved in the controversy raging over subscription TV.

He proposed that Sarnoff pick the forum and date, adding, "If you would like to have this debate over your network, Zenith will be glad to pay half of the time charges involved."

The Zenith executive charged that Sarnoff's attacks on pay TV have been made thus far "from forums where there is no possible chance for a reply."

Sarnoff's latest attack on toll TV was made recently in Pittsburgh when he charged that pay TV would kill commercial television because the latter's attractions would be won away.

Leitzell charges that there is "ample evidence that NBC would very much favor subscription TV if it could be owned and/or controlled by RCA and therefore not interfere with the near monopoly of TV broadcasting and revenue that NBC presently enjoys. As it is, nobody knows better than you that all television networks and commercial broadcasting stations are using the air for benefit and that the public pays for every program on the air."

And so the great debate continues unabated as battle lines form.

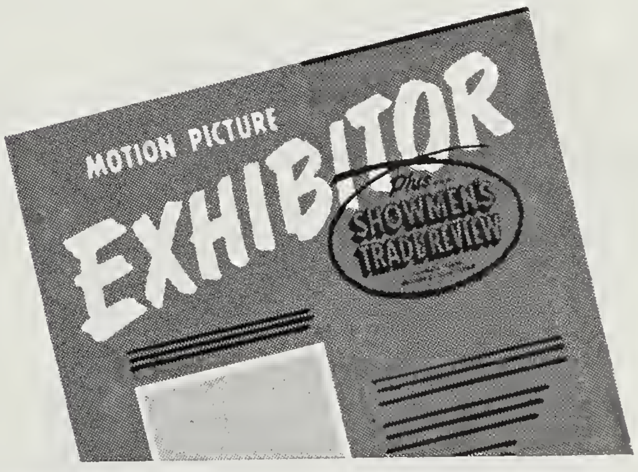
Feature No. 1

☑ Courageous, Honest, and Provocative EDITORIALS •

that face up to the problems affecting this industry,—and, most important, affecting its retail (theatre) outlets.

A constant effort to analyze what is right. A willingness to punch hard, and to accept a bloody nose if necessary, in order to defend what is right to the best of our ability.

These are the qualities that have made the industry's *MOST AVIDLY READ AND APPROVED* views, those that appear weekly in . . .



SERVICE PAPER ***of the Theatre Industry!***

Loew's Withholds Regular Dividend To Invest More In Film Production

NEW YORK—The recently expanded Loew's, Inc., board met last week and voted unanimously to withhold the regular dividend payment due in September and use the funds for expanded film production. It was the first time in the company's 33-year history that such an act was taken, and involved is an estimated $2,500,000. Joseph Tomlinson, Stanley Meyer, and Samuel Briskin, leaders of the dissident faction in the recent proxy battle, voted with the other directors on this point.

President Joseph Vogel, in a letter to be sent to stockholders, explained that improvement of the company's cash position was necessary to the current rebuilding and reorganizing program. He added that he believed the company had for distribution between October and March "more boxoffice pictures than it has had in the past three years."

The Loew's president explained that "good pictures do not show up in profits until the year following their release" and cited as a reason for a substantial decline in revenue, "unsuccessful pictures conceived and produced in the previous year."

Vogel pointed out that all divisions of the company except the picture division were making more money this year than last year. He based his optimistic view of the future on new films being produced by the present management, the increase in use of the studio for TV, and success in selling TV subjects.

Other action taken at the meeting, which was described as "friendly," was the appointment of William A. Parker and John L. Sullivan to the executive committee.

Charles Schlaifer, right, of the advertising agency bearing his name, recently congratulated Bob Rothafel, managing director, Roxy, New York City, on the occasion of his second anniversary in the post.

Debt Division Stalls Loew's Divorcement

NEW YORK—Federal Judge Edmund L. Palmieri last fortnight set Jan. 15, 1959, as "tentative" date for a final hearing in the six-year effort to comply with the Consent Decree divorcing Loew's, Inc., theatrical from production-distribution activities. Division of a $30,000,000 funded debt has been the main "impediment."

Justice Palmieri also entered an order appointing A. Dayton Oliphant, Princeton, N. J., a temporary director of Loew's Theatres to replace Allan L. Melhado, deceased.

The Court was informed on progress being made in splitting the indebtedness between Loew's Inc. and Loew's Theatres (New Theatre Corporation). Last January, it was indicated, that of the funded debt, Loew's would assume $25,000,000 and the theatre firm, $5,000,000. However, this has not affirmed, nor yet decided upon. It was testified, though, that the companies were working harmoniously toward settling their differences, and that progress was being made.

Louis B. Mayer Dies; Was Top Producer

HOLLYWOOD—The industry lost a real pioneer last week when Louis B. Mayer, 72, died of leukemia. Mayer, at the height of his career as vice-president and production head for MGM, wielded more influence than any other man in the film capital. For several years, with an income that exceeded one million dollars, he was the highest paid executive in the United States.

Devoted to the star system, Mayer built his films around people who have become screen immortals, Greta Garbo, John Gilbert, Norma Shearer, Ramon Novarro, Lon Chaney, Joan Crawford, Hedy Lamarr, Robert Taylor, Clark Gable, and others.

He became interested in movies during their infancy, entering as a nickelodeon exhibitor and entering production to provide the kind of films he was looking for. Mayer's shift to Hollywood and later merger with the Metro and Goldwyn Corporations led to the building up of the world's largest motion picture enterprise. Some of Mayer's top films include "The Big Parade," "The Merry Widow," "The Good Earth," "Captains Courageous," "Treasure Island," "Hell Divers," "Tugboat Annie," etc.

Mayer resigned from MGM in 1951 as a result of differences with Nicholas Schenck, then president. His industry association continued in the Cinerama organization. His other interests included racing, and at one time he had one of the country's largest stables.

Mayer is survived by his widow, two daughters by a former marriage, a stepdaughter, a sister, and three grandchildren. Messages of condolence poured in from figures in all walks of life, including one from Vice-President Richard Nixon.

Industry Aids Army Fund

NEW YORK—A check for $4,006.46, representing the net proceeds from the public service film, "This Is Your Army," was presented last week to Colonel John T. Barrett of the Army Relief Fund Service in behalf of COMPO, which sponsored the distribution in cooperation with the sales managers of all major companies. The presentation was made by Alex Harrison, chairman, MPAA general sales managers committee.

Feature No. 2

☑ Pink Section
Saveable
PREVIEWS •

that courageously, honestly and candidly appraise: (a) the boxoffice potential; (b) the patron entertainment; (c) the saleable components; and (d) the film rental value; of *each* and *every* motion picture — whether feature or short—and whether foreign or domestic—that are offered to the nation's theatres.

NO OTHER TRADE PAPER has fully reviewed so many features (11,085), or so many shorts (12,101) during the last 20 years. And the *first* and *best* means of permanently filing reviews, is the Pink Section of . . .

SERVICE PAPER *of the Theatre Industry!*

Film Events Calendar

Nov. 17-18—Theatre Equipment and Supply Manufacturers, Theatre Equipment Dealers Association joint meeting, Americana Hotel, Bal Harbour, Fla.

Nov. 20-23—Theatre Equipment and Supply Manufacturers Association, annual meeting, Americana Hotel, Bal Harbour, Fla.

Nov. 20-23—Theatre Owners of America, annual convention, Americana Hotel, Bal Harbour, Fla.

Nov. 20-23—Industry Trade Show, conducted by the National Association of Concessionaires Theatre Equipment and Supply Manufacturers Association and Theatre Owners of America, Americana Hotel, Bal Harbour, Fla.

Nov. 25—Motion Picture Theatres Association of Ontario, annual meeting and luncheon, King Edward Hotel, Toronto, Ontario.

Nov. 25—Motion Picture Pioneers dinner honoring Joseph Vogel, Waldorf-Astoria Hotel, New York City.

Nov. 26—National Committee Motion Picture Exhibitors Associations of Canada, annual meeting, King Edward Hotel, Toronto, Ontario.

Nov. 27-28—Motion Picture Industry Council of Canada, annual meeting, King Edward Hotel, Toronto, Ontario.

Nov. 28—Canadian Picture Pioneers, annual award dinner, King Edward Hotel, Toronto, Ontario.

Dec. 3-4—Independent Theatre Owners of Ohio, annual convention, Fort Hayes Hotel, Columbus.

1958

Jan. 19-20-21—Texas Drive-in Theatre Owners' Association annual convention, Baker Hotel in Dallas.

Feb. 11-13—National Allied Drive-in Convention, Kentucky Hotel, Louisville, Ky.

March 5-6—United Theatre Owners of Oklahoma, annual convention.

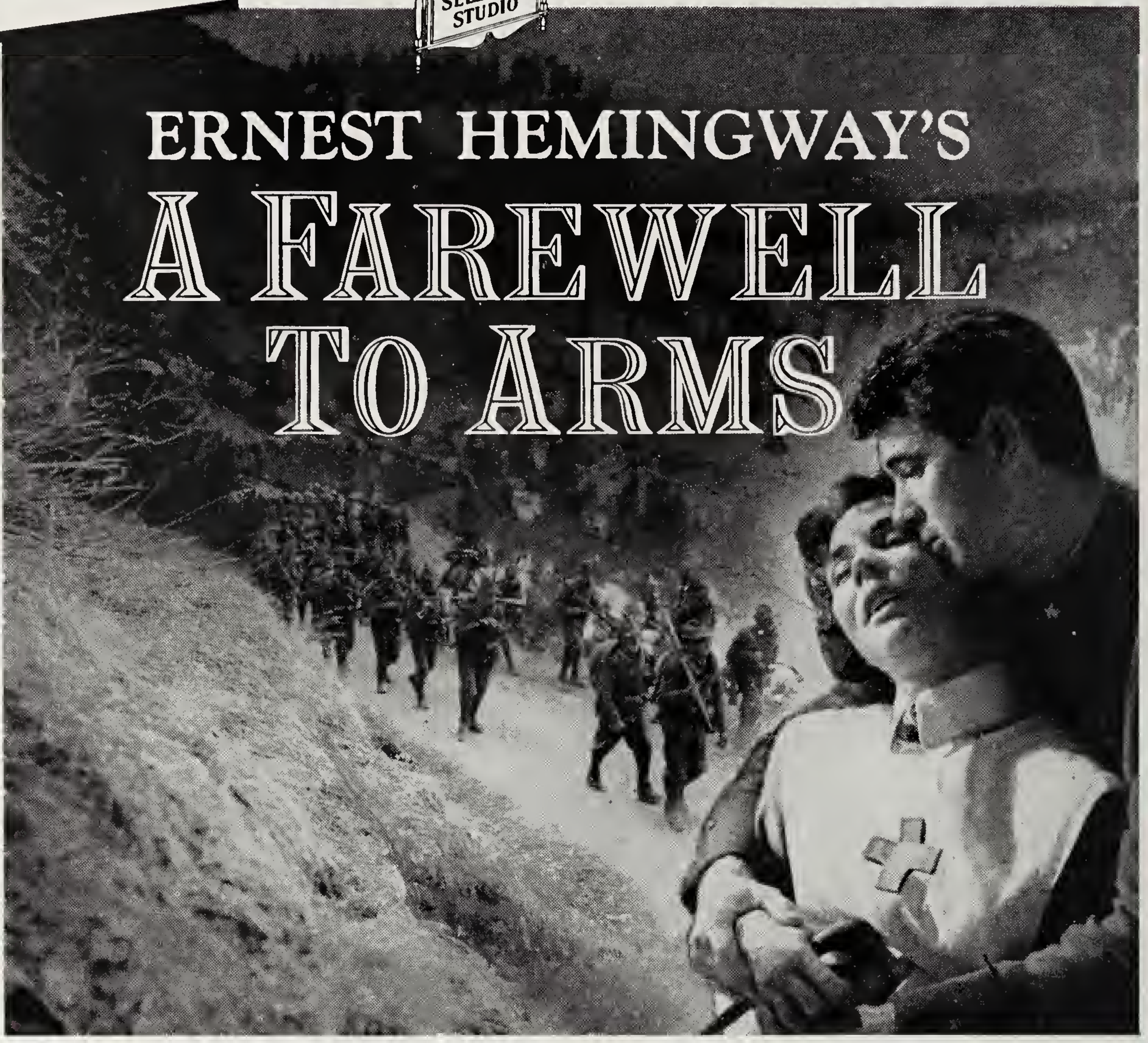
March 26—Annual Academy of Motion Picture Arts and Sciences Awards, Hollywood, to be broadcast over television and radio from Hollywood, place and hour to be announced later.

20TH HAS FOUR BLOCKBUSTERS FOR THE HOLIDAY SEASON...

WHETHER YOUR THEATRE IS BIG OR SMALL,
EAST OR WEST, NORTH OR SOUTH,
20TH HAS WHAT EVERY EXHIBITOR WANTS
FOR CHRISTMAS... AND NEW YEAR'S TOO!

for specially selected engagements

THE SELZNICK STUDIO PRESENTS



ERNEST HEMINGWAY'S

A FAREWELL TO ARMS

STARRING

ROCK HUDSON · JENNIFER JONES · VITTORIO DE SICA

PRODUCED BY DAVID O. SELZNICK · DIRECTED BY CHARLES VIDOR

SCREENPLAY BY BEN HECHT

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Prints available with MAGOPTICAL SOUND The best in Stereophonic Sound *for important openings from coast to coast*

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MORE like these on the next page
20th HAS SOMETHING FOR EVERYBODY AT CHRISTMAS!

20TH-AND ONLY 20TH-HAS FOUR HOLIDAY BLOCKBUSTERS!

CARY GRANT

JAYNE MANSFIELD · SUZY PARKER

KISS THEM FOR ME

COLOR BY DE LUXE
CINEMASCOPE
Prints available with MAGOPTICAL SOUND The best in Stereophonic Sound

CO-STARRING **LEIF ERICKSON**
PRODUCED BY **JERRY WALD** · DIRECTED BY **STANLEY DONEN**
SCREENPLAY BY **JULIUS EPSTEIN**

From the Play "Kiss Them For Me" by Luther Davis and the Novel "Shore Leave" by Frederic Wakeman

ROBERT MITCHUM

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THE ENEMY BELOW

COLOR BY DE LUXE
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Prints available with MAGOPTICAL SOUND The best in Stereophonic Sound

PRODUCED AND DIRECTED BY **DICK POWELL** · SCREENPLAY BY **WENDELL MAYES**

Enrich your holiday program with a Christmas bonus—
MOVIETONE NEWS
and
CINEMASCOPE SHORTS...
from 20th!

Panavision Sets Up New Production Firm

NEW YORK—A new independent production company, Panavision Films, was formally announced last week by Robert E. Gottschalk, president, Panavision, Inc., to make feautres for road showings on Panavision's own 65-70 mm. process. An equipment "package" (projections, lamps, lenses, screens, etc.) will be available to exhibitors on a rental basis.

David Lewis, who produced MGM's "Raintree County," has been selected to produce Panavision Films' first, based on Kathleen Dickenson Mellen's historical novel, "The Magnificent Matriarch," dealing with the exciting and romantic era of Hawaiian history concerning the conflict of Hawaiian culture with the arrival of the white man. Characters and events are authentic.

The film will run three hours and will be road shown for one year before any 35mm. version will be available. Theatres showing the roadshow version, Gottschalk stated, will be carefully selected, and only those capable of handling the huge three-to-one aspect ratio screens will be considered. "Contrary to popular belief, there are many theatres capable of handling very large screens, and ours will be by far the largest yet used," he said.

The projectors will accommodate 70, 65, and 35mm. film. Gottschalk stated that many exhibitors will elect to keep the new equipment because its quality and versatility will prove to be a great asset to them. Theatres already equipped to handle 70 mm. film need only install the new Panavision wide screen and projection lenses.

After a year of 70mm. road showing in key cities throughout the world, the film will be put into general 35 mm. release by a major distributor.

The minimum size of the screens will be 60 feet wide and 20 feet high following the three to one ratio. If the present fronts are too narrow, the new Radiant screens will be strung across in front of the proscenium. While the film will be shot in 65 mm., initial release of prints will be in 70 mm. to allow for sprocket holes, sound tracks, striping, etc.

Equipment to be used includes Radiant screens, Ashcraft lamps, Panavision lenses, Magnascopic pent houses. If exhibitors want their own equipment converted it would cost them about $6,000, whereas rental fees would depend on the size of the house. He expected that 20 to 25 houses would be rented for the road showing during the first year. Theatres presently equipped with Todd-AO equipment can play his film if their present screens are changed, and he estimated that about 75 such theatres are in existence.

Gottschalk introduced a new screen brightness meter which Panavision will manufacture for under 100 dollars within 60 days. This was developed by the Motion Picture Research Council and operates on a battery which has a life expectancy of two years. His company has also developed a hand-held 65 mm. camera that weighs 20 pounds along with a waterproof cover that will permit free shooting under water.

Incidentally, "The Magnificent Matriarch" will be in Eastman Color and should be in release before the end of next year.

20th-Fox Signs Le Roy

HOLLYWOOD — It was announced last fortnight by 20th-Fox that Mervyn Le Roy Productions, Inc., had signed a long term contract to produce films for the company.

Legion Of Decency To Take More Positive View On Motion Pictures

WASHINGTON—It was announced last fortnight that the Catholic Bishops of the United States, who will meet here Nov. 1-15, will set up new guides for the benefit of the Legion of Decency and like organizations, recognizing the positive side of motion pictures.

In the past, the Legion and others have listed reviewed films under four categories: Class A, Section One, morally unobjectionable for general patronage; Class A, Section Two, morally unobjectionable for adults; Class B, morally objectionable in part for all; and Class C, condemned. Supplemental announcements have, however, been confined to what has been conceived as the shortcomings.

The International Federation of Catholic Alumnae in annual meeting was told a change in the aims and set-up of the Legion of Decency is being processed as a result of the encyclical Miranda Prosorus (Remarkable Technical Inventions), issued in September by His Holiness Pope Pius XII.

Mrs. James Lotham, member of the Legion reviewing board, said that organization has consulted with theologians on application of the encyclical, and that a statement specifying Legion changes will be made at the forthcoming Bishops conference. She said, "We are going to do more positive work, not only condemning bad pictures, but also commending the good pictures, and commending theatres for not showing bad films."

It was certain that the industry would welcome this change in viewpoint since a Legion recommendation for a good film could aid it considerably at the boxoffice just as condemnation can hurt it.

Dore Schary, left, who will enter independent production with a program of three pictures for United Artists release, recently concluded an agreement with UA president Arthur B. Krim, right and board chairman Robert S. Benjamin in the company's New York office.

Schary To Produce Three For UA Release

NEW YORK—Arthur B. Krim, president, United Artists, last week announced that Dore Schary, formerly MGM production chief, will produce three motion pictures for UA distribution over a two-year period.

The first feature to be made under this production-distribution contract will be "The Gravy Train," a contemporary story set in several American cities, based on an unpublished novel by Bob Thomas, Hollywood correspondent for the Associated Press. Schary, a screenwriter of considerable achievement, will collaborate with Thomas on "The Gravy Train" screenplay. He also will produce the film which has been set for an early summer 1958 start.

Schary brings to his United Artists association long experience as a writer, producer and studio executive. He has been head of production at RKO and MGM, has been associated in a top production capacity with David O. Selznick, and has won an Academy Award (1938) as author of "Boy's Town."

Before launching "The Gravy Train" for United Artists, Schary will be represented on Broadway with a new play, "Sunrise at Campobello," at the Cort Theatre. The play will open on Jan. 30, birthday of the late President Franklin D. Roosevelt. The drama, starring Ralph Bellamy, covers the three years of F. D. R.'s battle with polio.

Essex Sues Yates

NEW YORK—Essex Universal Corporation last fortnight filed suit in Federal Court against Herbert J. Yates for breach of contract in refusing to sell his controlling interest in Republic Pictures Corporation to Essex. Damages of $2,700,000 are claimed.

Essex claims that under the terms of an Aug. 28, 1957, agreement, Yates was to turn over to it by Sept. 18, 1957, 566,223 shares of Republic common stock. Republic reportedly promised to repay Yates an $800,000 investment of his in the company upon the sale of his stock.

If Yates had sold out to Essex, 37½ per cent of the deal would have been in cash, with the remainder to be paid in 24 monthly installments. The sale price was said to have been $8 per share.

Feature No. 3

☑ THE TIP-OFF ·

is a continuing follow-up on how all leading features are performing at the boxoffices of the Nation,—whether first-run, key-run, or subsequent run,—through the first 10 or 12 weeks following release.

Originally introduced to our readers in 1936, and featuring the "little men", this department is now being revamped in order to reflect more modern trends. Within the next few weeks you'll be delighted with this new addition to . . .

SERVICE PAPER ***of the Theatre Industry!***

Warners Production Upswing Sets High For Year With 10 Shooting

NEW YORK—Ten major feature motion pictures will be in production for Warners by Dec. 1, Jack L. Warner, president, announced last week.

The upswing in production will bring about a new high for the year. The combination of theatrical motion picture production and expanded television filming will result in a capacity studio schedule and the high level of production will continue into the new year with more than a score of important story properties being readied for filming.

Pictures now before the cameras are "Marjorie Morningstar," starring Gene Kelly, Natalie Wood, Claire Trevor, and Ed Wynn in the WarnerColor version of Herman Wouk's celebrated novel, produced by Milton Sperling and directed by Irving Rapper; "Too Much, Too Soon," based on Diana Barrymore's best-selling autobiography, starring Dorothy Malone as Miss Barrymore and Errol Flynn as John Barrymore, produced by Henry Blanke and directed by Arthur Napoleon; "Onionhead," starring Andy Griffith, Felicia Farr, Walter Matthau, and Erin O'Brien, based on Weldon Hill's novel of the Coast Guard, produced by Jules Schermar and directed by Norman Taurog.

Scheduled to go before the cameras in November and December are "Kind Sir," starring Gary Grant and Ingrid Bergman in the color film-version of Norman Krasna's stage hit, to be filmed in England, with Stanley Donen producing and directing; "The Nun's Story," based on Kathryn Hulme's best-selling book, a Fred Zinnemann production starring Audrey Hepburn, to be directed by Zinnemann and produced by Henry Blanke on location in the Belgian Congo and Belgium; "Across the Everglades," a Schulberg Production in WarnerColor to be produced on location in Florida by Budd and Stuart Schulberg and directed by Nicholas Ray from Budd Schulberg's original screenplay; "The FBI Story," from Don Whitehead's Pulitzer Prize-winning book, to be produced and directed by Mervyn LeRoy; "The Naked and the Dead," an RKO Radio production based on Norman Mailer's famed novel of World War II, to be produced by Paul Gregory and directed by Raoul Walsh; "Island of the Lost Women," Alan Ladd's Jaguar Production, to star Jeff Richards and to be produced by Albert J. Cohen and directed by Frank Tuttle; and "Born Reckless," to star Mamie Van Doren, made by the producing trio of Aubrey Schenck, Howard W. Koch, and Edwin F. Zabel, with Koch directing.

Texas Allied Future Hazy; Cole Quits

DALLAS—Colonel H. A. Cole, leader, Texas Allied Theatre Owners, and one of the founders of National Allied, notified the membership of the Texas unit last fortnight that he is resigning as president and dissolving the Texas Allied office.

Later, at the Kiamesha Lake, N. Y., convention of National Allied, Julius Gordon stated that the demise of the Texas Allied unit was a "slightly exaggerated report." He said no board of directors meeting had approved any decision to suspend; and stated that the organization would continue. There have been no decreases in dues collected or in membership, he said.

Colonel Cole stated, "Almost desperately I have been attempting to get some kind of meeting with the Allied members to come to a conclusion on the Association without success. I do not believe, in view of the shrinking membership and shrinking treasury, that there can be a continuation of the organization. I am therefore resigning as president and member of Allied Theatre Owners of Texas."

He continued, "This resignation also includes membership in the national organization. I regret very much the necessity of such action but I cannot see any chance for the future. After all, I am now over 75 years of age and in very poor health; thus, I cannot pick up the reins and try to carry on.

"It is needless, I imagine, for me to say how much I regret this sudden death of this organization as we have done a good job—even to the last. I am sorry to see it disappear; but I do not see any person or persons who show any anxiety or desire to pick up the threads and carry on."

SW Declares Dividend

NEW YORK—The board of directors of Stanley Warner Corporation has declared a dividend of 25 cents per share on the common stock payable Nov. 27.

Feature No. 4

Local Film Exchange and Dealer LISTINGS •

treat a different Distribution Center each and every week, on a rotating basis that brings every territory up-to-date at intervals of not more than eight months. Each listing contains: (a) all local film exchanges and supply and service organizations; (b) their correct addresses: (c) their managers, salesmen, office managers, bookers, etc.; (d) their telephone numbers; and, most important when you need them, their emergency nighttime and week-end telephone.

All of this is an exclusive service found *only* in . . .

SERVICE PAPER *of the Theatre Industry!*

Clark Adjusts Routes

PHILADELPHIA — Jim Clark, president, Clark Transfer, Inc., advised all film distributors here and in Washington, D. C., last week that due to "many theatre closings and part-time showings, which are cutting deeply into our revenue, some routes will have to be eliminated, others will be made second day returns, and some day operations will be curtailed until the routes get back on a break-even basis."

Clark pointed out that other film carriers throughout the country made necessary adjustments three years ago.

No change in Clark operation was made at that time, however.

Para. Publicists In New Union

NEW YORK — Paramount Pictures' publicists voted unanimously last fortnight to become an eastern counterpart of the Hollywood IATSE publicists' local, and to discontinue their association with IATSE Home Office Employees Local H-63.

David Cassidy has been named business agent of the new local to be known as the IATSE Publicists Association.

Goldenson Heads CP Unit

ST. LOUIS—Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, last week was reelected chairman of the board of directors of United Cerebral Palsy Associations, Inc., at the organization's eighth annual convention here.

One of UCP's founders, Goldenson begins his fourth year as chairman and has served four terms as president. He also is chairman of the board, United Cerebral Palsy Research and Educational Foundation, Inc.

UA Eyes TV Field

NEW YORK—According to a report in the Wall Street Journal last fortnight, United Artists, which recently expanded into exhibition and the recording and sheet music fields, plans to form a new subsidiary to sell independently produced, UA financed TV films. The first such films will be offered in the fall of 1958.

The New York Scene

(*Continued from page 8*)

control of the waterfront with a song. Naturally, in between singing his way to labor czardom, he takes time out for a few strong-arm bits as well.

While the powers-that-be were waiting for the sun to emerge on a very cloudy day, we got a chance to say hello to Cagney, who was resting in an out-of-the-way office. He commented that he likes to adhere to his present schedule of two films per year which means that the public doesn't get a chance to tire of him too quickly. This is why he has stayed away from TV as well. While he gets calls and scripts to appear in stage plays, he doesn't feel he is up to appearing on stage for any given length of time, and to do so on a limited basis works a hardship on the people associated with the venture.

Next year will see him appear in "The Halsey Story," based on the life of the Admiral, which Robert Montgomery will direct. No release has been set as yet on this. As far as giving the public what it likes, this he felt was an unknown quantity since there is no predicting the tastes of the public. You can no longer pick a subject and be sure it will be a success.

Incidentally, the actor-longshoremen were so realistic that it was hard to tell them from the real article.

ALLIED *(Continued from page 9)*

order that "the court ruling that production and distribution cannot lawfully be comingled with exhibition shall be sustained."

It was announced also that all obstacles in the way of National Allied's resumption of its place in COMPO had been eliminated by Abe Montague, a member of COMPO's governing committee, who advised that the matter relating to COMPO financing "can be subject to executive committee determination after Allied's re-entry."

The Allied Board previously wished to have clarified Robert W. Coyne's "relationship with the triumvirate and COMPO administration." Coyne has been serving as a member of the triumvirate, and Allied has been critical of his role in COMPO.

Gordon Depreciation Plan Approved By Convention

The convention proposed the creation of a joint legislative committee, representing all exhibitor organizations, to campaign for Congressional legislation next year making possible a retroactive accelerated depreciation for theatres.

Endorsed was a resolution fully approving the suggestion of National Allied head Gordon that the federal government be petitioned "to grant the motion picture theatre owners the privilege of an accelerated depreciation write off on their properties and equipment to be retroactive in effect but otherwise similar in principle to that granted numerous other enterprises."

So that "the pressing needs of the motion picture industry may receive attention early in the next session of Congress," every exhibitor voting for the resolution pledged himself "to take an active part in securing the right to fast depreciation write off and to communicate between now and Jan. 1 with his local Congressmen and Senators from his state "in an endeavor to secure their support for a measure affording this necessary relief."

The winner of the National Allied contest for the best business-building suggestion to be presented by a delegate was Beverly Miller, Kansas City exhibitor, who won a $100 prize for a "Shop and Show" plan. This calls for an exhibitor selling to a group of merchants in his town a limited number of tickets at nominal cost, which are disposed to customers as the merchants see fit.

5,000 Theatres Expected To Aid Sweeps Contest

Oscar A. Doob, executive coordinator, MPAA advertising-publicity directors' committee, predicted that 5,000 theatres would participate in this year's Academy Awards Sweepstakes contest to be run in theatres the month ahead of the "Oscar" presentations.

He said that negotiations were under way for a number of large national prizes designed to attract public attention. He urged that exhibitors put on the contest and join in the promotion of the Academy telecast, sponsored this year by the industry with an appropriation from the MPAA.

Doob said the institutional advertising campaign has reached the point where six ad agencies have come up with campaigns which are being welded into one overall campaign budgeted at $2,500,000. He revealed that surveys conducted after last summer's test radio campaigns in four cities indicated that the radio material made an impact on the local public, and said something similar may be recommended for national use.

The presentation to newspaper executives for use when requested by local exhibitors is being revised because of changing conditions, Doob said. He cautioned that the first year campaign must be considered but a beginning, and "we should really think of a five-year plan."

It was indicated that Allied could not be expected to participate in the Academy Awards Sweepstakes unless pictures involved were available for playing at the time of the contest. Allied head Gordon suggested that no picture be considered for an "Oscar" which will not have played 2,000 to 3,000 engagements.

It was demanded that there be more cooperative advertising, and the film companies were urged to re-examine their position on advertising.

Board Pledges Allied Participation In Efforts Toward Orderly Release

KIAMESHA LAKE, N. Y.—The board of National Allied last fortnight went on record in favor of participation in a conference between representatives of distribution and exhibition to plan the orderly release of quality pictures throughout the year. President Julius M. Gordon said that Allied "would be glad" to take part in any conference AB-PT is seeking to set up. He added that Allied members "are complaining bitterly" about the lack of "continuity of quality releases."

The board voted to set up a committee to discuss with the film companies a proposal that there be a longer clearance between a film's theatrical release and availability for showing on television. In the interests of increasing theatre attendance, the committee will urge that measures be taken to inform the public that a film will not be available for other than theatrical showing before a specified period of time has elapsed. This, the board reasoned, would tend to correct the widely-held public impression that all films current in theatrical exhibition will soon be seen on home TV. Making films available too soon for exhibition on TV was held to be one of the important factors in the decline of the boxoffice.

It was directed that a wire be dispatched to A. Montague, a member of the COMPO governing committee, asking for clarification of the one point holding up Allied's return to COMPO. The board declined to state publicly what this "one point" was. Allied will continue its attempts to arrive at an arbitration system in accordance with the recommendations of the Senate Small Business Committee.

The board reconfirmed Allied approval of production and distribution by the divorced circuits at the recent Department of Justice conference in Washington, and referred to the convention any action on Paramount Pictures' re-entry into exhibition via the acquisition of the Esquire, Chicago.

Recommendations on a National Allied public relations program submitted by a committee headed by Sidney Stern, president, Allied of New Jersey, were turned over to the finance committee for consideration prior to adoption.

Col. Press Books Praised

NEW YORK—Ten weeks and seven features after Columbia announced it was revising the traditional press book in favor of its modernized "Forward Look" edition, vice-president Paul N. Lazarus, Jr., revealed last week that, if the resulting comments from exhibitors across the country are a criterion, the new books are an overwhelming success.

"One thing that particularly makes our department feel good," added Lazarus, "is that virtually all of the criticism that we have received has been constructive and is proving helpful to us. At the time we inaugurated this policy we said that it would be flexible and that we would be guided by exhibitor opinion.

"More than 95 per cent of the criticism leveled at the 'Forward Look' press books has been aimed at the fact that there are no full-size reproductions of the larger ads, although these are shown in reduced size." Lazarus stated that the situation was being corrected.

UA Promotes Rothman

NEW YORK—Mo Rothman, formerly continental sales manager of United Artists, has been appointed continental manager, it was announced last week by Charles Smadja, vice-president in charge of European production.

In his new post, he will supervise the company's offices in 21 countries in Europe and the Middle East.

Columbia Salesman Dies

PHILADELPHIA—Walter H. Potamkin, 43, Philadelphia salesman for Columbia, died last fortnight of a heart attack. Surviving are his wife, two children, a boy and a girl, his mother, three sisters and a brother.

He was formerly a theatre manager for Stanley Warner Theatres and Norman Lewis.

Feature No. 5

THE A-MAN CORNER •

is a regular weekly HELP WANTED and SITUATIONS WANTED ad service, operated as a *FREE* industry service, and without cost or requirement of any kind. Founded in the desire to help good men and women to stay in this business and prosper,—no one need be a subscriber, or be or do anything else, in order to make full use of its three-time repeated advertising help.

Once again, this is an exclusive service found *only* in . . .

SERVICE PAPER ***of the Theatre Industry!***

The International Scene.....

Canada

Fire Damage Doubles In Canadian Theatres

TORONTO—Several heavy losses helped double fire damage in Canadian theatres in 1956. Dominion Fire Commissioner C. A. Thomson, Department of Public Works, has revealed that fire at 31 theatres totaled $410,777, more than double the previous year's $201,302 for 25 fires. Proportionately, the loss is greater for the year than the previous year because of the lesser number of theatres in operation.

No loss of life was reported in any of the theatre fires in 1956, and so far in 1957 this record has been maintained. The only casualties on several occasions have been among firefighters, with no patrons suffering any injury.

Four theatres burned in Quebec, two were destroyed in British Columbia, while others were gutted in Saskatchewan, Manitoba, New Brunswick, and Nova Scotia.

Canadian Comment

The search for films produced in Canada in earlier years continues, particularly those produced in the 20's and earlier. The recently-formed Archives Committee of the Canadian Film Institute has called upon film industry people in the country to search their brains so that prints of the films can be located. The Archives has only one silent film, although many were produced. In their possession is "Carry On, Sergeant," made at Trenton, Ont., in 1938. Another possession is "The Viking," made in 1931 as a feature drama. The work of the players in the film reflects the transition of the screen from silent to sound. Anyone with information on any films may contact Guy Cote, chairman, Canadian Federation of Film Societies, 1015 Vanier, St. Laurent, P.Q. Establishment of a collection followed the recent meeting of the Archives Committee of the Canadian Film Institute in Toronto. Assistance in caring for the films was promised. Cote has been busy indexing and rewinding the material on hand, so that it can be stored. Almost 400 reels of material, about 60 of which are non-Canadian, are being stored. About 100 reels had been released theatrically. The motion picture industry is to be asked to contribute towards the support of the Archives.

CINE CHATTER: Although first reports held there was no decline in attendance at the theatres because of Asian flu, theatre executives now admit the disease did strike a blow at attendance. . . . Rank Film Distributors of Canada, Ltd., are distributing a specially prepared short subject, "Queen Elizabeth II," in honor of Her Majesty's visit to the country. The film is narrated by Robert Beatty and was shown at major Odeon Theatres coast to coast. . . . Louis Applebaum, the country's best known composer of music for motion pictures and formerly director of the Stratford Music Festival, is director of the Stratford Film Festival for 1958. Planned is a distinct Canadian flavor at the festival in 1958. . . . Cinerama opened at the University, Toronto, with a press and trade preview.

HARRY ALLEN, JR.

Seen at the recent world premiere of Columbia's "The Bridge On The River Kwai" in the Plaza, London, were Sam Spiegel, the producer; Lacy Kastner, president, Columbia International; and Mrs. M. J. Frankovich, wife of Columbia's British managing director.

AA Acquires Foreign Pix For Latin Market

NEW YORK—Allied Artists International Corporation has initiated a policy of acquiring selected European films for Latin American distribution, Norton V. Ritchey, president of Allied Artists International, announced last week. "This new policy," Ritchey stated, "is the result of successful test releases of both French and Italian films in Latin America."

"Our objective," Ritchey said, "is to supply the Latin American exhibitors with a fully rounded selection of top films in all categories. In addition, by distributing European films in South America, we draw strongly on people from the various European national groups which have remained closely knit in the area."

Selection of the test films was handled by Bernard J. Gates, AA International's Latin American supervisor, who is currently touring his territory getting the program underway. Allied Artists do Brasil, a wholly owned subsidiary of AA International, tested the French and Italian films and also has taken on the distribution of the first two pictures under the new policy. Both the pictures are Italian features. The first, "Il Ferroviario" (The Railroader) has been of the highest grossing films in Argentina this season, while the second "Il Momento Sublime" (The Sublime Moment) is an exploitation feature. Test runs were made on several other French and Italian films as well.

Feature No. 6

☑ All Important National and Local NEWS •

told quickly, concisely, and with the maximum of information. No padding. No faking. No fooling. Just straight reporting of *ALL* of the industry news, plus a minimum of eight pages of local chit-chat, gathered from each of the 31 distribution centers and the Canadian provinces.

An example of news "speed" is the fact that all Broadway grosses, for the complete week-end, and in eight to ten different first runs, are reported and compared to the preceding year's average, in each succeeding Wednesday's issue of . . .

SERVICE PAPER *of the Theatre Industry!*

LONDON Observations

by Jock MacGregor

THE FLU SCARE CONTINUES and with business down by as much as 25 per cent in some instances, many exhibitors are fearful whether these missing moviegoers will return. One thing certain is that a new pattern of presentation is inevitable, but what this is to be is the question.

More and more, audiences seem to be tiring of the continuous performance which not only results in continuous interruptions and lining to see successful shows, but ties the producer in his angles of approach to a subject. In consequence, much interest is being taken in the set performance policy for "Round the World," "Cinerama Holiday," "Bridge on the River Kwai," and "Bolshoi Ballet." These are the most successful shows in London.

These are big pictures, but I believe the policy is helping them. Moviegoers know that they can have some food or a drink at leisure before the show, that their seats are secure, and that there will be no queuing in the rain. In addition, large parties can sit together, and the film will be seen as the producer planned from the start.

Admittedly not so successful has been the 20th—Fox experiment with "Three Faces of Eve" at the Carlton, but I suspect the times of the early performances, two and five p.m., are not satisfactory for Londoners.

Meanwhile, researchers are at work on "Kwai," checking for Columbia's New York office on how the policy is working and being accepted, the age groups of those who book, when seats are booked, how many buy through ticket agencies away from the theatre, etc. On the information collected, the New York opening will be planned. Incidentally, "Kwai" is the highest priced movie in London and will be shown as part of the Christmas festivities aboard both the Queen Mary and Queen Elizabeth.

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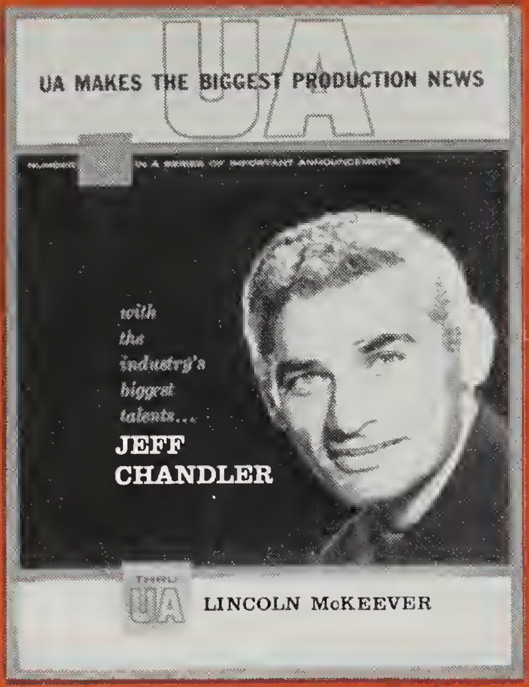
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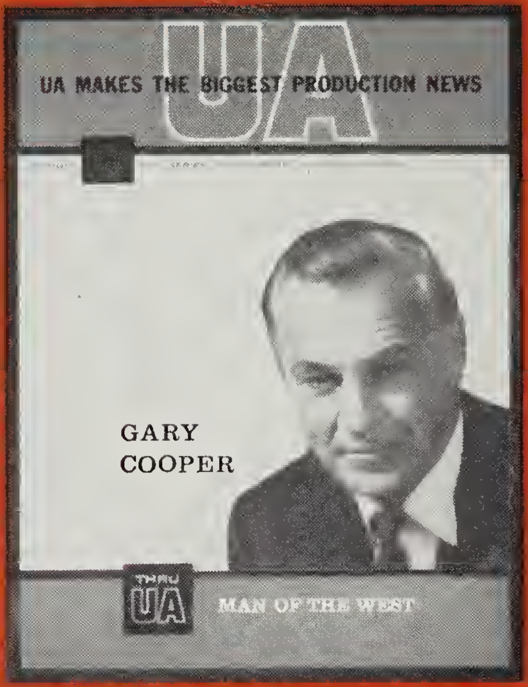
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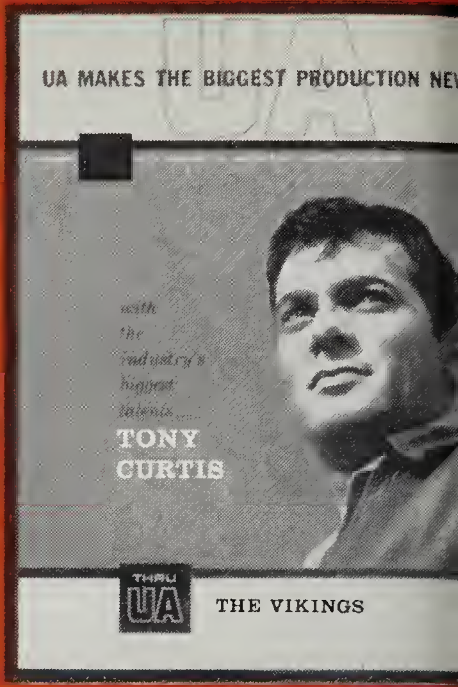
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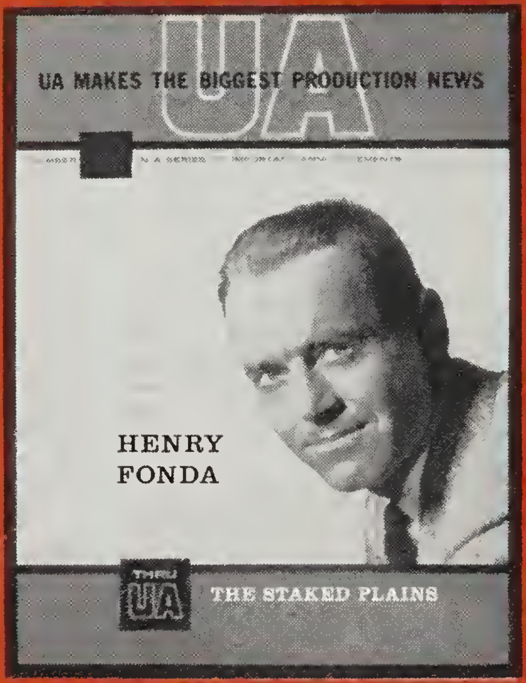

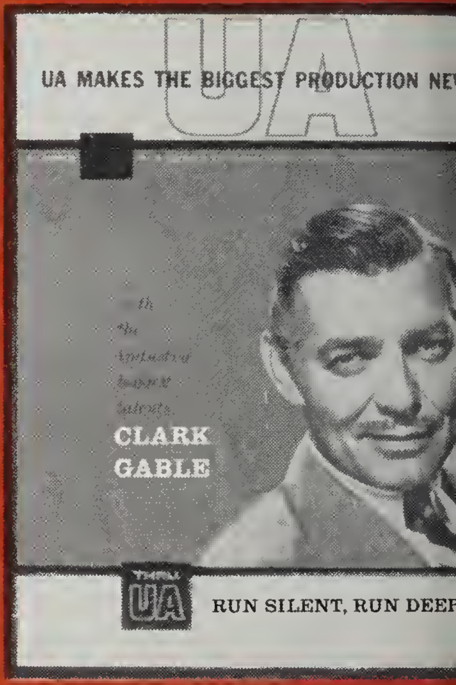

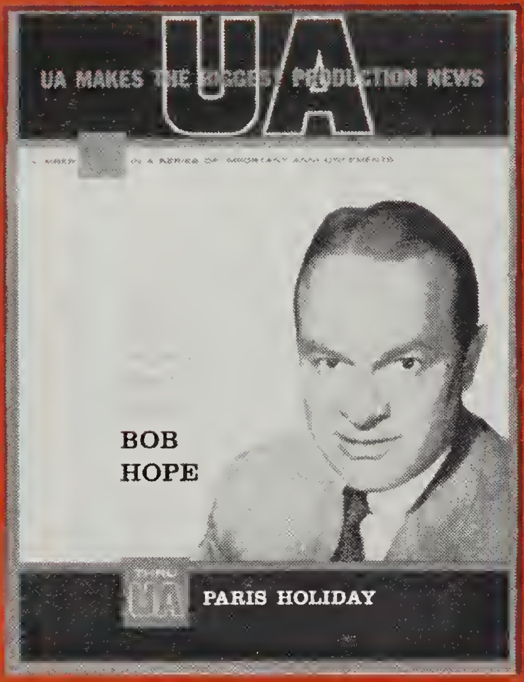
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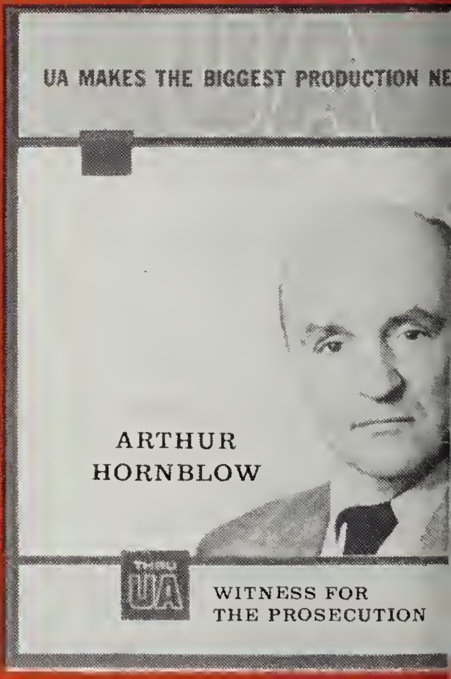
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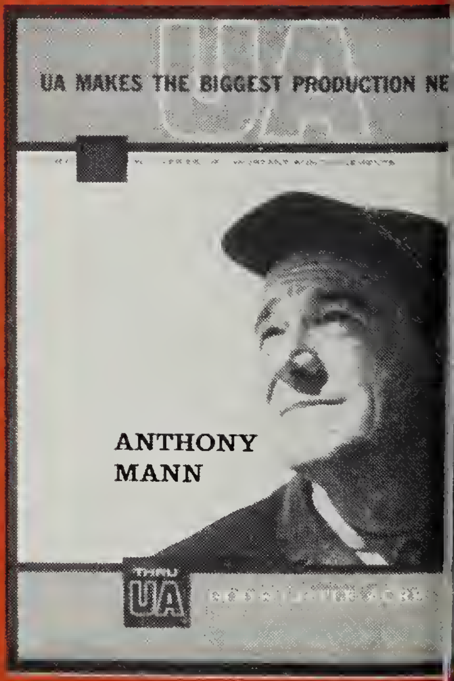
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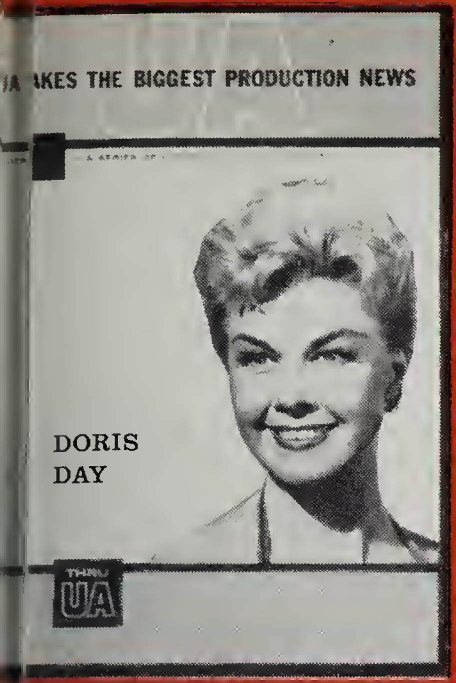

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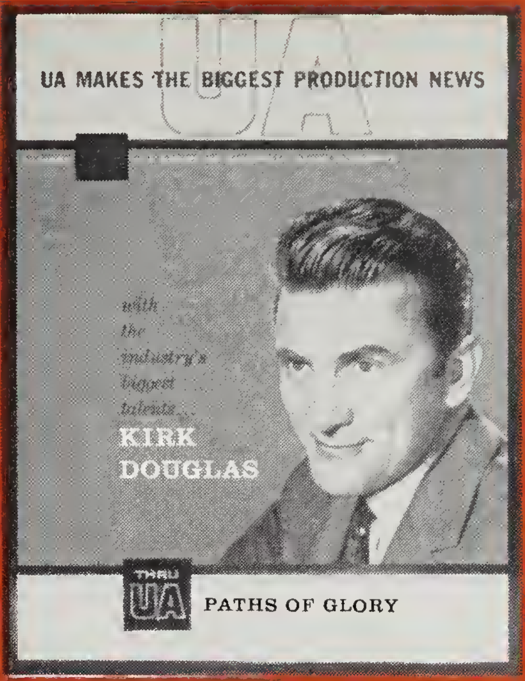

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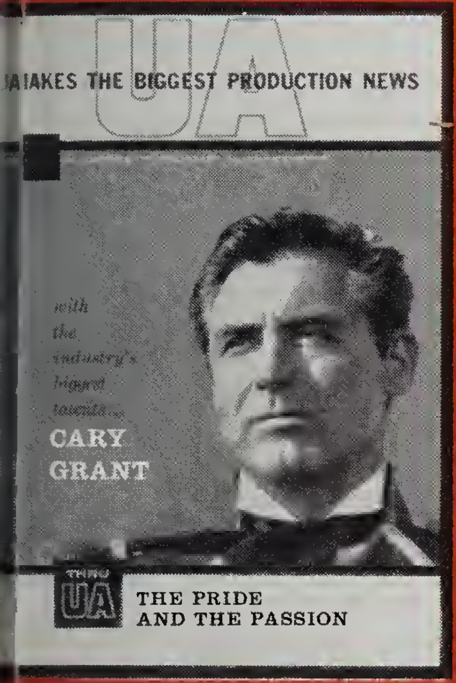

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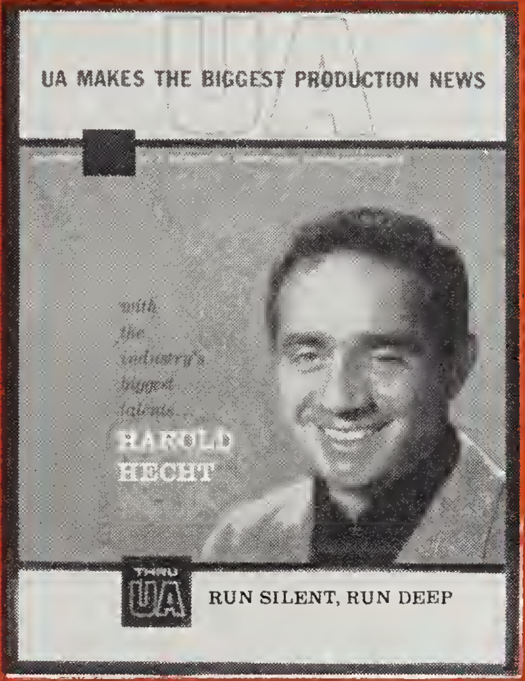

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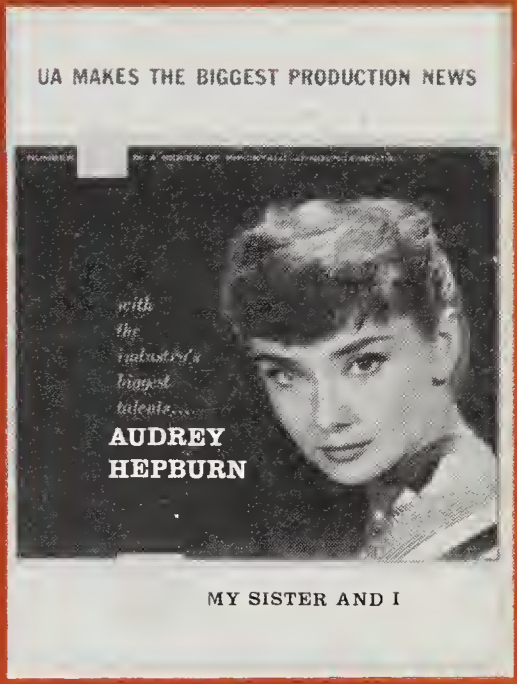

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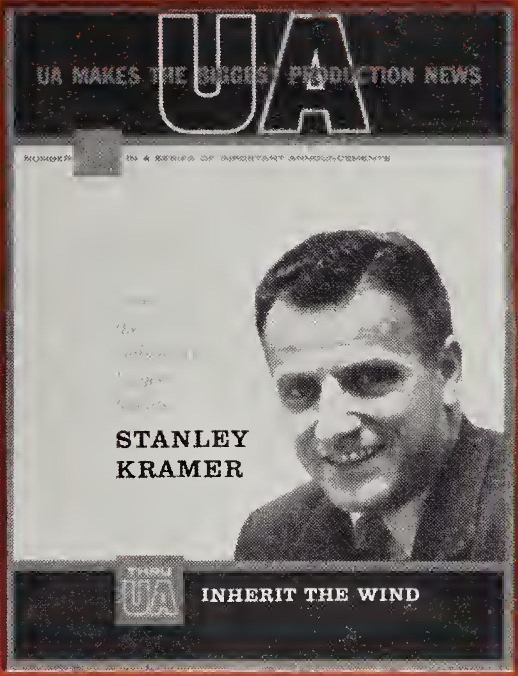

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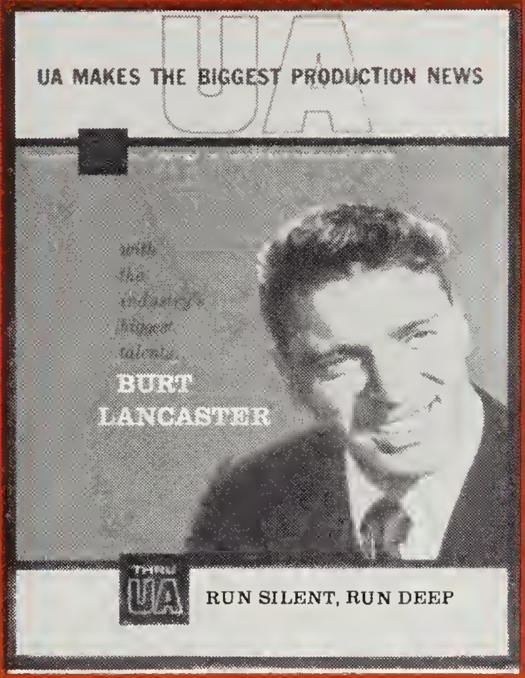

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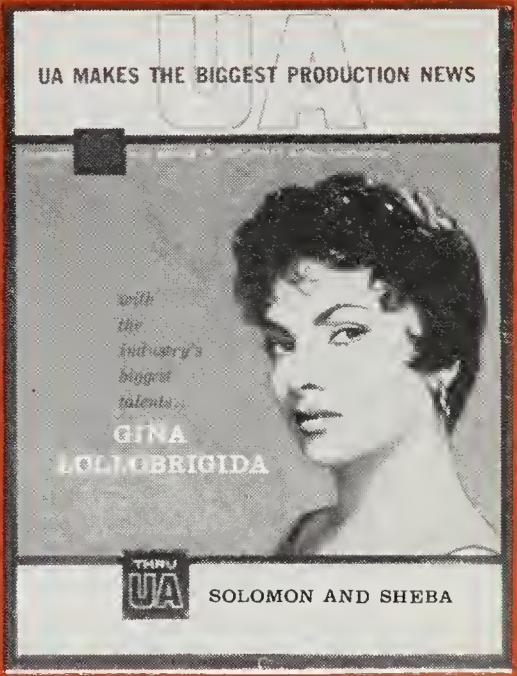

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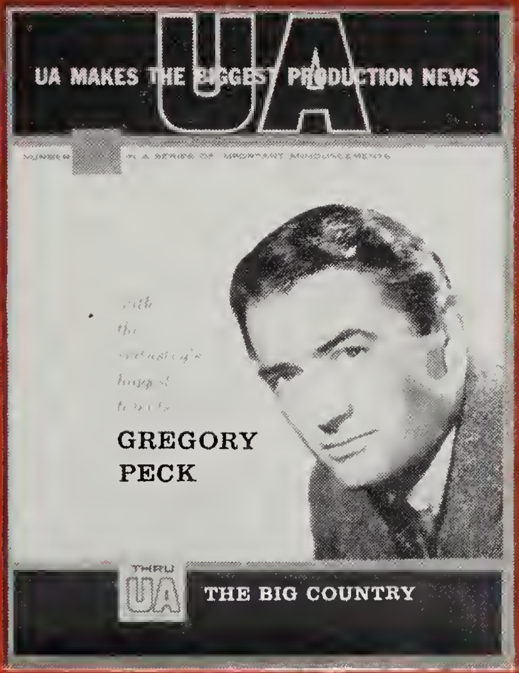

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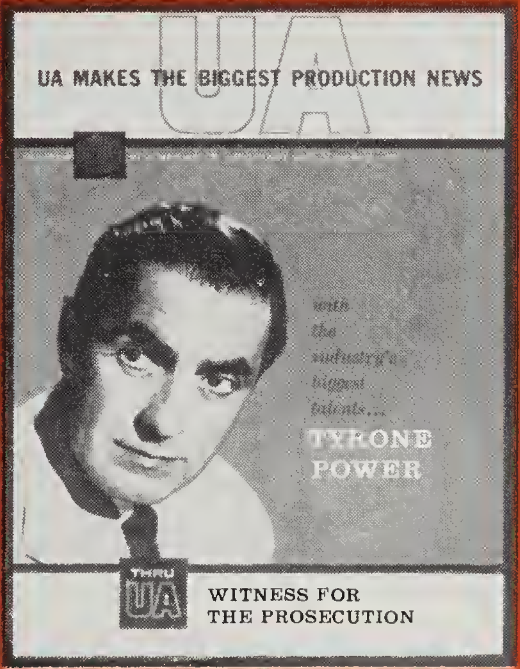

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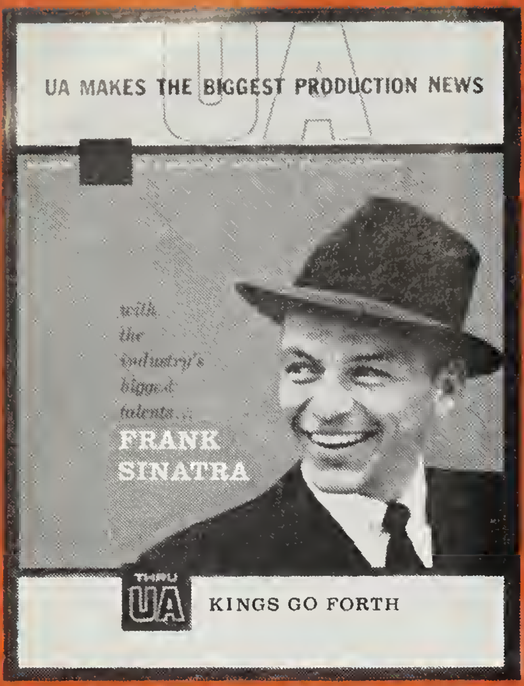
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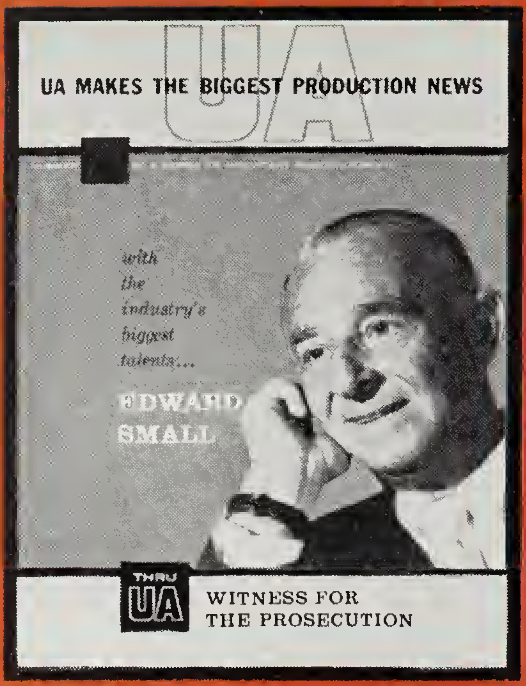
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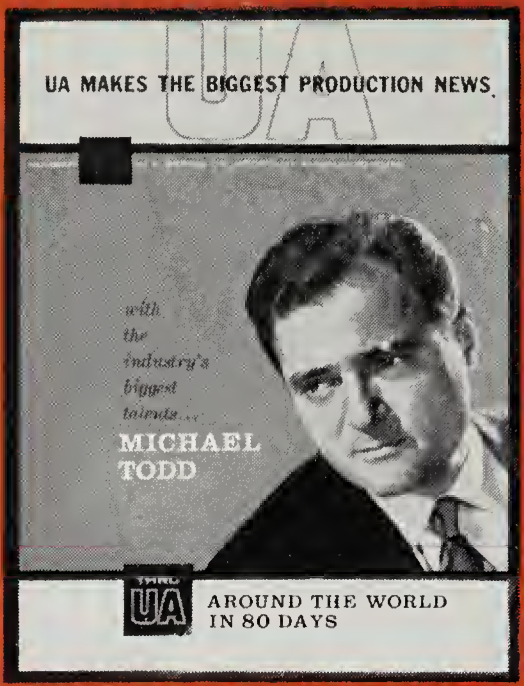
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AROUND THE WORLD IN 80 DAYS

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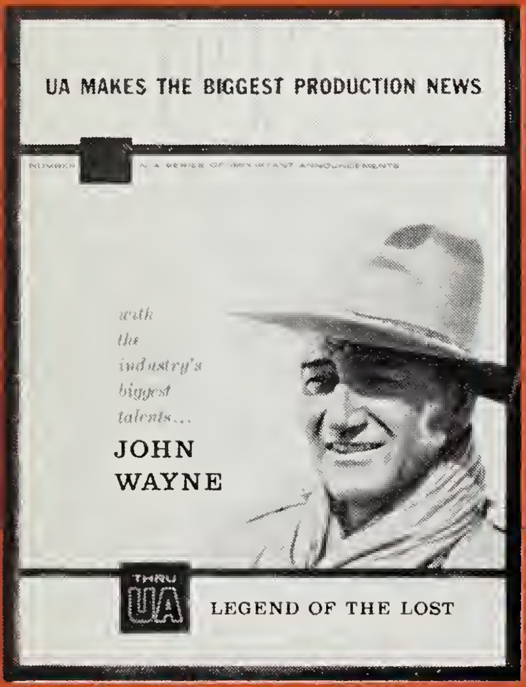
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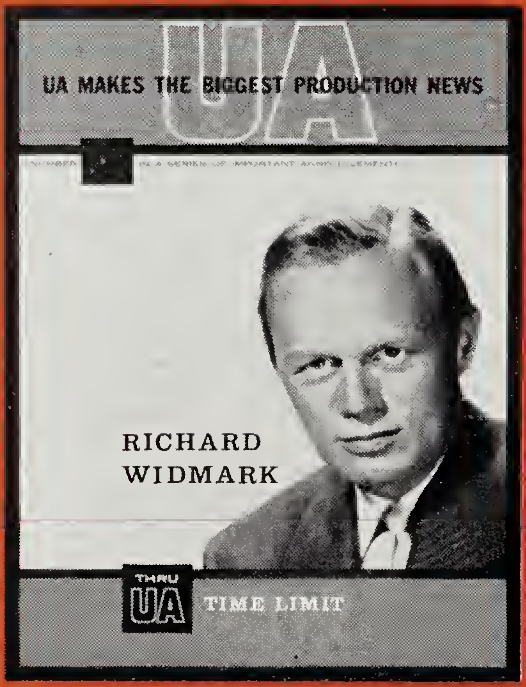
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RICHARD WIDMARK

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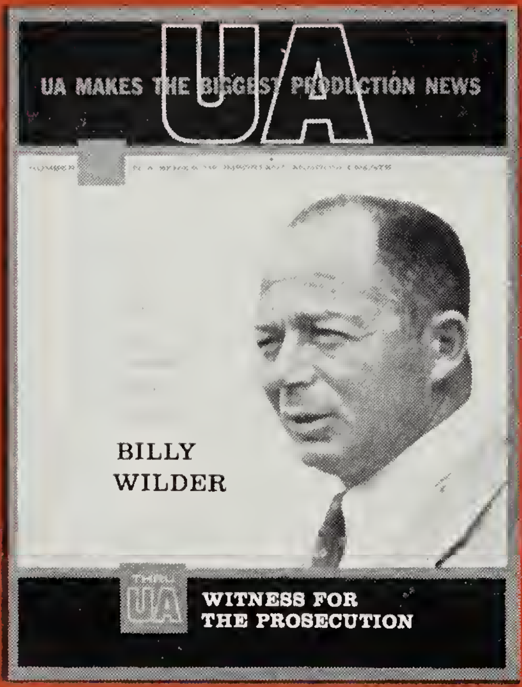
TIME LIMIT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BILLY WILDER

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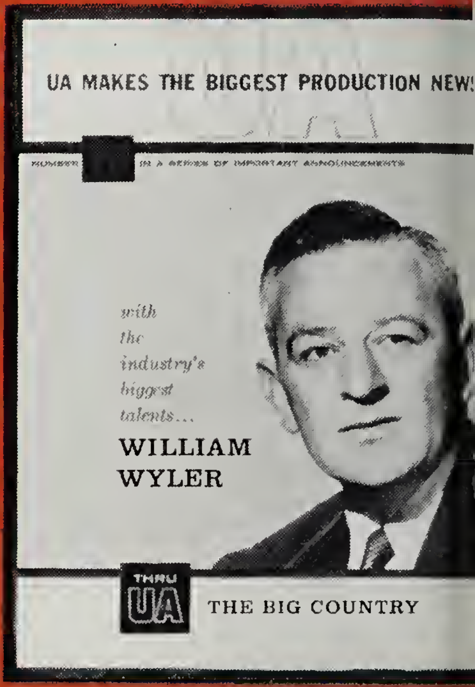
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with the industry's biggest talents...

WILLIAM WYLER

THRU UA

THE BIG COUNTRY

and for the theatres of the world for 1958

UA WILL DELIVER MORE BOXOFFICE BLOCKBUSTERS THAN EVER BEFORE IN ITS ENTIRE HISTORY!

N. Y. Censors Lose "Eden" Court Appeal

ALBANY—Denial by Court of Appeals of a motion to reargue "The Garden of Eden" placed Board of Regents at a fork of the road on motion picture censorship. July decision by four to three of State's highest tribunal that obscenity as "narrowly defined in modern judicial decisions" remained the only ground for pre-censorship, stood.

Dr. Charles A. Brind, Jr., Regents' counsel, had sought to reargue the case, on the ground of legal points "overlooked" by the majority judges. Sol A. Rosenblatt, attorney for Excelsior Pictures Corporation, opposed the plea. He claimed it was not made in good faith, and that Regents' only reason for following this course was to prevent Excelsior from playing a number of state drive-in dates this year. Motion to reargue acted as a stay on the issuance of a license.

Dr. Hugh M. Flick, former director, State Education Department's Motion Picture Division, and present executive assistant to Commissioner James E. Allen, Jr., said Court of Appeals decision underlined "the need for a far-reaching study of the impact of mass media; if the present statute is not clear or definite to allow the legitimate exercising of restraint of material that would have a harmful effect on society, then the possibility of an amendment to the statute should be explored. Most certainly, a steady diet of films dealing primarily with crime, horror, or sex perversion should not be presented to our youth."

Dr. Flick, whose administration of Motion Picture Division was considered by industry people to be fair and liberal, termed it "both silly and dangerous" to take two attitudes: 1) "blame any particular motion picture for our current wave of juvenile delinquency"; 2) "disregard the cumulative impact of a steady diet of horror, crime, and illicit sex films on the development of the immature mind."

To him, the test of "clear and present danger" must be viewed "from the cumulative effect of films, rather than the isolated examination of any particular film out of context of the general pattern."

Edmund C. DeBerry is the newly named Paramount eastern division manager.

Schine Interests Jump Into Cable-TV Field

ALBANY — The powerful Schine interests jumped into the cable TV field for projecting motion pictures on a subscription service basis by incorporating Schine Home-Vue Theatre Systems, Inc., with authority to operate in more than 40 counties of New York State, under the Transportation Corporations Law.

A carefully-drafted certificate, filed with the Secretary of State here, spelled out the powers of the new concern to engage in the business of constructing, operating, and maintaining a closed-circuit system for the purpose of receiving and transmitting by means of coaxial cable—wire or otherwise—television broadcasts and other electronic communications of "pictures, sounds, and other signals to television and other receiving sets of subscribers."

The cable or closed circuit is specified as a "home theatre system for viewing movies or other forms of entertainment." Where feasible, existing poles and wire facilities may be used.

Incorporators of Home-Vue are William J. Graham, Bernard Diamond, and Florence D. Torey, all Schine officials in Gloversville. Capitol stock is 200 shares, no par value. Howard M. Antevil, Schine attorney, filed the papers.

ALBANY

Forty-five couples attended a cocktail party, smorgasbord dinner, and preview of "Triple Deception" at Sheraton-Ten Eyck Hotel in the first social of the fall season set by the new officers of the Variety Club. Chief Barker Samuel E. Rosenblatt hailed the turnout as an omen of interest and cooperation by members. Guests were invited. Tab was $8.50 per couple. Norman Pratt handled the projection, with portable equipment, of the J. Arthur Rank release. Jules Perlmutter, Perlmutter Theatres, and Max Zuckerman, dough guy, assisted Rosenblatt with the arrangements. . . . Junior League of Albany rented Stanley Warner Madison for two Saturday afternoon screenings of "Heidi" and cartoons, for the benefit of Community Trust Fund. Admission was 50 cents for children, $1 for adults. Manager Oscar J. Perrin cooperated with the Junior Leaguers. . . . Branch manager Norman Weitman and salesman Eugene Lowe flew to Boston for a district meeting, addressed by Peter Dana, division chief, and Joseph Gins, district boss. . . . Smalley's Johnstown closed from Monday through Saturday afternoon, due to the outbreak of a flu-like illness. Newspaper copy stated the action was taken in cooperation with the schools of the city and for the protection of patrons. Many other area schools were closed because of the epidemic. . . . Neil Hellman, Hellman Theatres, was reported recuperating in Miami, Fla., from influenza.

ATLANTA

Lou Leffler, Stein's theatres in Georgia and Florida, returned to Jacksonville after a visit here. . . . Arthur Davis, owner, Gold Coast Pictures, Miami, Fla., is the new owner, Florida, St. Augustine, Fla., from owner Roy Bang. . . . Betty Rook, who with her husband owns and operates Rook Film Service, was back from a visit to relatives in Owensville, Mo. . . . Mr. and Mrs. Jimmy Gaylard, theatre owner in Troy, Ala., announced the engagement of their daughter, Harriett, to M. A. Davis, Troy, Ala. . . . R. J. Barnes, owner, ABC Booking Service, was back at his office after attending the funeral of his sister-in-law at Dayton, Ohio. . . . The Taxewell Drive-In, Taxewell, Tenn., has closed for the winter. . . . James E. Frew, southern district manager, Universal, and his sales force were back after attending a sales meeting in Cincinnati. Kart Hart, Universal's special representative from New York, and Bert Friedman, former sales representative, now an auditor for the company, were here for a checkup of the exchange. . . . Hugh G. Martin, Sr., former general manager, Martin Theatres, with headquarters in Columbus, Ga., died at his home following a heart attack. . . . A Dekalb Superior Court Judge ordered the showing of 20th-Fox's "Island In The Sun" at the Double Starlite Drive-In discontinued as "a public nuisance." The drive-in was picketed. Manager Thomas L. Pike complied.

BOSTON

Samuel Pinanski, president, American Theatres Corporation, was reappointed by Governor Foster Furcolo as a trustee of Lowell Technological Institute for a three year term. A gradute of the school, Pinanski has been a trustee for 13 years and chairman of the trustees since 1931. . . . Burt Lazarus of Theatre Maintenance Company has purchased all the seats from the Boston Opera House, now being demolished. There are about 1,000 choice orchestra seats which were new five years ago. Lazarus has them for sale. . . . The State, owned by Loew's Theatres, Inc., has been offered to the city of Boston as a civic auditorium by division manager Charles E. Kurtzman. The 3500-seat theatre housed the Royal Ballet this fall. The City Councilors, however, are reluctant to pass on any plan which would saddle Boston taxpayers with further expense. The matter is being debated by Mayor Hynes and his 100-member Committee for Civic Progress. . . . The Warners exchange took over the Capitol, Allston, Mass., for a trade screening of its most important picture of the year, "Sayonara," on Nov. 4. Branch manager Bill Kumins and his staff greeted the large audience. . . . Eddie Bradley, who has been with Paramount for 40 years, and Al MacIntyre,

Feature No. 7

The Yellow "CHECK-UP"

SERVISECTION•

is a saveable bi-weekly reference index of all pertinent data on all features and shorts released during the preceding 12 months. Data such as: (a) title; (b) cast; (c) running time; (d) production number; (e) type of show; (f) capsule review; (g) date and "Pink Section" page number of complete review; (h) Legion of Decency rating; etc., is alphabetically arranged for fast reference. And all coming product "to be reviewed" is also arranged by companies of origin.

Based on the *most complete reviewing service*, this reference index must be the industry's *most complete*. Both are found only in . . .

SERVICE PAPER *of the Theatre Industry!*

Block Booking Suit Filed Against Azteca

CHICAGO — Abraham Gomez, operator Tampico and Plaza, here, filed suit in the United States District Court in Chicago against Azteca Films, Inc. Suit was assigned to Judge LaBuy.

Tampico and Plaza play Spanish language pictures. Suit alleges that in the summer of 1957, Azteca, which had formerly been serving Tampico and Plaza, offered its pictures to Gomez on an "all-or-none" basis—that is, either play 52 pictures in both theatres or none would be licensed. Gomez refused this offer, as he wished to buy only a portion of Azteca pictures, and Gomez charges that Azteca's action constituted block booking in violation of the antitrust laws.

Gomez is represented by attorney Seymour Simon.

Drive-In Builders Lose Court Battle

CHICAGO—Efforts to build an outdoor theatre in the northwest section of the city, bitterly opposed by residents, received a decisive setback in Appelate Court which sharply criticized Judge Harry M. Fisher of the Circuit Court for failing to grant a change of venue in a zoning case in which Fisher's son and son-in-law served as attorneys for the plaintiff.

The Appellate justices reversed Judge Fisher's ruling of March, 1956, permitting the construction of the drive-in on a 50-acre tract. The Appellate Court also held that the Circuit Court lacked jurisdiction. The property owner failed to seek a variation of zoning from the County Zoning Appeal Board. The higher court also held that the property owners should have been made parties to the suit. Residents complained Judge Fisher denied them permission to intervene. The court held that the question whether Judge Fisher should have disqualified himself "transcends all other considerations in the case." It goes to the very root of our system of justice which guarantees to every litigant a fair and unbiased hearing. It is imperative that we maintain the confidence of the public in our system of justice."

The Appellate Court directed Judge Fisher to dismiss the suit. The resident group which sought to intervene contended the drive-in would depreciate the value of homes.

Feature No. 8

☑ ...and Many Exclusive PLUS SERVICES •

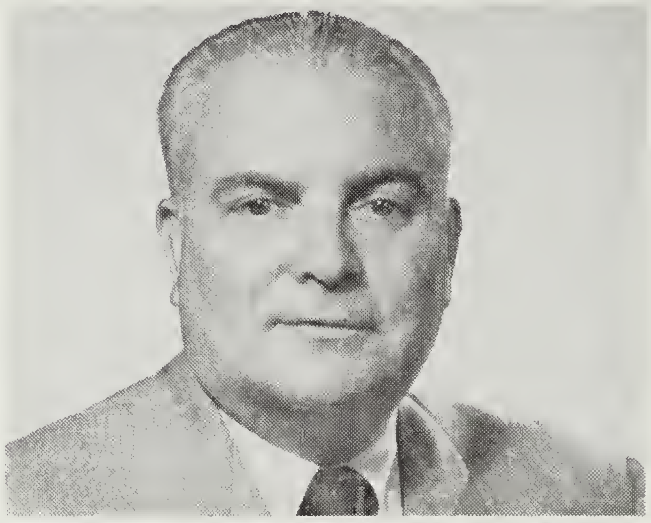
that *NO* other trade paper makes available to its theatre subscribers:

(a) THE EXHIBITOR BOOKSHOP through which may be purchased such necessary Theatre Operating Forms and Systems as: booking books; program and running time schedules; daily boxoffice statements; theatre bookkeeping books; payroll forms, etc. This is *the only source in the industry* for such time and work saving forms.

(b) THE ANNUAL BOOKING CALENDAR sent without cost or charge of any kind to those who request it.

(c) Detailed special surveys on: (1) BIDDING; (2) SLIDING SCALE and how to set up a SCALE for any theatre; (3) CAFETERIA VENDING in candy stands; etc.

SERVICE PAPER *of the Theatre Industry!*



John G. Moore is the newly namea Paramount mid-eastern division manager.

35 year veteran, have retired as of Nov. 2. Both were in the booking department. Gil Norton, also a booker, was out of the office for a few days with an attack of the flu. . . . Ernest Warren, Paramount, Needham, Mass., owner, is a patient at the Palmer Memorial of the New England Deaconess Hospital, where he went under the knife a second time because of complications after the first operation. Mrs. Warren is pinch hitting at the theatre while her husband is recovering. . . . Joseph Cohen is now handling the buying and booking for the Coolidge, Watertown, Mass., for Robert DiComes, owner. . . . Universal is conducting a saturation radio and TV campaign for "Slaughter On Tenth Avenue," Keith Memorial, Boston, followed by 92 theatres in the territory. Star Richard Egan paid a visit to town where he was on TV and radio and met the press at a luncheon staged by publicist Bucky Harris.

PROVIDENCE, R. I., NEWS — Langdon Wilby, manager, Rifkin Pike Drive-In, Johnston, R. I., has been promoted to the post of managing director of the new Shipyard Drive-In, this city. He replaces Sam Badamo, who for the past seven years has been associated with the Rifkin Theatres, also operators of the Shipyard open-airer. Badamo recently resigned. . . . A sudden unseasonable cold snap led many surrounding ozoners to thoughts of closing. A series of below-freezing nights cut deeply into drive-in audiences, except at the Shipyard, where in-car heaters were made available at 25 cents per car. . . . With all public and parochial schools closed for two days to allow teachers to attend the Fall Teachers' Institute, some houses experienced slightly accelerated attendance by vacationing pupils. . . . As Daylight Saving Time ended, many open-airers pushed up opening time to 5 p.m., thereby squeezing in two complete performances nightly. . . . The Hollywood, former Bomes' operation in East Providence, has reopened under new management.

BUFFALO

Ike Erlichman, manager, U-I exchange here, and salesmen Jerry Spandau and Frank Dana, returned from a regional sales meeting in Boston. . . . "Open All Winter" signs are going up on two Rochester drive-ins, the Empire and North Park, both of which are buying a new type flameless gas heater developed for the drive-in market by the Otto Bernz company of Rochester. Martin Remy, operator, Empire said, 500 heaters have been ordered. The equipment, fueled with propane gas, has a portable in-the-car heater connected with a outside fuel unit. Remi said electrical heaters are used in 13 theatres of the circuit to which the Empire belongs, but that the installation, being exceedingly costly, had been ruled out for the relatively small Rochester operation. . . . Elmer F. Lux, former president, Buffalo Common Council, is putting up a big campaign in his fight as an independent candidate for the local mayoral post. Dave Miller, former U-I branch manager, now retired, is working for Lux as chairman of the Show Business Non-Partisan Committee. . . . Phil Engel, Fox exploitation representative, who headquarters in Boston, was in to address a meeting of local clergymen on "God Is My Partner." . . . Representatives of a travel agency were in to tell Variety club members all about the international convention in London next April. . . . Two former operators of the Cinema theatres in Buffalo and Rochester each received $2,000 fines and two-year suspended sentences in U. S. District Court in Rochester on charges of failing to pay federal admission taxes. Philip Cohen, 54, of Caledonia, and Morris P. Slotnick, 40, of Brighton, Rochester, received sentences from Federal Judge Harold P. Burke, who imposed a $1,000 fine on each man for each of the two counts in the indictment. The suspended sentences and probation are to run concurrently. Judge Burke also imposed $1,000 fines on the companies in both cities for each of the two counts but said these fines would be remitted if Cohen and Slotnick paid their individual fines within one week. The two men pleaded guilty. Cohen was charged with failing to make returns in 1955 totaling $1418.65. Slotnick was charged with failing to make returns in the amounts of $1,000.66 in 1954 and $928.33 in 1955. . . . The annual election of officers of Tent 7, Variety club of Buffalo, will be held Nov. 11.

CHICAGO

State Street merchants are devoting part of their radio advertising time to the forthcoming Film Jubilee. . . . Jack Wohl, Great States booker, attended the golden wedding anniversary of his parents in San Diego, Cal. . . . Leo Brown, Uptown manager, recovered well from surgery. . . . Friends received word that Ed Levin, former B and K publicist, is recovering from a heart attack in St. Joseph's hospital. . . . Richard Orlikoff, attorney for the American Civil Liberties Union, says the case of "The Miracle" will not be carried in further court proceedings. The Union attacked the legality of the censor board after it refused a permit for the film. . . . Fred W. Schmidt, 74, pioneer projectionist at the Peoples, died after a brief illness. . . . Mrs. Harry Lubliner, of the pioneer motion picture family, is recovering from surgery. . . . Three policemen couldn't resist the temptation of double features at the Peoples. They were discovered comfortably seated in the balcony when they were supposed to be walking their beats. The three were suspended along with their supervising officer. . . . Mrs. Bertha Balaban, widow of the late John Balaban, is convalescing from major surgery. . . . Mike

FROM
YOUR

Pal Columbia!

COLUMBIA PICTURES *presents*

RITA HAYWORTH

FRANK SINATRA

KIM NOVAK

Pal Joey

TECHNICOLOR®

An ESSEX-GEORGE SIDNEY Production · *Screen Play by* DOROTHY KINGSLEY · *Based on the play* PAL JOEY · *Book by* JOHN O'HARA · *Music by* RICHARD RODGERS · *Lyrics by* LORENZ HART

Produced on the stage by GEORGE ABBOTT · *Produced by* FRED KOHLMAR · *Directed by* GEORGE SIDNEY

PRINTED IN U. S.

Todd exercised his option to buy the Harris, twin to the Selwyn, which he bought more than a year ago and renamed the Todd Cinestage.

CINCINNATI

With the worst of the Asian flu epidemic apparently ended locally, and with the booking of top films into several downtown and neighborhood houses, attendance picked up considerably during late October. Much colder weather and snowstorms were contributing factors. . . . Allied Artists' 20th anniversary drive and Warners branch manager drive are getting good exhibitor response. . . . James Frew, U-I district manager, presided at a two day meeting of branch managers at the Netherland-Hilton Hotel here. H. H. Martin, southern sales manager, conducted several of the sessions. . . . Alex Moss, special representative for 20th-Fox's "Abominable Snow Man," was guest speaker at a luncheon meeting in the Cincinnati Club of exhibitors from Dayton, Columbus, and this city. . . . Attending company district meeting were Phil Fox, Columbia branch manager, at Washington, and H. R. Gaus, MGM branch manager, at Pittsburgh. . . . In were John G. Moore, Paramount midwest division manager; Phil Isaacs, New York, assistant to Paramount vice-president Hugh Owens; and Jack Haynes, United Detroit Theatres. . . . Hal March was in for numerous TV and radio appearances to promote Paramount's "Hear Me Good." . . . Cartoon, science, and Halloween films were screened at special matinees in Ohio houses of the Chakeres Circuit when schools were closed for an annual teachers' meeting. The circuit has set Nov. 26 for its annual turkey giveaway promotion. . . . While vacationing at Daytona Beach, Fla., Margaret Woodruff, Columbia head booker, visited with Lou Hensler, remembered by area exhibitiors as Schine's Kentucky district manager a number of years ago. Hensler now owns and operates a chain of ocean front cottages in the Florida city . . . Gus Sun, Springfield, O., pioneer movie exhibitor, celebrated his 89th birthday anniversary.

COLUMBUS, O., NEWS—Charles H. Weidner, 73, of Akron, Ohio, who managed the Southern and Colonial theatres here during the Twenties, died at his home. He is survived by two sisters. . . . William Carroll, newly-appointed executive secretary, Independent Theatre Owners of Ohio, made his first official visit to Columbus since his appointment. He is also executive secretary, Allied Theatre Owners of Indiana and the West Virginia Allied Theatres' Association. . . . Attorney General William Saxbe said Ohio's gambling laws are badly in need of revamping. Despite passage of a law eight years ago intended to exempt charity bingo from the constitutional prohibition against lotteries, both Saxbe and Governor O'Neill agree that church bingo is still illegal. . . . Phyllis Nash, Ohio State Journal reporter and relief theatre editor, won the coveted triple-entry award of the Ohio Newspaper Women's Association at the annual convention at Dayton, Ohio. . . . Local friends of the late John McNulty, who was theatre editor of the Columbus Citizen during the Twenties, are planning a get-together in his memory. McNulty died last year at his Connecticut home.

CLEVELAND

Everybody's talking about the poor October theatre grosses, complaining about the quality of product currently in general release, and looking forward to getting some good holiday attractions. At Loew's Ohio, where "Around the World in 80 Days" is now in its 20th week, business rocketed after the Mike Todd anniversary party in Madison Square Garden with the attendant publicity. . . . Avalon, a neighborhood house belonging to General Theatres Circuit, held a "premiere opening" to celebrate the completion of its extensive remodeling program. Manager H. B. Arnstein offered free flowers to the first 300 lady patrons, cigars to the first 300 men, free candy bars for the children, and cake and pepsicola in the lobby for everybody. It was all promoted with the help of neighboring merchants. . . . Thomas L. Kaplin, owner, Pantheon Theatre Building in Toledo which is leased to Martin G. Smith, James A. Beidler, and W. N. Skirball, has been named to the board of overseers of the Albert Einstein College of Medicine of Yeshiva University, New York City. He is also president, Plaza Hotel, Toledo. . . . Mrs. Sarah Reinhart, widow of Harry Reinhart, who owned and operated the Mozart and State, Canton, Ohio, died. She is survived by two sons, Jerome and Irving, who operated the theatres for awhile and later sold the properties. . . . Jerome Safron, Columbia branch manager, was in Washington for a division meeting. . . . Jack Schmitzer, RKO home office, was in on what is probably his final mission for the company. He was checking prints of RKO pictures now distributed locally through Imperial Pictures.

Velde Meets In Detroit With UA Sales Force

DETROIT—James R. Velde, United Artists general sales manager, met with executives and personnel of the Detroit branch on the company's forthcoming product.

Milton E. Cohen, eastern and southern sales manager; Sid Cooper, central district manager; and Sid Bowman, Detroit branch manager, also attended the meetings.

Other branch heads participating in the planning sessions included Ed Bigley of Indianapolis and Jack Finberg of Cincinnati.

In addition to meeting with sales personnel, Velde conferred with Detroit exhibitors and circuit officials.

DALLAS

Joan Collins, the British film star last seen in "Island in the Sun," spent 24 hours here flying in from Hollywood on the first plane to use the new Love Field terminal facilities. . . . Union representatives from all over the state were in for a meeting with Robert J. O'Donnell, vice-president and general manager, Interstate Theatre Circuit, with headquarters here. E. J. Miller, international representative, IATSE sixth district, headed the representatives from the various Texas cities. . . . J. O. McClanahan, special ad department of National Screen Service, recently became a grandfather. . . . A lecture series will be sponsored by the Friday Forum at the Fine Arts which is operated here by Trans-Texas Theatre Circuit headed by Louis Novy. . . . Triad Color Control, a 16mm reversal-additive printing process said to provide scene-to-scene color correction and control, has been announced by Southwest Film Laboratory, Inc., here. The technique has been under development for the past three years by Jack Hopper. It is now claimed that the system will provide "absolute color control" in the three primary light value colors, red, blue, and green. The Triad process has recently been made available to Southwest clients at competitive prices.

Frisina Circuit Mulls Cable Theatre Plan

EAST ST. LOUIS, ILL.—The Frisina Amusement Company, Springfield, Ill., owner and operator, Colony and Esquire here, within the next 60 days will decide whether it would be feasible to pipe in first-run motion pictures to television set owners on a toll basis. The circuit operates a number of houses in central Illinois, eastern Missouri, and at Keokuk, Iowa.

With this step under consideration, the company has notified city councils in a number of the cities in which it operates that it ultimately may file applications for franchises authorizing such operations. The East St. Louis City Council was among those so notified. It tabled the matter.

John B. Giachetto, Frisina managing director and executive secretary, stated that first-run pictures being shown at one of the circuit's theatres also would be transmitted by cable to the homes of subscribers for the toll television service. Transmission would be picked up on the subscribers' television receivers. The signal would come in on an unused channel for the area.

Whether the Frisina Company goes through with the toll-TV plan here or elsewhere depends on the outcome of the experiment now being conducted at Bartlesville, Okla., it was said.

DENVER

Fox Inter-Mountain Theatres is drawing plans for a $350,000 theatre with 1,000 seats, to be built in Fort Collins, Colo., a college town. All of the property for the theatre and parking has been bought, and the land is being cleared of houses and other buildings. No date has been set for starting the stadium-type theatre, but Mel Glatz, construction supervisor for Fox, says the house will contain all of the latest improvements and that equipment will be set up for any and all types of projection. This will replace the Lyric, with no decision made as to the disposition of that theatre. . . . Helen Spiller, 43, personnel manager, Denver and Centre, died at a Denver hospital following a long illness. She was manager, Esquire, from 1942 to 1954, during which time she built a nationally-famous all-girl staff. She is survived by her mother and two sisters. . . . Bidwell McCormick, formerly publicity man for RKO, is doing the campaign for "Pursuit of the Graf Spee," which is running at the Paramount. April Olrich, the only actress in the film, was in Denver for several publicity appearances. . . . Drive-ins in the northern portion of the Denver territory are for the most part closing earlier this year. Evidently, managers have tired of bucking the possible early snows that sometimes hit this territory.

HOUSTON

William O'Donnell, head, Cinema Arts Theatre Circuit, was in conferring with Alvin Guggenheim, manager, Broadway and Yale, local affiliates of the circuit. . . . The Navaway has announced that week day matinees are being discontinued until further notice. . . . John Allen, southwest district manager for MGM, was in the city. During his stay he conferred with officials of Loew's here concerning their new Sharpstown Drive-In which is scheduled for opening very soon. . . . John Carrol, Hollywood film actor, held the premiere of his first production, "Johnny Trouble," at one of his "home" towns, Lib-

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REPUBLIC PICTURES Presents
A JEROLD ZUKOR Production
HELL CANYON OUTLAWS
starring DALE ROBERTSON · BRIAN KEITH · co-starring ROSSANA RORY
AND INTRODUCING DICK KALLMAN · PRODUCED BY T. FRANK WOODS · DIRECTED BY PAUL LANDRES · WRITTEN BY ALLAN KAUFMAN AND MAX GLANDBARD

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THE CROOKED CIRCLE
JOHN SMITH · FAY SPAIN · STEVE BRODIE — *NATURAMA*

THUNDER OVER TANGIER
ROBERT HUTTON · LISA GASTONI · MARTIN BENSON

GUNFIGHT AT INDIAN GAP
VERA RALSTON · GEORGE MACREADY · ANTHONY GEORGE — *NATURAMA*

HELL SHIP MUTINY
JON HALL · JOHN CARRADINE · PETER LORRE

and from AB-PT soon *A Picture as Dari*

THE QUIET MAN *Color by TECHNICOLOR*

LAST STAGECOACH WEST *NATURAMA*

OPERATION CONSPIRACY

PAWNEE *TRUCOLOR*

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A MERRY RIOT of Tropical Romance, Rhythm and Beautiful Girls

PANAMA SAL

Starring ELENA VERDUGO

EDWARD KEMMER · CARLOS RIVAS

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Written by ARNOLD BELGARD · Produced by EDWARD J. WHITE · Directed by WILLIAM WITNEY · REPUBLIC PICTURES presents A VINELAND PRODUCTION

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THE FIGHTING WILDCATS

KEEFE BRASSELLE · KAY CALLARD · KAREL STEPANEK

OUTCASTS OF THE CITY

OSA MASSEN · ROBERT HUTTON · MARIA PALMER

SCOTLAND YARD DRAGNET

ROLAND CULVER · PATRICIA ROC · PAUL CARPENTER

JUVENILE JUNGLE

COREY ALLEN · REBECCA WELLES · RICHARD BAKALYAN

INTERNATIONAL COUNTERFEITERS

GORDON HOWARD · TRINA GARDEN

Its Title

EIGHTEEN
AND ANXIOUS

Glittering Bow Set For New AB-PT Film

NEW ORLEANS—A galaxy of Hollywood celebrities are coming here to participate in the festive world premiere of "Eighteen and Anxious," latest production of the newest producing organization, American Broadcasting-Paramount Theatres Pictures Corporation, which is to be held at the Saenger tomorrow (Nov. 7).

Among the many stars coming are two of special interest to New Orleans, Anita Wood, winner of the recent Hollywood Star Hunt, which was co-sponsored by the Saenger and the New Orleans States, and Joyce Andre, a native Orleanian known here as Joyce Guebler; also the stars of the film, Mary Webster, Jackie Coogan, Martha Scott, and Jim Backus. Other personalities who will take part in three days of premiere festivities will be Ron Hagerty, William Campbell, Jackie Loughery, and Slick Slavin.

Henry G. Plitt, president, Paramount Gulf Theatres, Inc., operators of the Saenger, who is also a member of the board of the producing organization, told the press that the corporation has its own production and advisory board which includes top showmen from throughout the nation. Plitt also stated that at a recent meeting of the group at the Westchester Country Club in New York, various showmen made strong efforts to win the premiere for their own areas. It was decided that since New Orleans has long been considered one of the best motion picture cities, the Saenger should be given the premiere. Another reason which influenced the board's decision was Plitt's promise of a gala premiere, glittering with screen stars, industry leaders, civic, church and school dignitaries, etc.

New Orleans Tent Elects New Officers

NEW ORLEANS—Dan M. Brandon, general manager, Transway, Inc., was elected chief barker, Variety Club Tent 45, at the recent annual meeting. Other officers chosen include George Nungesser, first assistant chief barker; Joel Bluestone, second assistant chief barker; William Murphy, Jr., property master; and Carl J. Mabry, relected dough guy.

The board of directors to serve with the foregoing include Henry Glover, Roy Nocaud, Robert Saloy, William Holliday, William Briant, and Irwin Poche. Ex-officio members are retiring chief barker Henry G. Plitt and past chief barker Page M. Baker.

Nungesser was selected official delegate to the International Variety convention in London next April. Alternate delegates are Maurice Barr, Teddy Solomon, and Don Stafford.

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erty, Tex. Carroll made his debut as a night club singer at the former Shamrock Hotel here before going on to Hollywood.

JACKSONVILLE

New national recording secretary of WOMPI is Laura Kenny, secretary to Byron Adams at UA. . . . The city's lone ultra high frequency TV station, WJHP, was forced to close due to loss of business to its two very high frequency competitors, WFGA and WMBR. . . . Thomas P. Tidwell, 20th-Fox manager, and his central Florida salesman, George K. Freidel, returned from a Haines City business conference with Carl Floyd, Floyd Theatres owner. . . . Local exhibitor Fred Kent is head of a planning committee for staging a quadricentennial celebration in 1962 in honor of the founding of nearby Fort Caroline in 1562 by a party of French Huguenots under Jean Ribault. He said that plans include the filming of a motion picture. . . . Hugh Martin, Sr., TOA regional vice-president of the Motion Picture Exhibitors of Florida, and head of the MCM Theatres circuit in central Florida, died in Columbus, Ga. . . . Bill Korenbrot, ex-manager, local Imperial, now manages the Tarpon, Tarpon Springs. . . . William Wall resigned his assistant's post at the local Florida to accept the day manager's job at the Timuquana Country Club. . . . Joe Lackey came from Birmingham, Ala., to take over management of the Silver Moon Drive-In, Lakeland.

MINNEAPOLIS

William J. Frye, 42, manager, Uptown, a Minnesota Amusement Company house, and a companion were drowned when their boat capsized in Leech Lake, Walker, Minn., while on a hunting trip. Frye joined Maco in 1935 and also had managed the American and Rialto. . . . Minneapolis exhibitors have started negotiations with the projectionists union for new contracts. The contracts are not expected to provide for a higher wage scale this coming year. . . . Ralph Pielow, Quad-States Theatre Service, was on a business trip through the Dakotas. . . . Margaret Skelley, assistant cashier, Columbia, was married to John Heinz. . . . M. A. Levy, 20th-Fox midwest district manager, is back from a trip to Europe. . . . Rodger Falk has reopened the Jasper, Jasper, Minn. . . . Rex Elvaker closed his Rex, Jeffers, Minn., because of poor business. . . . James F. Clark has been named new assistant manager, RKO Orpheum, St. Paul, replacing Luther A. Massie, resigned. . . . Women's Auxiliary, Variety Club of the Northwest, will sponsor the play "The Front Page" Dec. 5-7 at the Lyceum, with profits going to the Variety Heart Hospital. Personnel of Minneapolis newspapers will play the leading roles. . . . Joe Lacher has been named manager, Castle, Mabel, Minn., operated by Lake Region Amusement Company.

NEW HAVEN

HARTFORD, CONN., NEWS—Miss Dorothy J. Sanson, daughter of Jack Sanson, Stanley Warner Strand resident manager, was married in New York. . . . The Strand, Mystic, Conn., announced new operating schedule, with only one evening performance Monday through Friday, and Saturday and Sunday matinees. . . . William Howard, former manager, Cine Webb, Wethersfield, Conn., was shifted to a similar post at the Danbury Drive-In, Danbury, Conn. . . . M and D Theatres, Middletown, Conn., reopened the long-closed Capitol there. . . . Ray McNamara, Allyn, hosted Rocky Graziano, featured in Paramount's "Mister Rock and Roll," at a Statler Hotel press luncheon. Accompanying Graziano was Arnold Van Leer, Paramount New England exploitation representative. . . . James Darby, Paramount, New Haven, tossed a press luncheon honoring New Haven's Diana Darrin, star of American-International's "Reform School Girl."

NEW ORLEANS

Starting on Oct. 30 and on through Nov. 29, 144 theatres throughout the territory will present MGM's "Jailhouse Rock," the largest saturation booking ever on any picture released in this area. The theatres were grouped together in a five column by 16 inch deep ad which appeared in both the Times Picayune-States and Item Sunday newspapers, top billing being given to local Loew's State, where the gala southland premiere got underway on Oct. 31, for an anticipated extended run. . . . Transway reported that H. J. "Nector" Naquin will reopen the Cecilia, Cecilia, La., the early part of November. The theatre has been dark for two years. . . . The Illings, Ocean Springs, Miss., will again be closed. It is less than six months ago that Clarence Galle ventured to reopen it after several previous closings during the past few years. . . . Howard McGill has taken over the operation of the Ga-Ana, Georgiana, Ala., a former unit of McLendon's Theatres, operated by Jack Balleau, Brundidge, Ala., since May of this year. . . . A large assemblage of Variety Club members and the Ladies' Auxiliary joined with members of WOMPI at a celebration party for the latter's victory in garnering all three coveted trophy awards presented annually by the Association of Women of the Motion Picture Industry at their international conventions. The trophies represent leadership in publicity, service, and convention attendance. Dan Brandon, general manager, Transway, and newly elected chief barker, Variety Tent 45, was the genial host. . . . Henry G. Plitt, president of Paramount Gulf Theatres, in a letter to all exhibitors in the New Orleans Area announced the theatre company's merger with Hodges Theatre Supply. One of the stipulations in the transaction was that Al Hodges remain with and continue to head the company. The partnership has been in effect since June of this year.

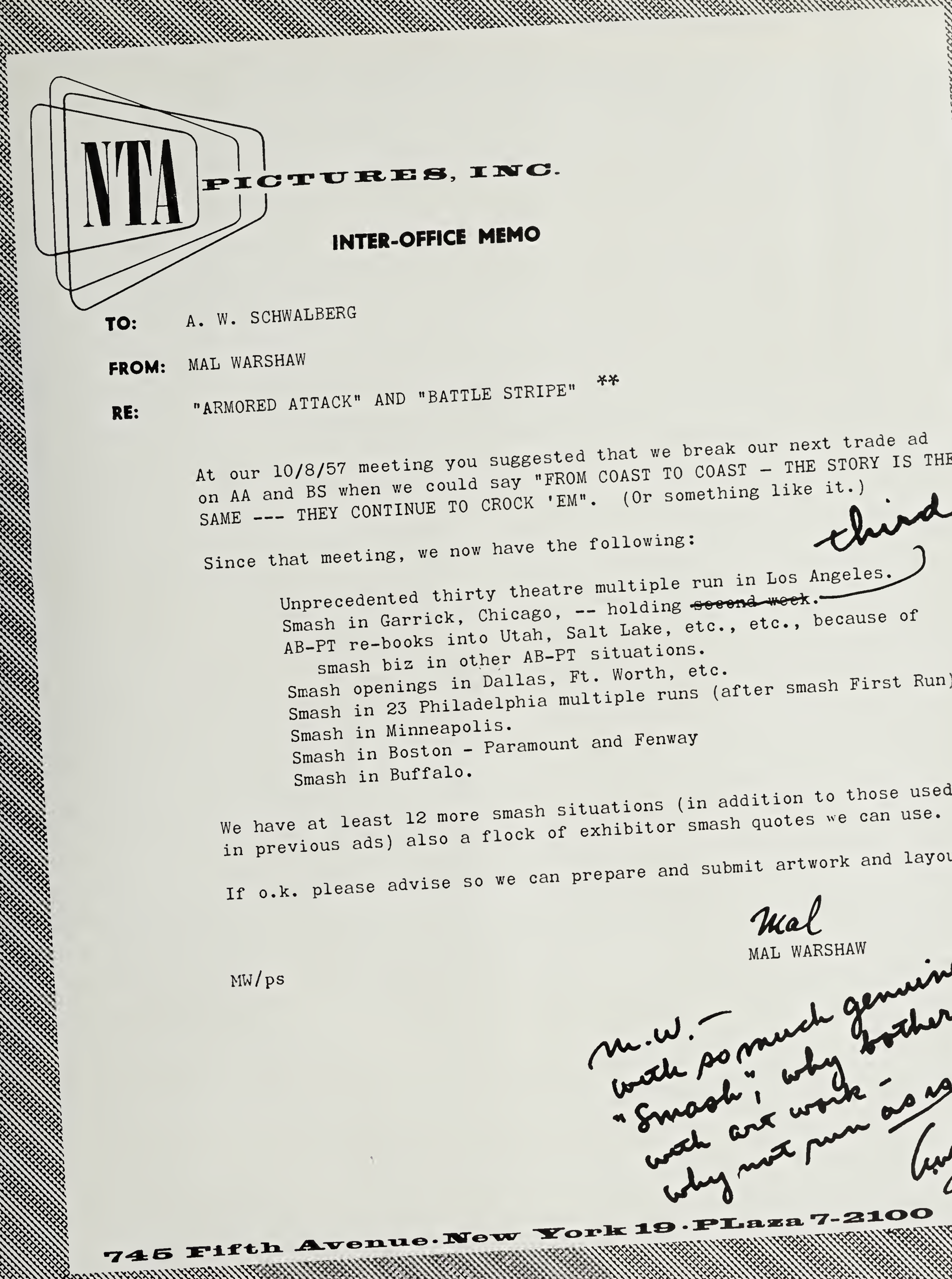
The Do Drive-In, owned and operated by Nile Theatre, Inc., whose chief executive are Michael Ripps, Edward Fessler, and Raymond and Mary Gremillion, and the Bell, owned and operated by E. T. Calogne and Jules Sevin, filed suit in Federal Court last fortnight again United Artists and Fox Theatre Enterprises, Inc., whose corporation officers are Louis Dugas, Samuel Wright, Jr., and Frank Lais, Jr., asking for a preliminary hearing to show cause why the Fox was given the privilege of presentation of "Around The World In 80 Days" before entering negotiations with plaintiffs and other theatres for the procurement of the right for showing.

NEW YORK

Kingsley International's "And God Created Woman" was reported to have broken all records at the Paris in its opening week, grossing $24,717. . . . Micki Permut, secretary to Si Seadler, MGM Advertising Director, announced her engagement to Harvey Kishner, a non-industryite, last fortnight. . . . Bernard G. Kranze, vice-president, Stanley-Warner Cinerama, was a winner in New York's Cinema Lodge of B'nai B'rith's annual fund-raising drive on behalf of the B'nai B'rith agencies. Norman Robbins, chairman of this year's drive, voiced appreciation for the Lodge reaching its $5,000 goal, at a luncheon at Toots Shor's.

PHILADELPHIA

Sam Frank, Hammonton and Ocean City, N. J., was recuperating in Atlantic City, N. J., from a recent heart attack. . . . Benny Zimmerman is to manage the new MacDade Drive-In, Glenolden, Pa., which is scheduled to open Nov. 13. Spot has in-car heaters for all year operation. . . . Taina Elg was in for the opening of MGM's "Les Girls," Arcadia. . . . Marlene Dietrich was named "best dressed woman of the 20th Century" by the Philadelphia Fashion Group, regional body of the nation's leading fashion experts, and was presented with a special plaque and a piece



NTA PICTURES, INC.

INTER-OFFICE MEMO

TO: A. W. SCHWALBERG

FROM: MAL WARSHAW

RE: "ARMORED ATTACK" AND "BATTLE STRIPE" **

At our 10/8/57 meeting you suggested that we break our next trade ad on AA and BS when we could say "FROM COAST TO COAST - THE STORY IS THE SAME --- THEY CONTINUE TO CROCK 'EM". (Or something like it.)

Since that meeting, we now have the following:

third

Unprecedented thirty theatre multiple run in Los Angeles.
Smash in Garrick, Chicago, -- holding ~~second week~~.
AB-PT re-books into Utah, Salt Lake, etc., etc., because of
  smash biz in other AB-PT situations.
Smash openings in Dallas, Ft. Worth, etc.
Smash in 23 Philadelphia multiple runs (after smash First Run)
Smash in Minneapolis.
Smash in Boston - Paramount and Fenway
Smash in Buffalo.

We have at least 12 more smash situations (in addition to those used in previous ads) also a flock of exhibitor smash quotes we can use.

If o.k. please advise so we can prepare and submit artwork and layout.

Mal
MAL WARSHAW

MW/ps

M.W. —
with so much genuine
"Smash", why bother
with art work —
why not run as is?
A.W.S.

745 Fifth Avenue · New York 19 · PLaza 7-2100

** "BATTLE STRIPE" Marlon Brando - Jack Webb - Teresa Wright

"ARMORED ATTACK" Dana Andrews - Ann Baxter - Farley Granger of Baccaret Crystal at the 20th anniversary ball given by the group at the Warwick Hotel. . . . John Golder is busy handling "Jonah and The Highway," a 27 minute featurette featuring Robert Armstrong and Lola Albright, which is offered free to theatreowners. . . . Tri-State Buying and Booking Service is handling the Cameo, which reopens Nov. 7. . . . Screen Guild is now handling all I. F. E. releases. . . . Milgram Buying and Booking Service is now handling the Boulevard, Brookline, Pa. . . . Branch manager Max Gillis was enthused over the large float that was around town heralding the American premiere of Allied Artists' "Hunchback Of Notre Dame," SW Mastbaum. . . . The Keswick, Glenside, Pa., managed a full page co-op ad in the local Times Chronicle on Paramount's "The Ten Commandments" which adroitly blended some press book material with merchants' copy bearing the overall head, "In purchasing your daily needs there is only one Commandment to observe, 'The integrity of the seller.' " . . . Columbia held a sneak preview of "How To Murder A Rich Uncle" at the SW Yorktown, Elkins Park, Pa. . . . Sam Stiefel, Uptown, was reported hospitalized. . . . Universal-International held a two-day sales meeting highlighted by a dinner at the Warwick to which area exhibitor leaders were invited. P. T. (Pete) Dana, eastern division manager, addressed this affair on the new faces, or starlets, being developed by the company. . . . Jack Jaslow was happy that "The Miracle Of Marcelino" held over for a second week at the Paramount, Wilkes-Barre, Pa., and the Strand, Scranton, Pa., despite the influenza epidemic. . . . Warners held a special preview of "Sayonara" at the SW Logan.

READING, PA., NEWS—Eugene Deeter, who leases the Majestic, Mt. Penn, from its owner, the Mt. Penn Fire Company, has exercised his option to renew the rental contract for five years with no change in the terms. . . . Under the supervision of J. Lester Stallman, regional manager for the William Goldman interests, the Strand is being equipped for a Christmas opening of "Around the World in 80 Days."

Ed Emanuel Heads Phila. Polio Foundation

Ralph W. Pries, Berlo Vending Company executive, who headed the Philadelphia Chapter, National Foundation for Infantile Paralysis, for two years, recently turned over the gavel to the new chapter chairman, Edward Emanuel, prominent area exhibitor and second assistant chief barker, Variety Clubs International.

PHILADELPHIA—Edward Emanuel, prominent area exhibitor, was named chairman of the Philadelphia Chapter, National Foundation for Infantile Paralysis, last fortnight following a meeting of the Chapter's executive board in the John Bartram Hotel. He succeeds Ralph W. Pries, Berlo Vending Company executive, who served as the chapter chairman for two years.

A former chief barker of Variety Club, Tent 13, Emanuel is now second assistant chief barker of the Variety Clubs International. He served last year as campaign chairman for the 1957 March of Dimes, and will head the polio drive again in 1958.

Two vice-chairmen were named to assist Emanuel. They are Raymond A. Thomas, Philadelphia postmaster; and Mrs. Kathryne Sura, who has headed the chapter's women's division since its foundation.

Film Exchange and Dealer Listing for the
CINCINNATI FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 1632 W. Central Parkway—PArkway 1-0179
Br. Mgr.: Miltan Gurian. Office Mgr. and Booker: William Poppe. Sales: E. C. Nagel, Harold Hafert. Cashier: Marie Kleg. Emerg. Phone: Pappe, HIghland 1-8459.

BUENA VISTA (DISNEY), 1632 W. Central Parkway—PArkway 1-4766
Sales: Lee J. Heidingsfeld. Office Mgr. and Booker: James Christian. Emerg. Phone: Christian, ELwaad 1-2182.

COLUMBIA, 1632 W. Central Parkway—CHerry 1-6883
Br. Mgr.: Philip Fax. Sls. Mgr.: Martan Perlman. Office Mgr.: Rass Spencer. Sales: Harold Rullman, Williom Stanfarth, Charles Polmer. Bookers: Margaret Waadruff, Rabert Laws. Cashier: Genia Granatte. Field Exp.: Ray Nima. Emerg. Phone: Waadruff, JEffersan 1-2728.

D.C.A., 1632 W. Central Parkway—CHerry 1-3580
Br. Mgr.: Murray Baker. Office Mgr. and Booker: Kip Smiley. Emerg. Phone: Smiley, POplar 1-6342.

METRO-GOLDWYN-MAYER, 1625 W. Central Parkway—CHerry 1-3557
Br. Mgr.: H. Russell Gaus. Asst. Br. Mgr. and Sls. Mgr.: Harry Sheeran. Office Mgr.: E. M. Berger. Sales: Carl Gentzel, Tam Farrel, Richard Wilson. Bookers: Corl Weinberg, James Levendusky, Nate Mutnick. Cashier: Flarence Hermann. Field Exp.: John Jahn. Emerg. Phone: Berger, MOntana 1-3424.

PARAMOUNT, 1632 W. Central Parkway—CHerry 1-6150
Br. Mgr.: E. C. DeBerry. Sls. Mgr.: William A. Meier. Office Mgr. and Head Booker: James Brunetti. Sales: Vincent Kramer, J. E. Kirschboum. Sam Haber. Bookers: Lillion Ahern, Dan Benning, Marris Hail. Cashier: Lauise Ninsan. Field Exp.: J. A. Watsan. Emerg. Phone: Brunetti, BEachmont 1-8242.

RANK, 1635 W. Central Parkway—MAin 1-6511
Br. Mgr.: Sheldan Tramberg. Booker: James Christian. Emerg. Phone: Christian, ELwaod 1-2182.

REALART, 1632 W. Central Parkway—MAin 1-4852, DUnbar 1-4908
Br. Mgr.: Jay Goldberg. Office Mgr.: Selma Blachschleger. Sales: J. W. Galdberg. Booker: Donald R. Duff. Cashier: Ruth Herman. Emerg. Phone: Duff, JEfferson 1-1693.

REPUBLIC, 1632 W. Central Parkway—CHerry 1-3021
Br. Mgr.: George H. Kirby. Sales: James Baker. Booker: Mildred Post. Cashier: Marlyn Steinert. Emerg. Phone: Kirby, BEachmant 1-8952.

SCREEN CLASSICS, 1632 W. Central Parkway—CHerry 1-3671
Br. Mgr.: Edward Salzberg. Office Mgr. and Booker: Marie Donelson. Cashier: Barbara Humpert. Emerg. Phone: Danelsan, GRandview 1-7323.

20TH CENTURY-FOX, 1638 W. Central Parkway—CHerry 1-6440
Br. Mgr.: Robert A. McNabb. Sls. Mgr.: Bennett Goldstein. Office Mgr.: Tany Knawlman. Sales: Ray Russa, Thamas Marris, Lau Kartz. Bookers: James Neff, John Kallmeyer, Walter Mergenthal. Cashier: Joseph Saladin. Emerg. Phone: Knawlman, JAckson 1-9889.

UNITED ARTISTS, 1632 W. Central Parkway—CHerry 1-1546
Br. Mgr.: Jack Finberg. Sls. Mgr.: Rass Williams. Office Mgr.: Gus Boudat. Sales: Mitchell Blachschleger, Charles Schraeder, James Curran. Bookers: Wilbur Hetheringtan, Haward Framann. Cashier: Rena Schraeder Emerg. Phone: Baudat, MOntana 1-5066.

UNIVERSAL-INTERNATIONAL, 1628 W. Central Parkway—GArfield 1-3820
Br. Mgr.: Frank Schrieber. Sls. Mgr.: Albert Kalkmeyer. Office Mgr.: Leanard Katz. Sales: James Dayle, William Garner, William Brower. Bookers: James Quigley, William Mink, Ben Hathaway, Rabert Coaper. Cashier: Edith Hedger. Emerg. Phone: Katz, MElrase 1-6825.

WARNER BROS., 1600 W. Central Parkway—CHerry 1-6824
Br. Mgr.: James S. Abrase. Sls. Mgr.: John P. Eifert. Office Mgr.: George J. Daumeyer. Sales: Rabert Burns, Ralph Sayler, Myran Klein. Bookers: William Burns, Inn Keck, Eleanar Inkrat. Cashier: Helen Winkler. Field Exp.: Irving Tombach. Emerg. Phone: Daumeyer, JAcksan 1-1279.

• *Supply Dealers*

MIDWEST THEATRE SUPPLY, 1638 W. Central Parkway—CHerry 1-7724
NATIONAL THEATRE SUPPLY, 1716 Logan St.—MAin 1-6580

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 1637 W. Central Parkway—MAin 1-8900
Br. Mgr.: William Bein.

• *Signs, Advertising and Printing*

THE HENNEGAN CO., 311 Genesee St.—CHerry 1-4752
NATIONAL SCREEN SERVICE, 1637 W. Central Parkway—MAin 1-8900
STROBRIDGE LITHOGRAPHING CO., 4530 Mantgamery Ave.—JEfferson 1-1400

• *Film Delivery Services*

FILM SERVICE CO., 1717 Lagan St.—Cherry 1-5986. Emerg. Phone: EAst 1-1449

STATES FILM SERVICE, 1632 W. Central Parkway—CHerry 1-1311. Emerg. Phone: CHerry 1-1468

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Issue of November 13
Portland, Ore. Territory
Issue of November 20

Save them!

The eyes have it...

In the world of make-believe, appearances are everything! A star, a whole picture, is what each seat holder sees with his own eyes. Colors must set the right mood . . . blacks and whites must be truly interpretive. This means choosing the right photographic materials . . . following the latest precision practices from first shot to final release print. This is the reason for the Eastman Technical Service for Motion Picture film . . . the reason why there is an Eastman Motion Picture Film available for every purpose. Offices at strategic points. Inquiries invited.

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East Coast Division
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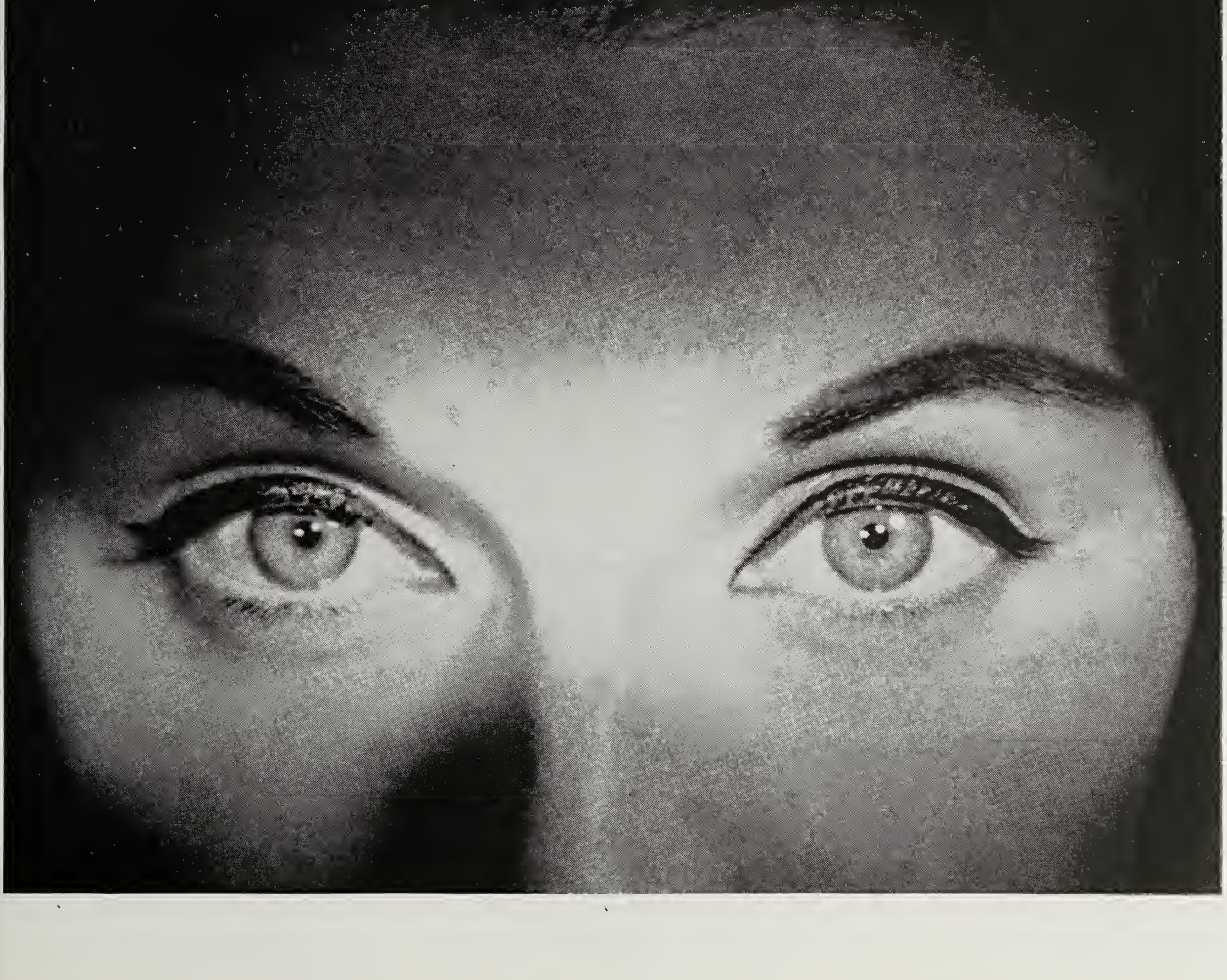
New York 17, New York

Midwest Division
130 E. Randolph Drive
Chicago 1, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California



The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you* are looking for a job . . . or IF you* are looking for a man, . . . just describe your needs in 25 words or less and send to "the A-MAN Corner." Add your name and address. Names and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

HELP WANTED. Manager for large all-year drive-in in metropolitan N.Y. area. Give all particulars and references in first letter including small picture and salary desired. **TURNPIKE THEATRE, 1454—51st St., Brooklyn 19, N. Y.** (1023)

MANAGER, ten years experience, available 30 days notice. Wants to relocate in Ottawa district, Canada. **BOX A1023, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

WANTED, MANAGER for small town theatre in the vicinity of Baltimore, Maryland. Permanent position for all-around man. **BOX A1030, c/o M.P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

HONEST MANAGER at liberty, available for instant assignment in eastern Pennsylvania indoor or outdoor theatre. Experienced, references, can positively improve your present business. Please write: **BOX B1030, c/o M.P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER, 40, familiar with all phases of theatre operation. 20 years experience, both indoor and drive-in theatre. Available two weeks notice. **BOX A116, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

YOUNG, FULLY EXPERIENCED MANAGER, served with top company in England, desires managerial position, preferably in theatre specializing in English films. **BEATTIE, 1461 Hampshire Road, Victoria, B. C., Canada.** (116)

AVAILABLE, THEATRE MANAGER. Knowledge of all phases of theatre operation, including operating of machines. Write or phone: **WILLIAM J. UNGER 231 South Fulton Ave., Mount Vernon, N. Y. Phone MO 7-1051.** (116)

Address all correspondence to— **The A-MAN Corner**
Motion Picture Exhibitor
246 North Clarion St., Phila. 7, Pa.

Sunday Movies Win In Two N.C. Cities

DURHAM, N. C.—Residents of Forest City, N. C., have voted 516 to 502 in favor of continuing Sunday movies.

Sunday movies have been legal in the town, but attempts have been made to outlaw them, which prompted theatre operators to point out to the town aldermen that the town itself operates swimming pools and golf courses on Sunday.

The aldermen decided to submit the whole question to the people and indicated that it would go along with the results of the election.

In addition to approving Sunday movies by a narrow margin, the voters voted 587 to 416 in favor of Sunday swimming and golf.

The town board last summer at the request of ministers adopted an ordinance forbidding the opening of movie houses on Sunday, but repealed the ordinance a week later and said it would put the issue up to the people.

Ministers were active in the referendum, transporting voters to the polls in a fleet of cars.

Ministers groups at Shelby, N. C., recently took opposite sides on the issue of legalizing Sunday movies, but the City Council voted to allow such operations.

Endorsing a request by theatre owners that they be allowed to operate Sunday movies during non-church hours was the Cleveland County Ministers Association, an interracial and interdenominational group which voted 12 to 1 in favor of the proposal.

After this action was taken a group of 22 Baptist ministers, members of the Pastors Conference of the Kings Mountain Baptist Association, met and adopted a resolution asking the Shelby City Council to hold the line against Sunday movies.

The City Councils set a hearing on the issue and later voted three to two to amend the ordinance banning Sunday movies to permit operation of houses on Sundays from 1:30 p. m., until 5:30 p. m., and after 9 p. m.

ST. LOUIS

The Vista, Centralia, Mo., owned and operated by Emil F. Bebermeyer, opened. He also owns and operates the Bebe Drive-In near Centralia. . . . Mrs. Edith Major reopened her Main Street, Paris, Mo. She also operates the Major Drive-In. . . . Harry C. Arthur, Jr., Arthur Enterprises, has returned to the west coast. . . . William S. Kaimann, partner-owner and manager, Bremen, and daytime collector for the American Express Company, who was shot and wounded by bandits while on his collection rounds recently, has recovered sufficiently to return home from Homer G. Phillips Hospital. . . . Al Fitter, western sales manager, United Artists, was in for a sales meeting at the local branch. District manager F. J. (Mike) Lee and D. J. (Bud) Edele, local branch manager, attended the gathering. . . . Southside Amusement Company has been given a permit for an addition to a store in the old Cherokee Theatre building. . . . City Council of Venice, Ill., adopted a curfew ordinance that sets a deadline at midnights on Fridays and Saturdays and 10 o'clock on other nights for girls under 18 and boys under 21 years of age. There are no motion picture theatres there. . . . The re-enactment of the spectacular holdup of the Southwest Bank, which took place back in 1953, for a motion picture being produced by Charles Guggenheim and Associates, found some motorists on an important north and south thoroughfare without advance notice that it was only make believe and resulted in some confusion. . . . Six conventional subsequent run houses and two drive-ins held the first local showing of two MGM releases recently. The theatres were the Avalon, Ritz, Norside, Varsity, Richmond and Wellstons. The drive-ins were "Ronnie's and the North. The films were "The Happy Road" and "Tarzan and the Lost Safari." . . . Depositions were taken in U. S. District Court in the anti-trust damage suit of Pauline C. Williams, former part owner, Venita, Herculaneum, Mo., vs Paramount et al. . . . In the anti-trust suit of Esquire Theatre Company, Richmond Heights, Mo., against Loew's Inc., et al, the objections of defendants to interrogatories propounded by the plaintiff were passed to the November motion docket of Federal Court.

Frank M. Jennings, 64, a member of IATSE Stage Hands Local Six, who had been employed at the Norside, died in his sleep at his home. . . . Sam Hallowell, 71, owner and operator, Scenic, Assumption, Ill., for 32 years prior to his retirement about 10 years ago, died. . . . A certificate of incorporation was

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publications. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa.

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NEW EQUIPMENT

ORDER NOW! FOXHOLE SPROCKETS for all Projectors-Soundheads. Lowest prices-prompt shipments. Dept bc-S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

MASONITE MARQUEE LETTERS, fits Wagner, Adler, Bevelite Signs 4"-40¢; 8"-60¢; 10"-75¢; 12"-$1.00; 14"-$1.50; 16"-$1.75; 17"-$2.00; 24"-$3.00. Dept. bc-S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC. 160 Hermitage Avenue, Nashville, Tennessee.

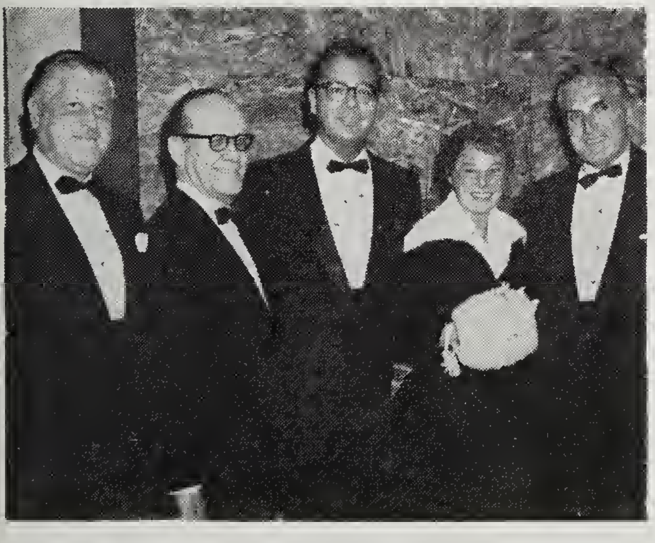
ARTIFICIAL LEATHER, ALL COLORS, $1.25 per yard. 20 yards covers 60 seats. Write for samples. Commercialeather, 116 Merrimac St., Boston.

USED EQUIPMENT

SUPERSCOPE ANAMORPHIC LENSES, excellent $195.00 pr.; factory rebuilt Kollmorgen 4" f 1.9 BX 241 lenses $195.00 pr.; Superlite III C lenses 2¾", 3", 3¼" excellent $125.00 pr.; many others. Dept bc-S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

Tony Randall, one of the stars in 20th-Fox's "No Down Payment," recently attended the "Exurban" premiere of the film at Long Island's Syosset. Roberta Hirsch, "Miss Mid-Island Cook-Out," performs the serving honors at the barbecue held in connection with the event.

granted to Imperial Film Corporation, Kansas City, Mo. Incorporators were listed as R. P. Lyons, B. W. Xuercher and R. H. Spencer. . . . R. L. Davis has reopned the Times, Memphis, Mo. He has closed the Airway Drive-In near Memphis and also his 37 Drive-In south of Farina, Ill. . . . The Skyview Drive-In, south of DeSoto, Mo., owned by W. A. Collins, who also operates the Collins, is now on a week-end schedule of operations. . . . The Avon Drive-In, a short distance from Breese, Ill., closed for the season. Bernard Temborius, Lebanon, Ill., is owner, and Allen Keith was manager. They have opened the Avon, Breese, Ill. . . . The Lincoln, Cairo, Ill., operated by Rodgers Theatres, Inc., which also has the Gem there, has been closed. . . . The Odeon, Bonne Terre, Mo., owned by Edwards and Plumlee Theatres, Farmington, Mo., is now a weekend operation. . . . The State granted a certificate of incorporation to Doling Amusements, Inc., Springfield, Mo. Incorporators were listed as W. W. Morrison, L. E. Morrison, and H. V. Perry. . . . Clarence D. Hill, branch manager, Columbia, is a patient at St. Joseph's Hospital, Kirkwood, Mo., where he faced surgery. . . . Caesar Berutt, Rolla, Mo., theatre owner, is on the Federal Court grand jury. . . . Thomas B. Donahue, National Venders, has been elected vice-president of National Automatic Merchandising Association. . . . Gene Autry and TV cowgirl Annie Oakley appeared at the annual St. Louis Firemen's Championship Rodeo at the Arena. . . . Various circuits in the area were studying Cable Theatre possibilities.



Among those seen at the recent world premiere of U-I's "My Man Godfrey," Roxy, New York, were Milton R. Rackmil, U-I president; Charles J. Feldman, vice-president and general sales manager; Ross Hunter, producer of the picture; June Allyson, co-star; and Alfred E. Daff, executive vice-president.

Miiko Taka, Japanese leading lady in Warners' "Sayonara," was honored recently on her first visit to New York at a luncheon at the Miyako Sukiyaki. Seen, left to right, are producer William Goetz; Martha Scott; Miss Taka; Red Buttons; and Robert S. Taplinger, Warners vice-president and director of advertising and public relations.

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Hayco seat covers for all makes and models of theatre chairs.
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240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

with *no* investment on your part of money, time or effort . . .

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BERLO TAKES CARE OF EVERY PROBLEM YOU HAVE . . .
all YOU do is CASH IN on net profits every month!

- BERLO *hires* and *trains* your sales people — and supervises them.
- BERLO pays all salaries, social security, workman's compensation and unemployment taxes . . . does all your bookkeeping!
- BERLO buys, installs and services all finest concession equipment.
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More Exhibs Study Telemovies Operation

ST. LOUIS — Wesley Bloomer, Bloomer Amusement Company, Belleville, Ill., has revealed that his company is investigating the feasibility of installing "cable telemovies" in the Belleville area. Bloomer has applied to the Belleville City Council for permission to string wires and cables throughout the city and is also seeking permission from the public utilities, including the Southwestern Bell Telephone Company, to use their poles.

The operations, if put into effect, would be similar to those at Bartlesville, Okla., where the monthly charge for the TV service is $9.50 a month. The Belleville area subscribers for toll TV would be able to dial their TV sets to pick up a first-run picture being shown at one of the Belleville Amusement Company's theatres. It has two houses in Belleville, the Ritz, presently being operated, and the Rex, which has been closed for some time.

In St. Louis it is known that the Arthur Enterprises, Inc., has been studying the possibilities of toll TV for some time. Paul Krueger, president and general manager, Fred Wehrenberg Theatres, has also indicated an interest in the potentials of this form of motion picture entertainment in the homes.

SAN ANTONIO

Lynn Krueger, manager, Majestic, ace Interstate Theatre downtown house, was to stage a drawing of the top prizes in the Good Housekeeping Week observance in the city on Nov. 5. . . . Fernando J. Obledo, manager, Spanish language branch exchange of Columbia here, has returned from a business trip made to the Rio Grande Valley. . . . Construction has been started on a new 1,400 seat theatre at Wichita Falls, Tex., for the K and K Corporation. Cost is estimated at $200,000. . . . Wayne Long is selling his Corral Drive-In, the Texan, and the Ward at Monahans, Tex. The two latter were purchased from Frontier Theatres in 1956. The real estate, buildings and equipment will be offered at auction. . . . Mr. and Mrs. Henry Lucht, for five years operators of the Sunset Drive-In, Brownwood, Tex., have purchased the Fox Drive-In, Marshall, Tex., from the McElroy Theatre Corporation and will take over active management. . . . Ross Block, projectionist, Paramount, Abilene, Tex., has been elected business agent, Local 612, succeeding Jack L. Reed, who died recently.

Tom Camarda, RKO Keith's, Washington, right, recently held a Saturday autograph party for kids, who were signed up by WTTG-TV's "Grampa" left, as Junior Jet Pilots in connection with the showing of RKO's U-I release, "Jet Pilot."

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PHYSICAL THEATRE

●

EXTRA PROFITS

BILL HADDOCK, *Editor*

TOA THEATRE OWNERS OF AMERICA
TESMA THEATRE EQUIPMENT & SUPPLY MANUFACTURERS ASS'N
NAC NATIONAL ASSOCIATION OF CONCESSIONAIRES

JOINT CONVENTION AND TRADE SHOW

Americana Hotel Miami Beach
November 20-23

An every-fourth-week combined department devoted to the physical structure of the drive-in and conventional theatre, its design, equipment and furnishings, with a special section devoted to theatre concession operations and management.

Volume 12 **Number 12**
November 6, 1957

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LAYING IT

On The Line

A Symbolic Occasion

For many years, friends, critics, and outright enemies of the motion picture business have noted with despair or glee, as their position dictated, the lack of unity evident among the various segments of the industry.

In recent years, we think such lack of unity has been replaced by at least an outward show of cooperation and, in many cases, genuine amity between exhibitors, manufacturers, suppliers, producers, distributors, and other important elements which contribute to the projection of a film on the theatre screen.

Recent events such as the business building and tax relief programs, industry sponsorship of the Academy Awards Sweepstakes and telecast, and the solid industry support of Loew's president Joseph R. Vogel and his challenged management team are a heartening sign of unity. Symbolic, as well as an actual demonstration, of unity is the forthcoming Second International Trade Show which will be held later this month in Miami Beach by TESMA (Theatre Equipment and Supply Manufacturers Association) and NAC (National Association of Concessionaires) concurrent with the Theatre Owners of America annual convention.

TESMA and NAC, for the second consecutive year, are joining in a major endeavor with TOA to solidify relations between the exhibition and equipment manufacturing and distributing ends of the industry, and it is a project which commands not only the respect of the industry, but also its interest, cooperation and, where feasible, participation. We urge anyone and everyone who can visit Miami Beach between Nov. 20 and 23 to give careful attention to the myriad products which will be on display there because it is those products which make the physical theatre through which the public receives its entertainment, the exhibitor his profit.

It is the responsibility of everyone participating in the Joint Trade Show to insure that the unity it symbolizes is more than that: that it is a genuine unity which will contribute practically and permanently toward a more prosperous and progressive future for which groundwork has been laid by the manufacturers' constant research to develop better, more efficient products. At Miami Beach, experts in every phase of theatre operation will be available to discuss today's methods and tomorrow's prospects. We share with them the confidence that the future offers unlimited opportunities.

The sincere best wishes of the industry follow TESMA, NAC, and TOA to Florida; may the occasion be the most memorable yet, and may it lay the foundation for greater trade shows and conventions in the years to come. To everyone who has contributed generously of time and effort to make the event a success, go the sincere thanks of the industry.

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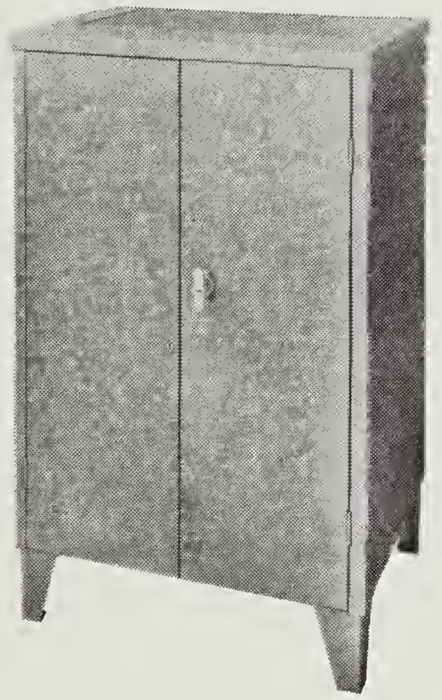

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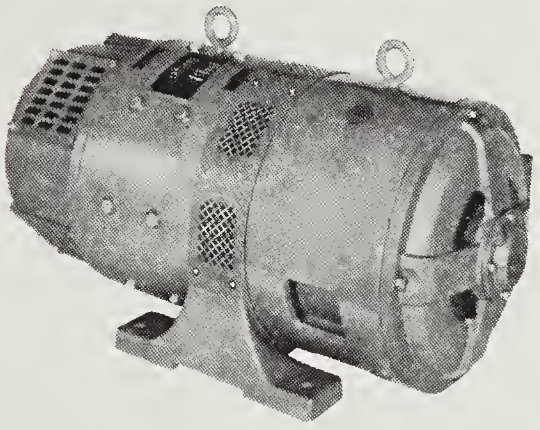

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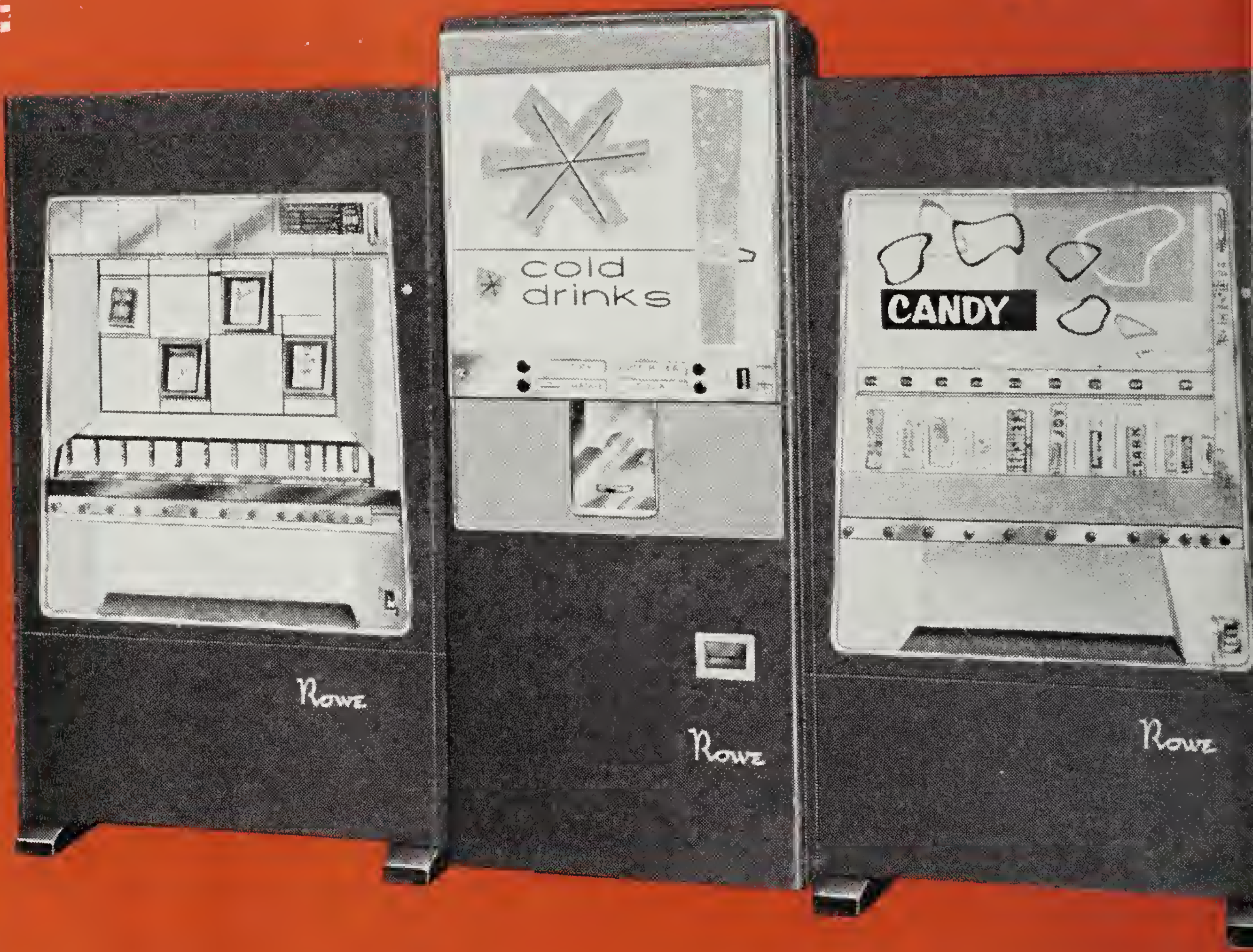

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Here's The Story About Displays At

The TESMA Trade Show

A TRADE show in any industry is of consuming interest to everyone associated with the industry, and the forthcoming Joint Convention and Trade Show of TESMA (Theatre Equipment and Supply Manufacturers Association) and NAC (National Association of Concessionaires), concurrent with the Theatre Owners of America annual meeting, will be no exception.

When exhibitors and others directly concerned with the operation of the physical motion picture theatre gather in the new Americana Hotel in Miami Beach later this month, TESMA and NAC will have set up a series of exhibits which, at press time, promises to be one of the most interesting in the history of the motion picture industry.

To concern ourselves with the TESMA displays to begin with, it has been established that a large number of prominent manufacturers will exhibit a wide range and great variety of products designed to contribute to making the nation's theatres the finest source of entertainment available anywhere in the world. All of these products are designed also to make theatre operation more efficient than ever and, therefore, more profitable to the theatreman.

Several new products of great potential for use in conventional and drive-in theatres will be featured. An Equipment Seminar, featuring discussions on Cable-TV also will be an important feature. The equipment necessary for theatre use in order to present cable-TV, or telemovies, will be shown by several firms. A new speaker for drive-in theatres that needs no wire connections will be shown, as will a new in-car heater that also needs no wires. New mosquito and bug repellants also will be shown, as will newly improved models of arc-lamps, projectors, and drive-in speakers.

At a time when attendance figures may be less encouraging than in the recent past, the TESMA exhibits will give the exhibitor the opportunity to inspect equipment which may help him restore boxoffice figures to what he knows they should be. Whether he contemplates improvements to his theatre in the near future or not, a visit to the Americana Convention Hall, where the both TESMA and NAC wares will be on display, undoubtedly will be worth his investment of time and

(Continued on Page PE-35)

TENTATIVE OUTLINE OF TESMA PROGRAM

Sunday, November 17

Morning: Meeting of the TESMA board of directors with that of TEDA (Theatre Equipment Dealers Association).
Noon: Luncheon for TESMA and TEDA.
Afternoon: Joint TESMA-TEDA Business Meeting.

Monday, November 18

Morning: Annual TESMA-TEDA Meeting.
Evening: Cocktail party hosted by National Carbon Company for members and ladies of TESMA, TEDA, and TOA. Hawaiian feast for TESMA and TEDA members and ladies.

Tuesday, November 19

Continuation of Business Meeting, if necessary.

Wednesday, November 20

Afternoon: TESMA Exhibits open in the Americana Hotel Convention Hall. Two p. m. to five p. m.

Thursday, November 21

Afternoon: TESMA Exhibits open, one p. m. to six p. m.

Friday, November 22

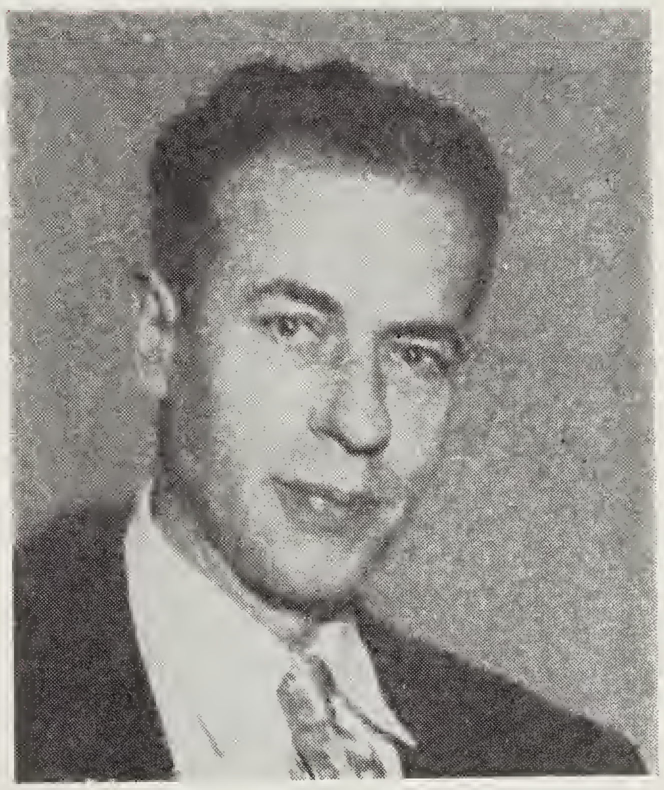
Afternoon: TESMA Exhibits open, one p. m. to six p. m.
Evening: Party at the Fontainebleau Hotel, hosted by Pepsi-Cola.

Saturday, November 23

Morning: TESMA Exhibits open, 10 a. m.
Afternoon: Trade Show closes, two p. m.
Evening: Cocktail party hosted by National Carbon. Banquet hosted by Coca-Cola.

PHYSICAL THEATRE
Vol. 12, No. 12 November 6, 1957

LEE E. JONES
TESMA PRESIDENT



THOMAS E. LaVEZZI
TESMA VICE-PRESIDENT

MERLIN LEWIS
TESMA EXECUTIVE SECRETARY

ABOVE are NAC officers and directors following their election to office last year at the New York Convention and Trade Show. Seated are Bert Nathan, board chairman; Lee Koken, president; and Harold F. Chesler, second vice-president. Standing are Thomas J. Sullivan, executive vice-president; directors Irving Rosenblum, Robert Condon, Charles E. Darden, Theodore O. Meland, Melville B. Rapp, Nathan Buchman; and exhibit chairman Lester Grand.

Convention—Trade Show Interest Quickens As

NAC Spotlights Theatre Selling

DISCUSSION PROGRAMS

CONCESSION men the nation over will be talking "How To Increase Your Profits in 1958" when they meet at the annual Convention and Exhibition of National Association of Concessionaires this month at the Americana Hotel, Miami Beach, Florida.

Recent announcement of the convention's theme was made jointly by general convention chairman Van Myers, Wometco Theatres, Miami, and NAC executive officers Bert Nathan, Drive-In Concessions, Inc., Brooklyn, N. Y., who is chairman of the board, and Lee Koken, RKO Industries Corporation, New York, president.

The NAC convention, according to the association's executives, will consist of two programs, Theatre-Concession-Vending seminars, plus an All-Popcorn Conference. Chairman of the first will be NAC director James O. Hoover, Martin Theatres of Georgia. Heading the second will be NAC second vice-president Harold F. Chesler, Theatre Candy Distributing Company.

Program dates for the theatre seminars, with the general title "Concessionaire and Automatic Merchandising Operation," are Wednesday, Nov. 20; Thursday, Nov. 21; and Friday, Nov. 22, from 9:30 a. m. to noon on all three days.

Theatre Concession Vending

The Wednesday program will discuss conventional theatres and indoor concessions under the title "Getting the Most Out of Our Indoor Concessions." Participants will be Sam Rubin, ABC Vending Corporation; Hoover; Van Myers, Wometco Theatres; Frank Bamford, Fox Midwest Theatres; Kenneth Wells, Theatre Confections, Ltd., To-

(Continued on Page PE-42)

TESMA-NAC-TOA LADIES' PROGRAM

Wednesday, November 20

"Tropical Adventure"

Chairman: Mrs. Edward Melniker

Morning: Bus leaves Americana for sightseeing at University of Miami.

Afternoon: Florida Luau Luncheon at Miami Springs Villa; return to Americana via Hialeah Race Track

Thursday, November 21

"No Business Like Show Business"

Chairman: Mrs. Albert Pollack

Noon: Bus leaves Americana for Fashion Show and Luncheon, Fontainebleau Hotel.

Afternoon: Return to Americana by bus, three p. m.

Friday, November 22

"Boat Trip and Homes Tour"

Chairman: Mrs. Charles Goldstein

Morning: Leave Americana by bus for 24th Street Boat Dock and boat trip.

Afternoon: Luncheon in Roney Plaza Hotel. Return to Americana by bus, visiting three outstanding homes en route.

Saturday, November 23

Free for shopping.

BOOTH INFORMATION

"IT'S new—It's different—It's a moneymaker!" will be the description of the displays in the exhibit of the Theatre Vending-Concession section of the second International Industry Trade Show sponsored this month by National Association of Concessionaires, according to Lester Grand, exhibit chairman.

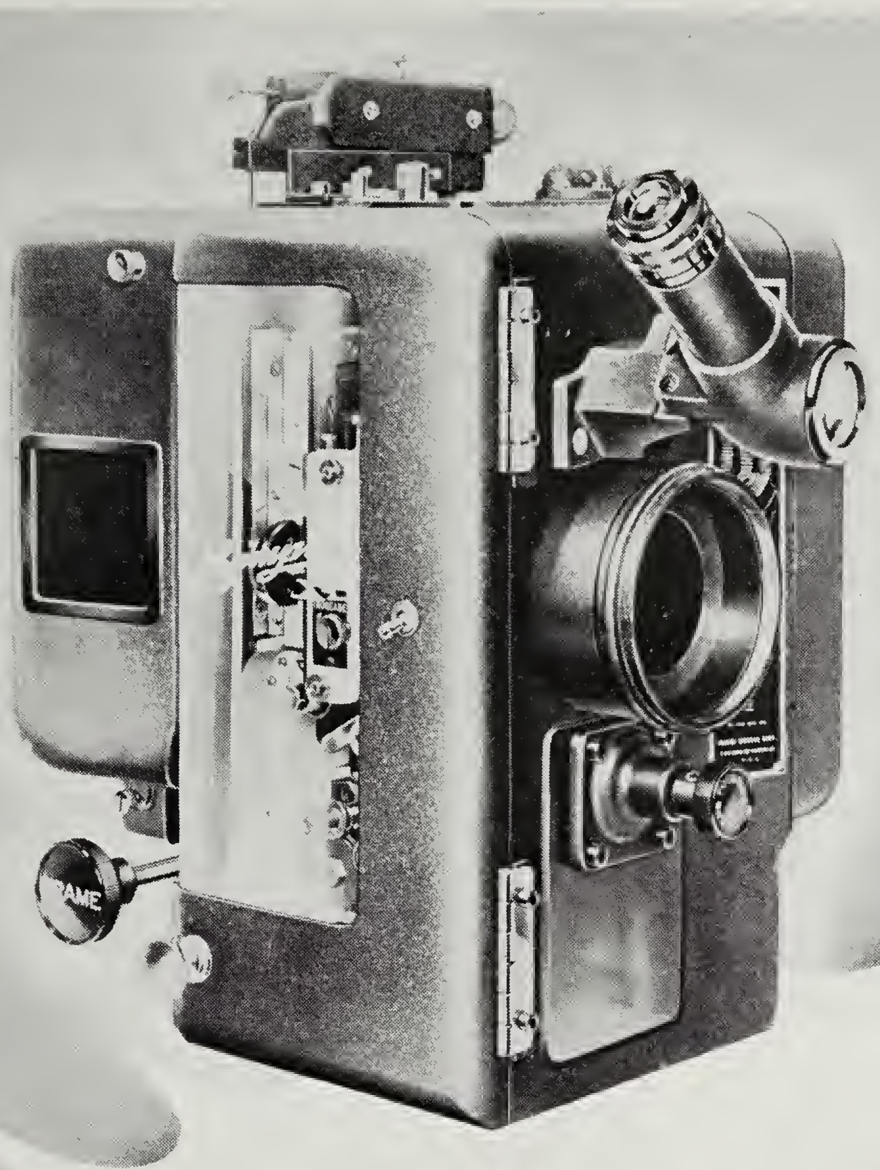
The NAC exhibit at the show, which is a joint meeting of the NAC, Theatre Owners of America, and Theatre Equipment and Supply Manufacturers Association, will comprise some 130 booths displaying the latest equipment, supplies and food items in the food and beverage service industry.

"This will be the greatest show of its kind ever offered to the motion picture, food and beverage service and automatic vending machine industries. This is a one-stop exhibit for every need, and concession owners and operators will be able to see more in new ideas and moneymaking methods under this one roof than anywhere else in the country, or the world," Grand stated.

•

Many new items of profitable potential in the concessions field are expected to attract much attention, such as a new steamer-food warmer, a brand-new automatic hot popcorn vending machine, and a frozen custard dispenser that is said to work more than twice as fast as types now on the market. Another feature of the concessions division will be a "portion control" of frozen foods. This control has been so set-up that drive-in theatres will be enabled to have delivered to them frozen items for almost indefinite storage, with little or no possibility of spoilage because individually frozen portions are delivered to the theatre. These portions may

(Continued on Page PE-28)



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DRIVE-IN THEATRES

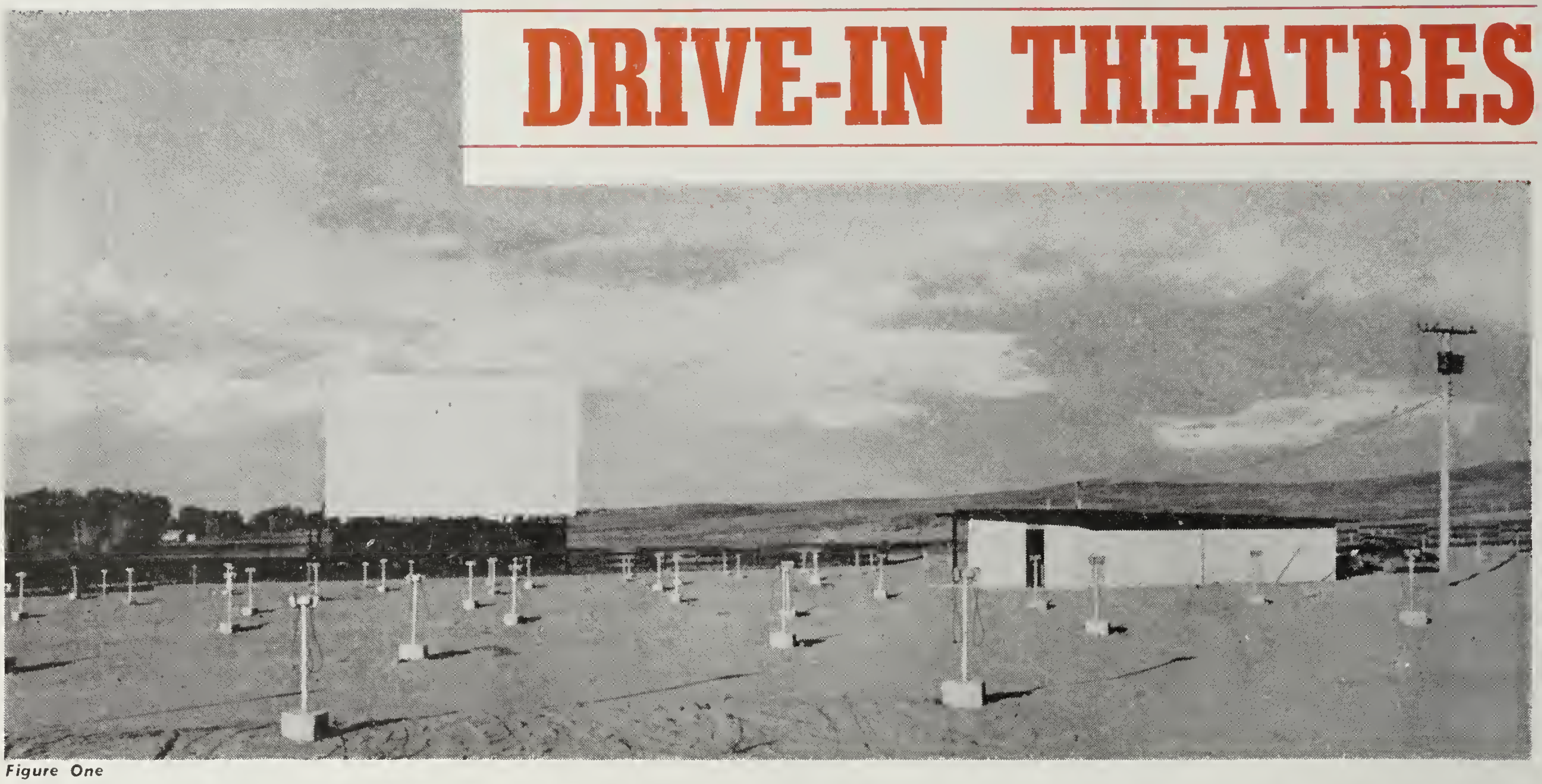


Figure One

Family Enterprise Costs $40,000

As prices advance on every front, one of the most enterprising drive-in construction programs to come to our attention recently is a family enterprise in a small Montana town, where a father and two sons opened a new outdoor theatre, the 280-car Valli, this summer on a total investment of only $40,000, including land.

To satisfy the modest demand for drive-in theatre entertainment at Malta, a town of some 2,000 persons, Montana indoor exhibitor Carl W. Veseth and his sons, Robert and William, contacted the Ballantyne Company for information and equipment recommendations, with the result that the manufacturer designed the theatre, as well as the projection and concession building.

The screen tower (Figures One and Three), however, was designed by William Veseth, and

(Continued on Page PE-38)

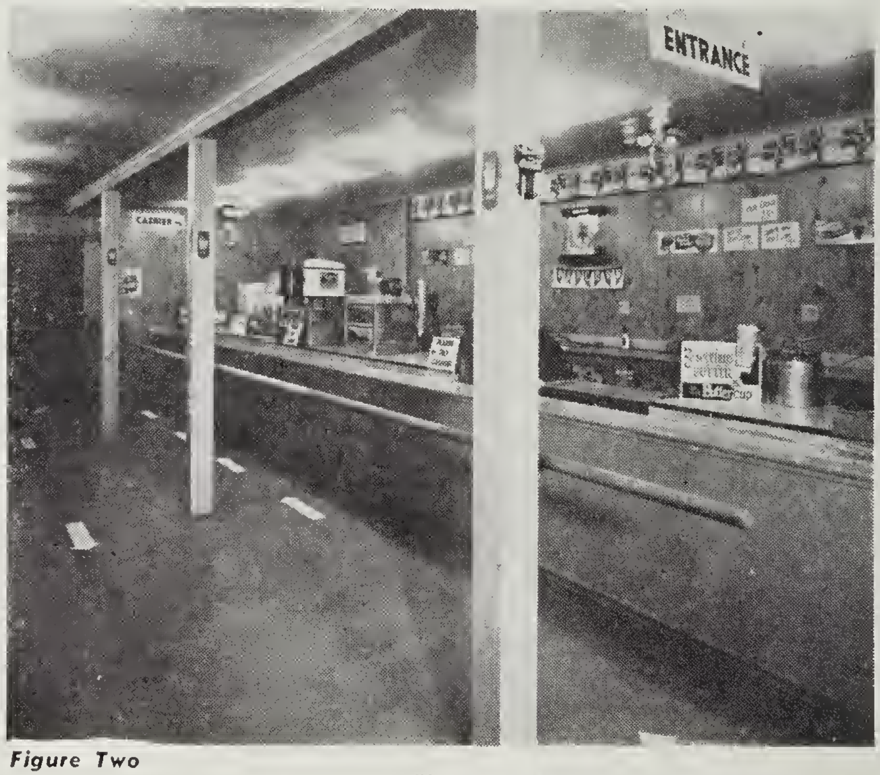


Figure Two

Figure Three

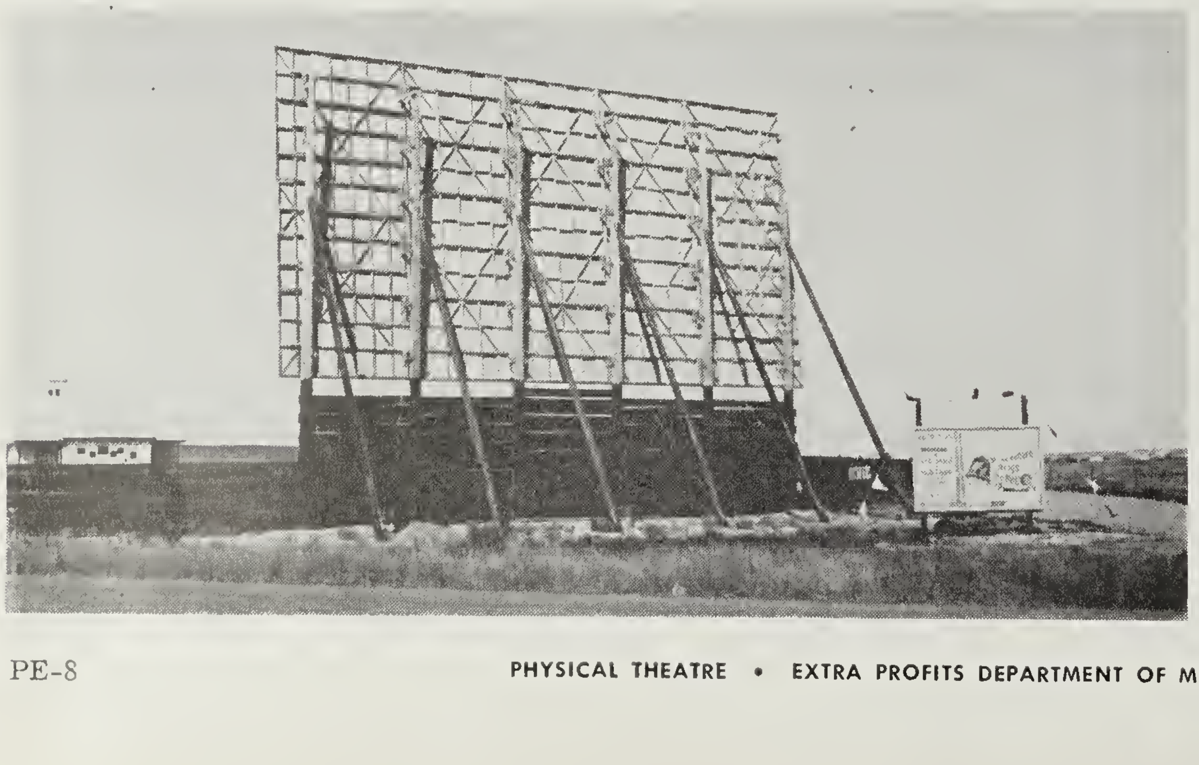
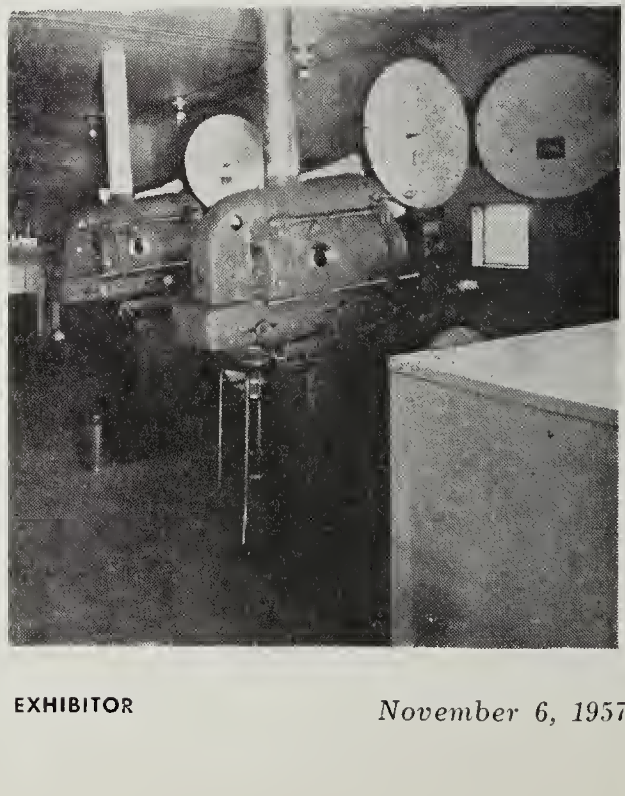


Figure Four



"Caferama" *Glamorizes* Drive-In Food

Figure One

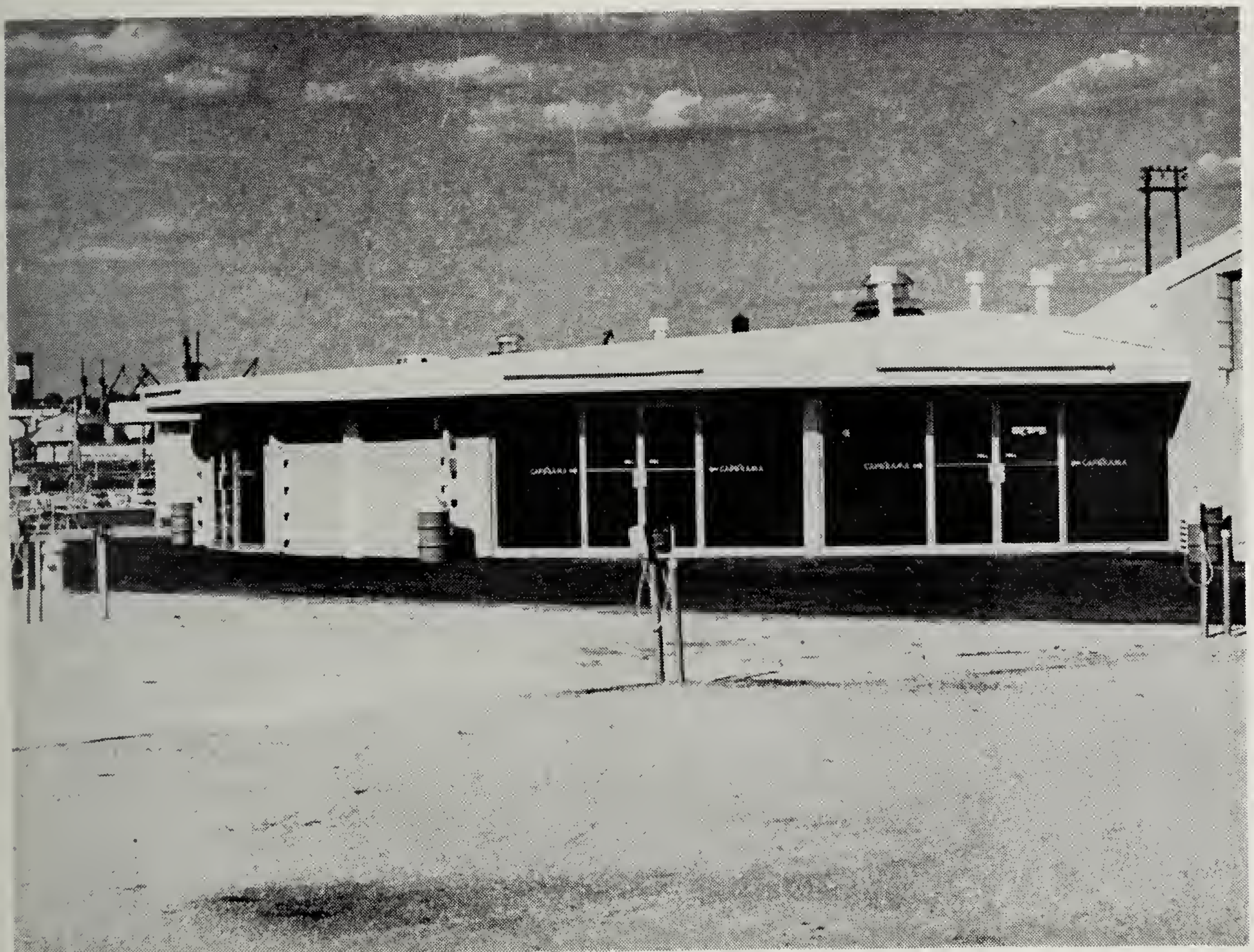


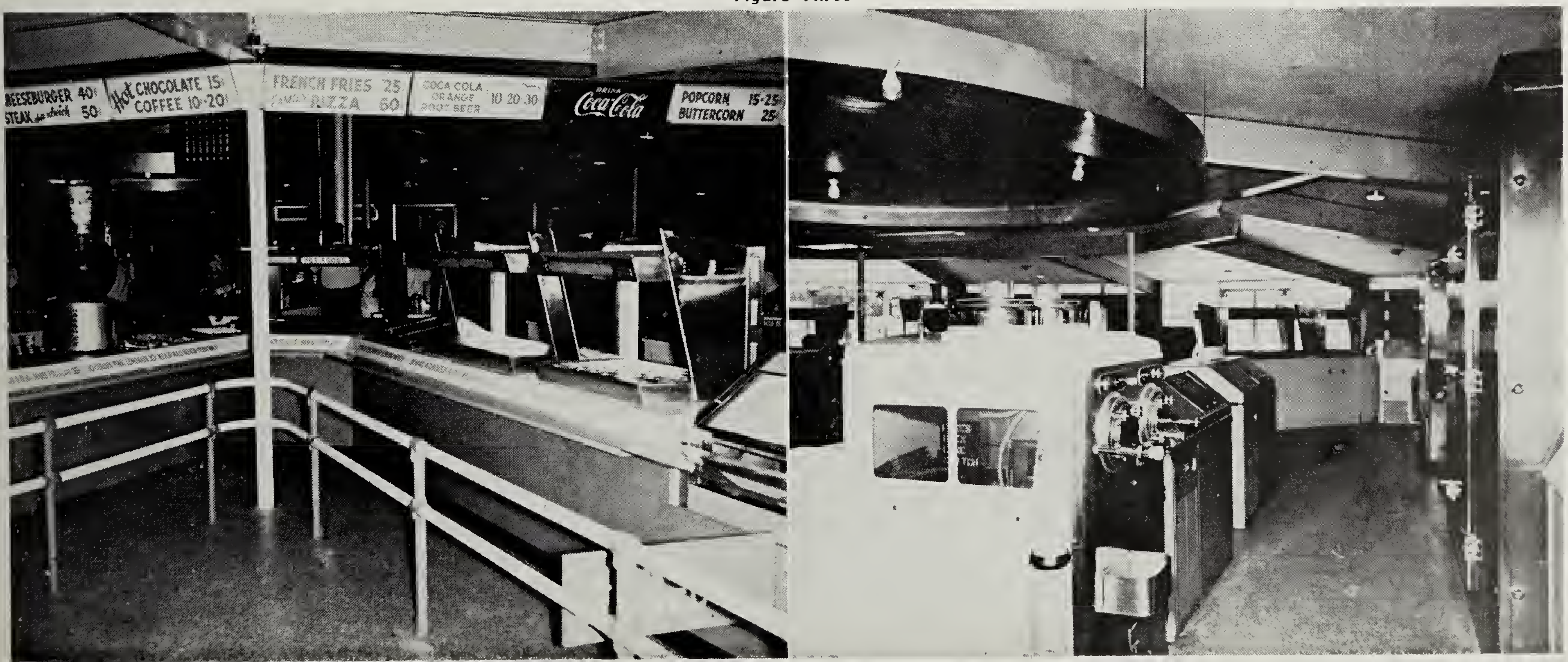
Figure Two

THE Lowe brothers, Philip and Samuel L., Jr., designed and planned the refreshment facilities of the new Shipyard Drive-In, Providence, R. I., by drawing on their 20 years' experience in the concession business. As owners of Theatre Candy Company and Lowe Merchandising Service, Inc., they have serviced, equipped, and designed many refreshment areas for theatres in New England and throughout the country. With the Rifkin interests, the Lowes incorporated into the Shipyard every device for speedy and efficient service of foodstuffs. Nothing was omitted to make the project one of beauty, style, quality, and appeal. They engaged the services of a Providence architect, Ira Ratansky, gave him the layout of the counters and equipment, and asked him to design a building which would blend with the working section. The result is the last word in modern concession stands.

The brothers coined a new word for their building, "Caferama," meaning a cafeteria-in-the-round, believing that this word has glamorized the area as an excellent selling point. The design is evident in Figures Two and Three. Special emphasis has been placed upon the quality of the merchandise sold and the cooking methods. The interior of the

(*Continued on Page PE-42*)

Figure Three



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6 - DRINK
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Add **40%** to **60%** to your sales volume in theaters—with the 8-drink Dual Cup Station Theater Model SodaShoppe—and any of the other 9 model SodaShoppes. There is one that's suited for every theater:

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Talent! Always serves soft drinks at perfect temperature and proper carbonation . . . even on the fastest-drawing locations. SodaShoppes have the finest dry refrigeration system yet devised for water and syrup . . . the exclusive Instant-Arctic-Carb Freezer!

Continuous Performance! There's no let-up in quality, in operation, *in patronage*. You get service-free performance with APCO SodaShoppes —product of superior engineering that is the standard of the industry.

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Cable TV Up For Debate

PHILIP HARLING

LEE JONES

THE Theatre Owners of America and the Theatre Equipment and Supply Manufacturers Association have announced that, "As a public service to the motion picture industry TOA and TESMA have joined forces to present for the first time an opportunity for manufacturers and theatremen to hear a frank, open discussion on the pros and cons of Cable TV. Theatremen attending the TOA Convention and the Second International Trade Show sponsored jointly by NAC-TESMA and TOA, November 20-23 at the Americana Hotel, Miami Beach, Florida, will be able to participate in a full day's discussion on Cable TV, and to present their own arguments for or against, if they so desire."

Philip Harling, Cable TV chairman for TOA, and Lee Jones, TESMA president, "We feel that Cable TV is the most controversial subject to confront both manufacturers and theatremen at this time, and it is our desire to see to it that both groups will be well represented." They urged all theatremen and equipment manufacturers to plan to attend the Convention.

"The proponents, both manufacturers and theatre operators, will present what we hope will be an objective discussion, with speakers on the subject confined simply to the subject 'Is Cable TV Good or Bad for Exhibition?'," the announcement stated. "Invitations have been extended to experts on every facet of the subject to talk about Cable TV and we expect to announce the names of those accepting within a very short time. Theatre owners also will be asked to give their views for and against Cable TV."

"The importance we attach to the subject is indicated by the fact that TOA has set aside one full day of its convention, Thursday, November 21, so that sufficient time may be had to fully develop the controversial aspects of the subject," Harling stated. Jones added that manufacturers who were to be invited to speak, would be prepared to answer any and all questions from the floor, no matter how loaded the questions might be.

Harling also stated that TOA had mailed a brochure to theatre owners outlining what was to be expected at the Cable TV Seminar, to prepare them to establish values, consider both sides, and to make decisions in their own interest.

Experts on Cable TV representing International Telemeter, Motorola, General Precision Laboratory, Jerrold Electronics Corporation, and The Radio Corporation of America will be armed to answer any and all questions.

"Car Audio" Demonstrated

DALLAS—Dalton P. Clark, a local projectionist, recently gave a demonstration at the Kufman Pike Drive-In here, operated by Charles Weisenburg, of his new invention, Car Audio, a device which enables the drive-in patron to hear the sound from the theatre amplifiers over his car radio speaker.

The system eliminates the need during cold weather of opening car windows and eliminates the usual speaker completely. Sound quality is improved, according to Clark. He estimated the cost at $3 each for the attachment, with one end plugging into the car and the other into a connection at the drive-in.

Redecker Rejoins RCA

CAMDEN, N. J.—Appointment of Robert W. Redecker as manager, sales and merchandising, consumer products service, RCA Service Company, Inc., was announced last week by G. W. Pfister, vice-president, consumer products service. In his new position, Redecker will be responsible for all sales and advertising programs for the company's consumer products service organization.

R. N. Baggs, vice-president and general sales manager, was acting in the post prior to Redecker's appointment. Redecker rejoins the company after two years as general sales manager, Interstate Supply Company, RCA Victor distributor in St. Louis.

New Drive-In

BOSTON—E. M. Loew Theatres is building a new drive-in on Route 138, Canton, Mass., on the Indian Line Farm property which it has owned for about five years. The new 1,000-car situation will have the latest equipment. The Indian Line Farm Restaurant and Dairy Bar on the property is now in operation.

Bartlesville Gets NTS Rep To Explain Telemovies

NEW YORK—Beginning on Oct. 21 for a period of six weeks, National Theatre Supply Company is stationing in Bartlesville, Okla., Howard C. Nelson, a representative of its Oklahoma City branch, to meet exhibitors contemplating cable theatre installations, and personally conduct them through the installation of telemovies equipment at the Telemovies Studio.

National Theatre Supply Company furnished the complete Telemovies Studio with equipment manufactured by General Precision Laboratory. Arrangements for personally conducted tours may be made in advance by contacting the manager of the nearest branch of National Theatre Supply Company.

NAC Convention Ends 1957 Membership Bid

CHICAGO—The 1957 membership drive of the National Association of Concessionaires will conclude at its convention at the Americana Hotel, Miami Beach, this month, according to Philip L. Lowe, Theatre Candy Company, Boston, general chairman of the 1957 membership drive and northeast chairman.

Vice-chairmen of Lowe's committee include Spiro J. Papas, Alliance Amusement Corporation, Chicago, midwest; James O. Hoover, Martin Theatres of Georgia, Columbus, Ga., southeast; Harold F. Chesler, Theatre Candy Distributing Company, Salt Lake City, west; Augie J. Schmitt, Houston Popcorn and Supply Company, Houston, southwest; Syd Spiegel, Super Puff't Popcorn, Ltd., Toronto, for Canada; Theodore O. Meland, Albert Dickinson Company, Chicago, Popcorn Processors; John A. Hopson, Rowe Manufacturing Company, New York; and Melville B. Rapp, APCO, Inc., New York, vending

In citing the values of membership in the association, Lowe said that NAC provides its members with a forum for the free exchange of basic thinking on common problems. Members work together to raise the industry's standards and to merit the confidence and good will of consumers and suppliers. NAC, he added, has played a major role in bringing professional recognition to this vital segment of the amusement-recreation industry.

New Herschell Execs

NORTH TONAWANDA, N. Y.—Lyndon Wilson, president of Allan Herschell Company, Inc., manufacturer of playground equipment, recently announced the promotion of Richard Robertson, Mark Hughes, and George Moses to the positions of miniature train division general manager, treasurer, and sales manager, respectively.

Robertson's experience in the outdoor amusement equipment business dates back to his participation in the founding of the Miniature Train Company in 1936, of which he was general manager until it merged with Allan Herschell this year, when he became vice-president and sales manager of the combined organization.

Hughes had been with Herschell for several years prior to his promotion to treasurer. Moses, the new Herschell sales manager, had over 16 years' experience with the Miniature Train Company, of which he was assistant manager prior to the merger.

RCA D-I Installation

NEW HAVEN—Lou Phillips, New Haven office of Capitol Theatre Supply Company, has gone to Tucson, Ariz., to supervise the RCA sound and projection installation at the new Sierra Family Drive-In built by Joseph Bronstein of Hartford, Conn. Bronstein built the Meadows Drive-In, now operated by Smith Management Company, and the East Windsor Drive-In, now operated by Lockwood and Gordon Enterprises, both in the Hartford area.

New Bon Bon Corp. Head

BEVERLY HILLS, CAL.—John N. Valianos has been elected president of the Bon Bon Corporation, maker of Di Cicco Ice Cream Bon Bons, it was announced recently by Spyros Skouras, Jr., chairman of the board. Valianos was formerly associated with the Borden Company in an executive capacity.

Some NAC Executives Active In Trade Show

J. J. FITZGIBBONS

VAN MYERS

PHILIP LOWE

SOME of the many prominent NAC executives who will be active at the convention and Trade Show in Miami Beach this month include J. J. Fitzgibbons, Jr., who heads the NAC council of past presidents and represents Theatre Confections, Ltd., Toronto; Van Myers, NAC first vice-president, of Wometco Theatres, Miami; and Philip Lowe, Theatre Candy Company, Boston, who was general chairman of the 1957 membership drive.

Together with their colleagues, these men will play important roles in making the meeting a success. The auspicious outlook for the Convention is emphasized by Myers' recent report that all accomodations at the Americana Hotel and the neighboring Balmoral Hotel have been sold.

New Sound Service

CAMDEN, N. J.—A broader scope of service to theatre exhibitors is offered by the RCA Service Company, Inc., in a new RCA planned theatre service program, it was announced last week by W. L. Jones, vice-president, technical products service.

"Because of today's changing technical trends in theatres, embracing new concepts in the science of theatre sound service, our new program is based on a service inspection report covering up to 150 check points to be completed during the service call by our engineers," said Jones.

The broadened program was presented to RCA theatre service engineers at a series of regional meetings held throughout the nation recently. The meetings covered new service techniques, improved test films and new test equipment used in the program, plus special training films detailing its operation.

A special brochure outlining the program will be mailed this month to exhibitors.

Award To Dixie's Nolan

NEW YORK—A special award for his "invaluable contributions" to the vending machine industry's public health program was presented to Arthur J. Nolan, vice-president, Dixie Cup, at the recent convention of the National Automatic Merchandising Association in Philadelphia.

Nolan is chairman of the NAMA Public Health Committee and has been active for ten years on health and sanitation problems in the vending industry. The work of the committee culminated last July in the adoption by the U. S. Public Health Service of an industry health and sanitation ordnance and code.

Pioneer Engineer Moves

NEW HAVEN—W. Robert Dresser of Trumbull, Conn., a key figure and holder of many patents in Cinerama's development, is the new engineering chairman of New Haven College.

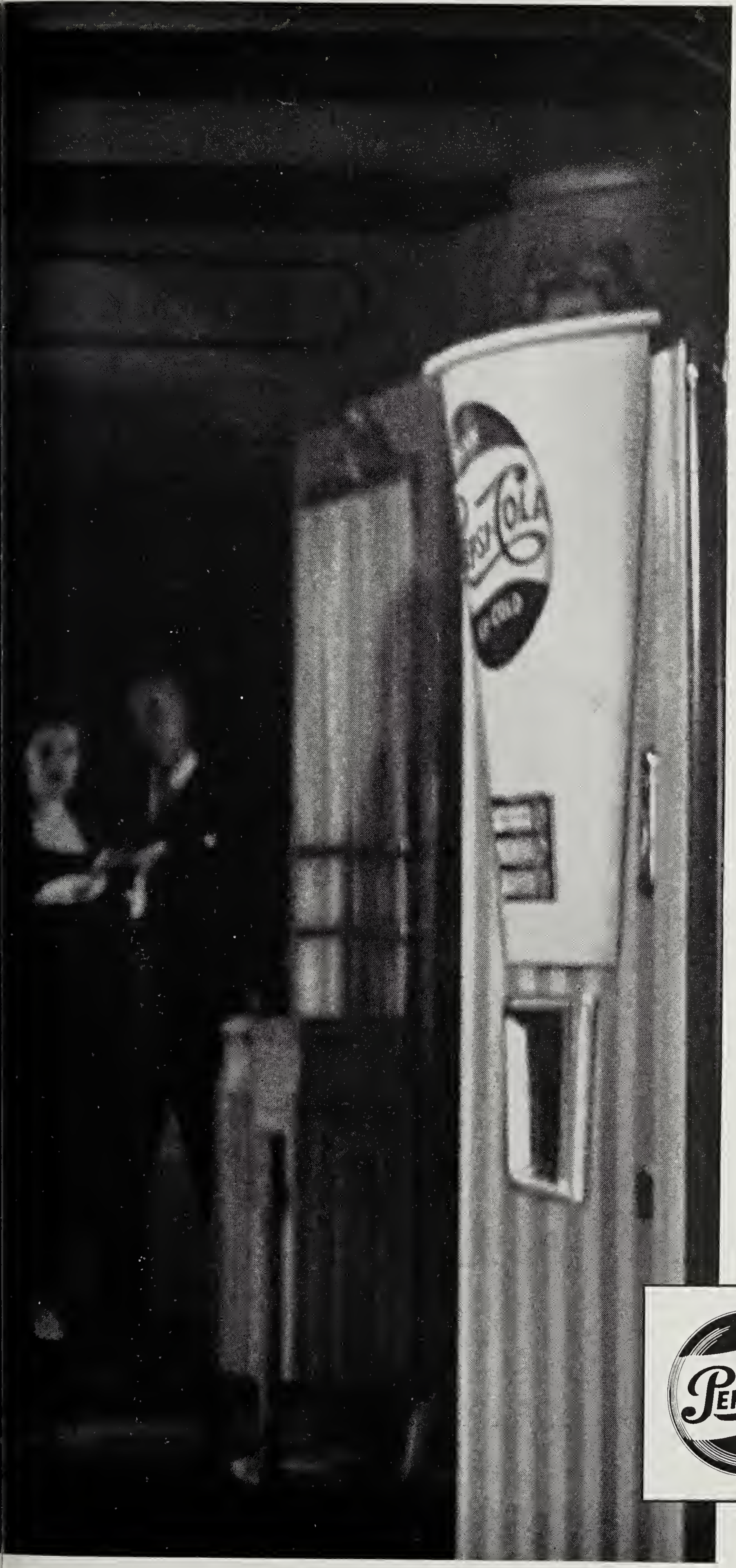
Dresser worked as a sound development engineer for Paramount Pictures, New York, in the early days of motion picture sound.

COMPANY ENTERTAINMENT INFORMATION

The TESMA and NAC companies participating in the Trade Show which, at press time, had planned to entertain convention visitors follow. The entertainment plans of some companies were incomplete or unformulated. This listing, therefore, should be considered only a guide. The symbol (R) indicates that refreshments will be offered.

ABC VENDING: Open house in the company's suite. Also, visits are invited by appointment. (R)
APCO: Open house in the company's suite every evening. (R)
CANADA DRY: Open house in the company's suite. (R)
CARBONS, INC.: Open house in the company's suite. (R)
CASTLEBERRY'S FOOD: Open house in the company's suite.
COCA-COLA: Open house in the company's suite every evening from 5 p. m. to 8 p. m. (R). The company will sponsor the closing banquet of the Convention and Trade Show on Nov. 23. (R)
CONTINENTAL CAN COMPANY: Open house in the company's suite. (R)
CENTURY PROJECTOR: Theatremen invited to visit the company's suite by appointment. (R) A supper party will be given for Century dealers only.
CRETORS: Open house in the company's suite after display hours each day. (R)
CURTISS CANDY: Open house in the company's suite. (R)
DIAMOND CRYSTAL SALT: Open house in the company's suite after display hours. (R)
DIT-MCO: Theatremen invited to visit company's suite by appointment.
FLAVO-RITE: Theatremen invited to visit company's suite by appointment. (R)
FOOD PRODUCERS: Theatremen invited to visit company's suite by appointment. (R)
HEAT EXCHANGERS: Theatremen invited to visit company's suite by appointment, 6 p. m. to midnight. (R)
HENRY HEIDE: Theatremen invited to visit the company's suite by appointment. (R)
HOLLYWOOD BRANDS: Theatremen invited to visit company's suite by appointment.
INTERNATIONAL TELEMETER: Open house in the company's suite. Also, a cocktail party for exhibitors at Americana Hotel on Nov. 21. (R)
MANLEY: Theatremen invited to the company's suite.
NATIONAL CARBON: Theatremen invited to company's suite. Also, will sponsor cocktail party for TESMA, TEDA, and TOA on Nov. 18. (R)
NATIONAL THEATRE SUPPLY: Open house in the company's suite at all times.
NEHI: Open house in the company's suite every day after 6 p. m. (R)
NESTLE: Open house in the company's suite at any time not in conflict with general convention schedule. (R)
NEUMADE: Open house in the company's suite. (R)
BEN NEWMAN: Open house in the company's suite at all times. (R)
DR. PEPPER: Theatremen invited to the company's suite at any time.
PEPSI-COLA: Open house in the company's suite at all times. (R) Also, the company will sponsor a party in the Hotel Fontainebleau on Nov. 22. (R)
PROJECTION OPTICS: Theatremen invited to the company's suite.
RADIANT: Theatremen invited to the company's suite.
RAYTONE: Open house in the company's suite at any time.
REX SPECIALTY: Open house in the company's suite.
ROWE: Theatremen invited to the company's suite after display hours.
SELMIX: Theatremen invited to the company's suite by appointment. (R)
STEEL PRODUCTS: Theatremen invited to the company's suite by appointment any time outside display hours.

ORCHESTRA
LOUNGE



Because they like light refreshment people are saying "Pepsi, Please"!

Good news for theatre operators—because Pepsi means more drinks per gallon—more profit per drink, too!

Pepsi-Cola ®

THE SCENE Of The Trade Show

LESTER GRAND
Exhibit Chairman

Hours of The Trade Show

Wednesday, November 20— 2 P.M. to 6 P.M.
Thursday, November 21— 1 P.M. to 6 P.M.
Friday, November 22— 1 P.M. to 6 P.M.
Saturday, November 23—10 A.M. to 2 P.M.

With the opening of the TESMA-NAC-TOA Second International Trade Show at the Americana Hotel, Miami Beach, less than one month away, almost all of the booth space has been sold, and the event promises to be one of the best in industry history.

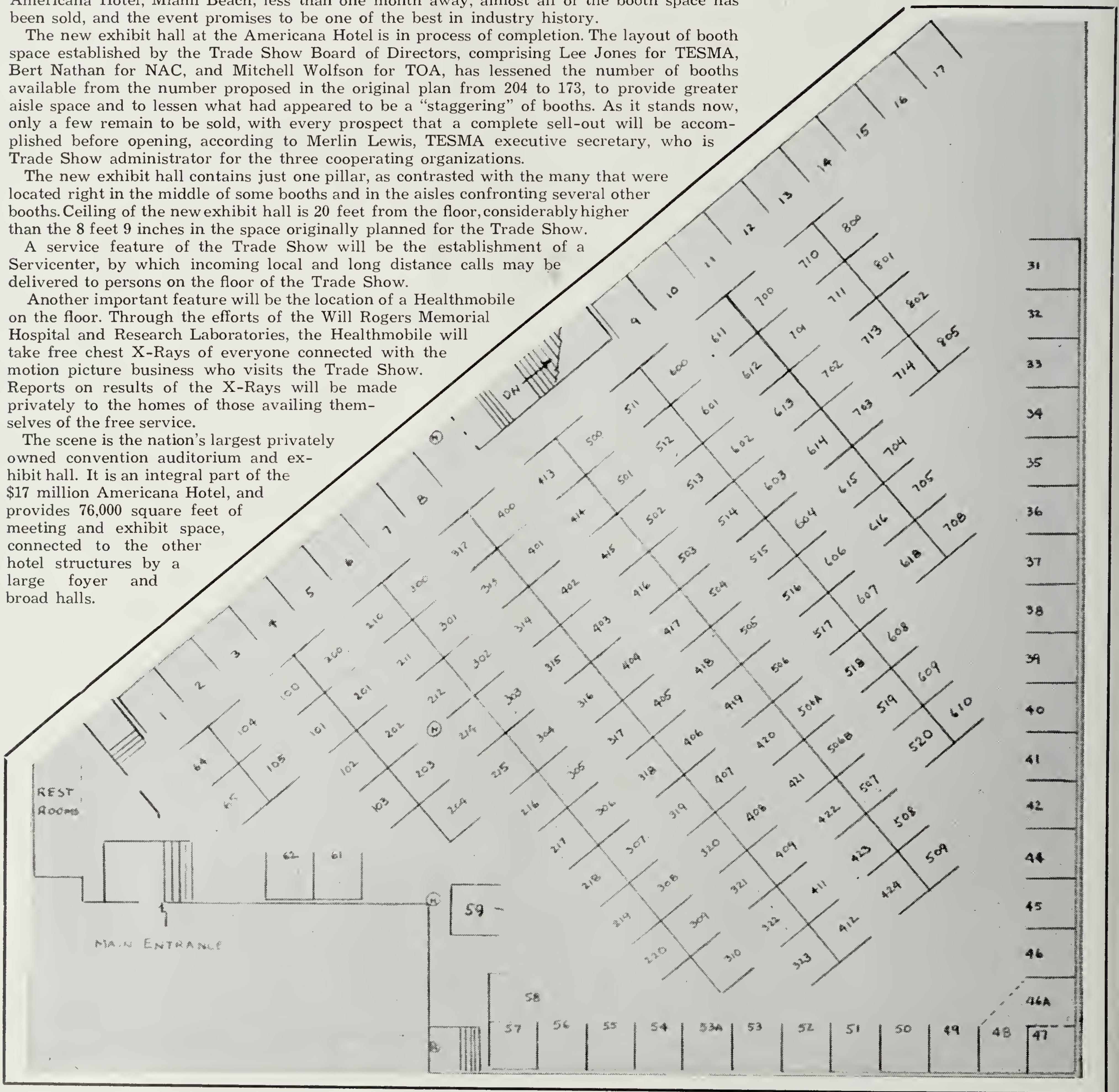
The new exhibit hall at the Americana Hotel is in process of completion. The layout of booth space established by the Trade Show Board of Directors, comprising Lee Jones for TESMA, Bert Nathan for NAC, and Mitchell Wolfson for TOA, has lessened the number of booths available from the number proposed in the original plan from 204 to 173, to provide greater aisle space and to lessen what had appeared to be a "staggering" of booths. As it stands now, only a few remain to be sold, with every prospect that a complete sell-out will be accomplished before opening, according to Merlin Lewis, TESMA executive secretary, who is Trade Show administrator for the three cooperating organizations.

The new exhibit hall contains just one pillar, as contrasted with the many that were located right in the middle of some booths and in the aisles confronting several other booths. Ceiling of the new exhibit hall is 20 feet from the floor, considerably higher than the 8 feet 9 inches in the space originally planned for the Trade Show.

A service feature of the Trade Show will be the establishment of a Servicenter, by which incoming local and long distance calls may be delivered to persons on the floor of the Trade Show.

Another important feature will be the location of a Healthmobile on the floor. Through the efforts of the Will Rogers Memorial Hospital and Research Laboratories, the Healthmobile will take free chest X-Rays of everyone connected with the motion picture business who visits the Trade Show. Reports on results of the X-Rays will be made privately to the homes of those availing themselves of the free service.

The scene is the nation's largest privately owned convention auditorium and exhibit hall. It is an integral part of the $17 million Americana Hotel, and provides 76,000 square feet of meeting and exhibit space, connected to the other hotel structures by a large foyer and broad halls.



CRITICS RAVE ABOUT NESTLE'S CHOCOLATE

Your customers appreciate quality! Your customers recognize the long-established record of Nestlé's® fine chocolate bars. This is the kind of quality they want. Provide it . . . and they'll come back to you again and again! More sales . . . more customers . . . faster turnover — for *you!*

NESTLÉ'S
CRUNCH
MILK CHOCOLATE

QUALITY BRANDS
BUILD TURNOVER!

A Place In The Sun For Business And Fun

WHEN this year's Convention and Joint Trade Show convenes two weeks hence in the Americana Hotel, situated in a new section of Miami Beach known as Bal Harbour, industryites will be offered a unique opportunity to combine business with pleasure.

The new Americana, which was opened to the public less than a year ago, offers every luxury and convenience common to de luxe hotels. Multiple attractions are located only a short distance from the hotel, which itself is a small city featuring an Olympic-size swimming pool surrounded by a cabana colony and Lanai suites, a half dozen major dining areas, a night club with top-name entertainment, and more than a dozen quality shops. The unit, on 10 acres of landscaped grounds, faces 600 feet of private oceanfront and beach. For the convenience of guests, membership in the Westview Country Club is provided by the Americana.

The Americana and other hotels in Bal Harbour are closer than any Miami Beach hotel to the southern terminus of Florida's Sunshine State Park-

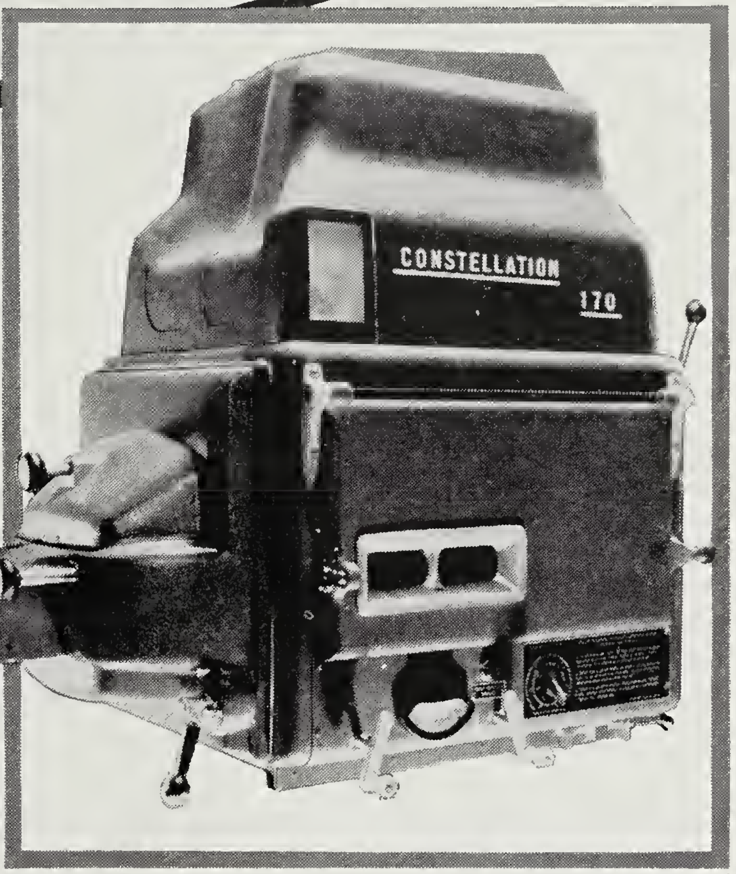
(*Continued on Page PE-22*)

ABOVE and RIGHT, Deep sea fishing and golf are just two of the many sporting pleasures which convention goers can mix with business sessions in Miami Beach. BELOW, the Americana Hotel's Convention Hall, in an artist's rendering, will be the scene of the real purpose of the meeting.

Delivers the Most Light Per Carbon Dollar

The New NATIONAL CONSTELLATION "170" ARC LAMP

Burns 13.6 mm positive for either 35 mm or wide film projection systems.



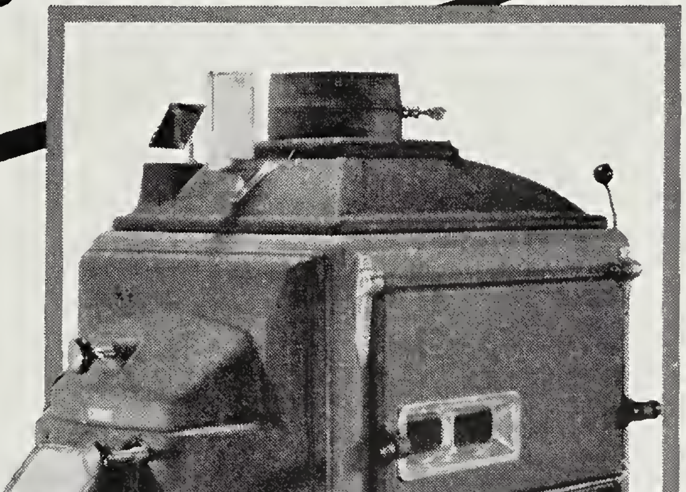
New "cold" reflector removes approximately 50% of the heat from the beam before reaching the aperture.

Light Booster lens, patterns the spot to the size and shape of the aperture so as to efficiently utilize all useful light. As a result, lamphouse optical speed is equivalent to f 1.5, and when used with f 1.5/1.6 projection lenses and X-L projectors on 35 mm projection, highest screen brightness is assured.

Heat radiation to the projection booth is held to a minimum by the Heat Purger, a heavy duty, quiet centrifugal exhaust fan which removes products of combustion and heat.

The EXCELITE "135" PROJECTION ARC LAMP

Burns 9, 10, 11 mm Regular and 10 mm Hitex Positives for all 35 mm systems.



Outstanding and exclusive features built into both the Constellation "170" and Excelite "135" include: *Accommodation of the newly available full 20-inch carbon trim. *Automatic crater positioning system which maintains the tip of the burning carbon at the exact focal point of the reflector. Change of light color at the screen, caused by variation in carbon burning rates, is absolutely eliminated. *Rear lamphouse door which swings completely out of the way to facilitate retrimming and lamphouse and reflector cleaning. *Single adjustment controls the feeds of both carbons. *Simplified spot focusing. The entire burner assembly is movable so that the position of the arc can be shifted for the best screen light without disturbing the relative carbon positions or equilibrium of the arc.

N.T.S **DISTRIBUTED BY NATIONAL THEATRE SUPPLY COMPANY**

A SUBSIDIARY OF GPE

NEW PRODUCTS

. . . that have theatre interest

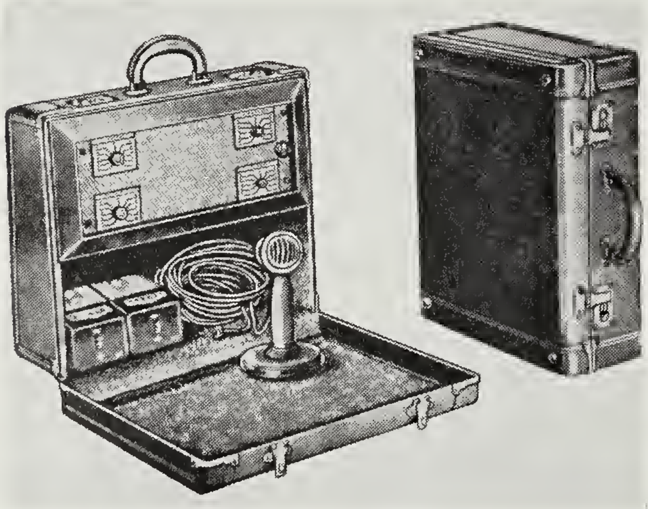
Speedy Floor Cleaner

A new heavy duty, suction type, area cleaner has been introduced by the American Cleaning Equipment Corporation. This new Model 505 will pick up dust, lint, grit, or sand without raising dust and is designed to operate on both carpet and bare floors, it is said.

The Model 505 has an unusual mounting which allows for speed in cleaning large areas, particularly desirable in theatres. Mounted on a tubular steel frame that has two eight-inch ball bearing rubber tires on the rear and with a three-inch tire on the center front of the tank, the cleaner can be moved quickly and easily by the operator pushing the handle bar formed by the upper rear portion of the frame, the manufacturer states. This mounting allows the operator to move continuously in one direction, eliminating the usual up and back movement necessary with other cleaners.

The cleaner has a one and one-third hp. universal electric motor which operates on 115 volts, either AC or DC. It has a nozzle 24 inches wide, a 15 gallon tank, and external filter bag. Cord lengths can be custom fitted to meet every theatre requirement, it is said.

HEAVY DUTY FLOOR MACHINE



REDCAP LOUDSPEAKER

Public Address System

A transistorized, completely portable public address system that requires no external power source, weighs only 18 pounds, and has multiple theatre uses, particularly in drive-ins, is now being marketed by the Antrex Corporation.

The unit, called "Redcap," is built into an attaché case about six inches wide, 14 inches deep, and 18 inches long. Components are a high fidelity transistor amplifier, a heavy-duty eight-inch speaker, a microphone and controls, and two flashlight batteries. It draws all its power from the two batteries, and thus is ready for instant use anywhere without electrical connections. Batteries give up to 50 hours of service, it is said.

For use either inside or out-of-doors, the system delivers sufficient volume to be heard clearly over an area of more than 6,000 square feet without auxiliary speakers, the manufacturer states. Self contained microphone may be used either in the hand, or stand-mounted.

The Redcap is a high fidelity unit, making it ideal both for speech and music reproduction. The transistor amplifier has a frequency response of from 50 to 15,000 cycles per second, assuring distortion-free sound reproduction throughout the range of audibility, it is further said.

Ladder Truck

A new, high-ladder maintenance truck, the HL-1, developed by Rol-Away Truck Manufacturing Company, Inc., has been added to the firm's line. The HL-1 is a compact and mobile unit which can be extended to give safe working footing eight feet, three inches off the ground, enabling a practical reach to 16 feet, yet when telescoped is low enough to pass through standard six foot, eight inch doorways, it is said.

According to Rol-Away spokesmen, the ladder truck has been fully approved by leading insurance company safety engineers. It is stable and solid in its extended settings, with ladder extensions being locked in place by double, independent locks which can only be released by the operator using one hand on each simultaneously.

Retractable front casters put the ladder on legs for firm, positive bearing on the floor, one leg being adjustable to compensate for uneven floor surfaces. Its caster-jack mechanism, says the manufacturer, is such that the normal "unlocked" position is with legs bearing on the floor. Thus, the truck cannot be accidentally put on wheels when in use in the stationary position.

The HL-1 is of welded steel sheet and tube construction, except the upper extension carrying the workshelf and guardrail only, which is aluminum. Dimensions are, overall length, 42 inches; overall width, twenty-six inches; overall height, fully raised, 11 feet, two inches; and overall height, fully lowered, six feet, six inches. The truck weighs 166 pounds.

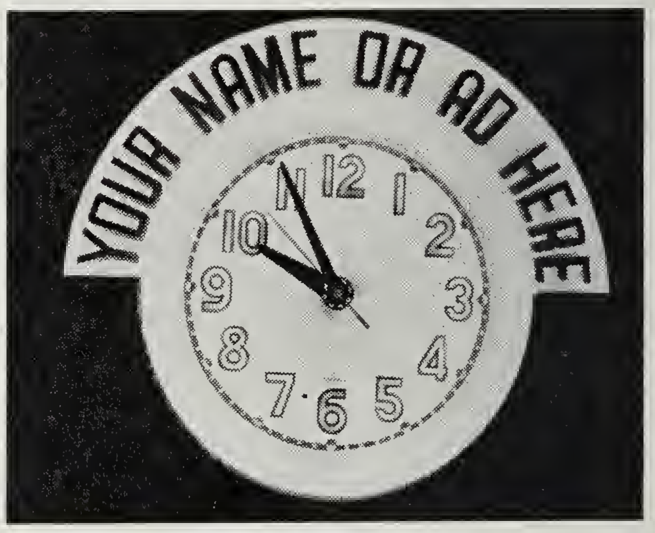
ROL-AWAY LADDER TRUCK

Advertising Clock

An unusual sales-building opportunity rides on top a new neon-illuminated, multi-colored three-foot advertising clock developed by The Electric Neon Clock Company. The clock is intended for theatre use in the auditorium, the foyer, or adjacent to the refreshment stand. Advertising space can be rented to local merchants on a monthly basis. The sales message in large outlined letters can be seen for distances of up to 300 feet, it is said.

The 18 inch diameter of the dial is fabri-

(*Continued on Page PE-38*)



ILLUMINATED CLOCK

WANT FURTHER INFORMATION ON

NEW PRODUCTS

SHOWN IN THIS ISSUE?

LIST ITEMS ____________________

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ISSUE OF NOVEMBER 6

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WITHOUT CHARGE OR OBLIGATION PLEASE SEND ADDITIONAL INFORMATION ON ABOVE ITEMS

NAME ____________________

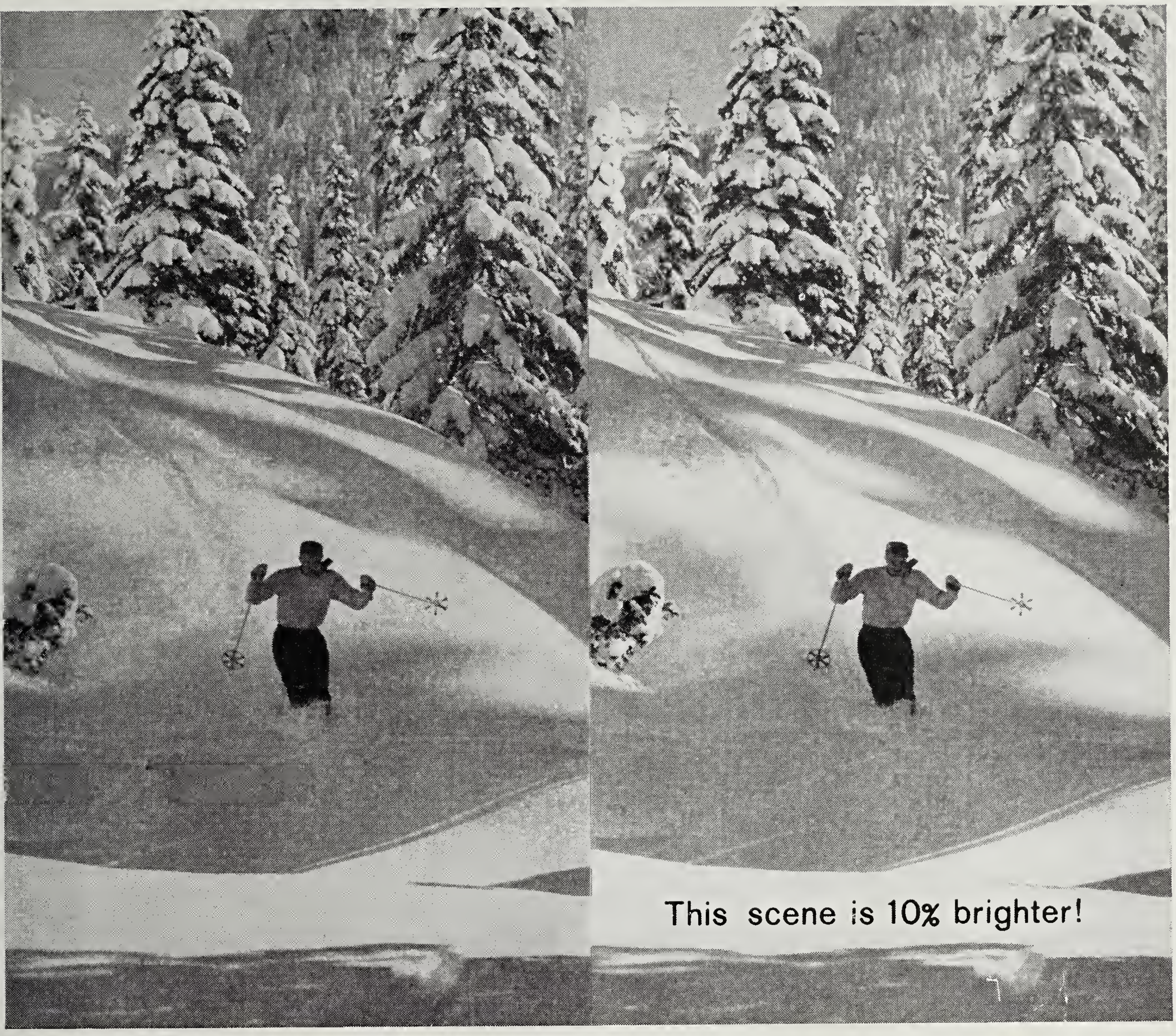
THEATRE ____________________

ADDRESS ____________________

CITY, STATE ____________________

MOTION PICTURE EXHIBITOR

246-48 N. Clarion St., Philadelphia 7, Pa.



NEW "SUPREX" 9mm PROJECTOR CARBON

makes screens up to 10% brighter!

Brighter pictures cost less with the new "National" "Suprex" 9mm x 14 inch projector carbon. It's up to 30% slower burning.

Your screen grows brighter every year. It's almost four times brighter now than in 1938. Yet the cost of "National" carbon arc projection is still one of the best buys in your theatre.

The reason: continued carbon arc development by "National" research scientists. Every year, "National" carbon arcs burn more brightly, last longer than ever. Newest addition to the *"Suprex"* carbon family is the 9mm x 14 inch positive carbon, operating in the 65—80 ampere range.

Your "National" projector carbon representative can show you how our carbon arc research pays off in quality and savings. He is at your service at all times.

UNION CARBIDE

NATIONAL PROJECTOR CARBONS

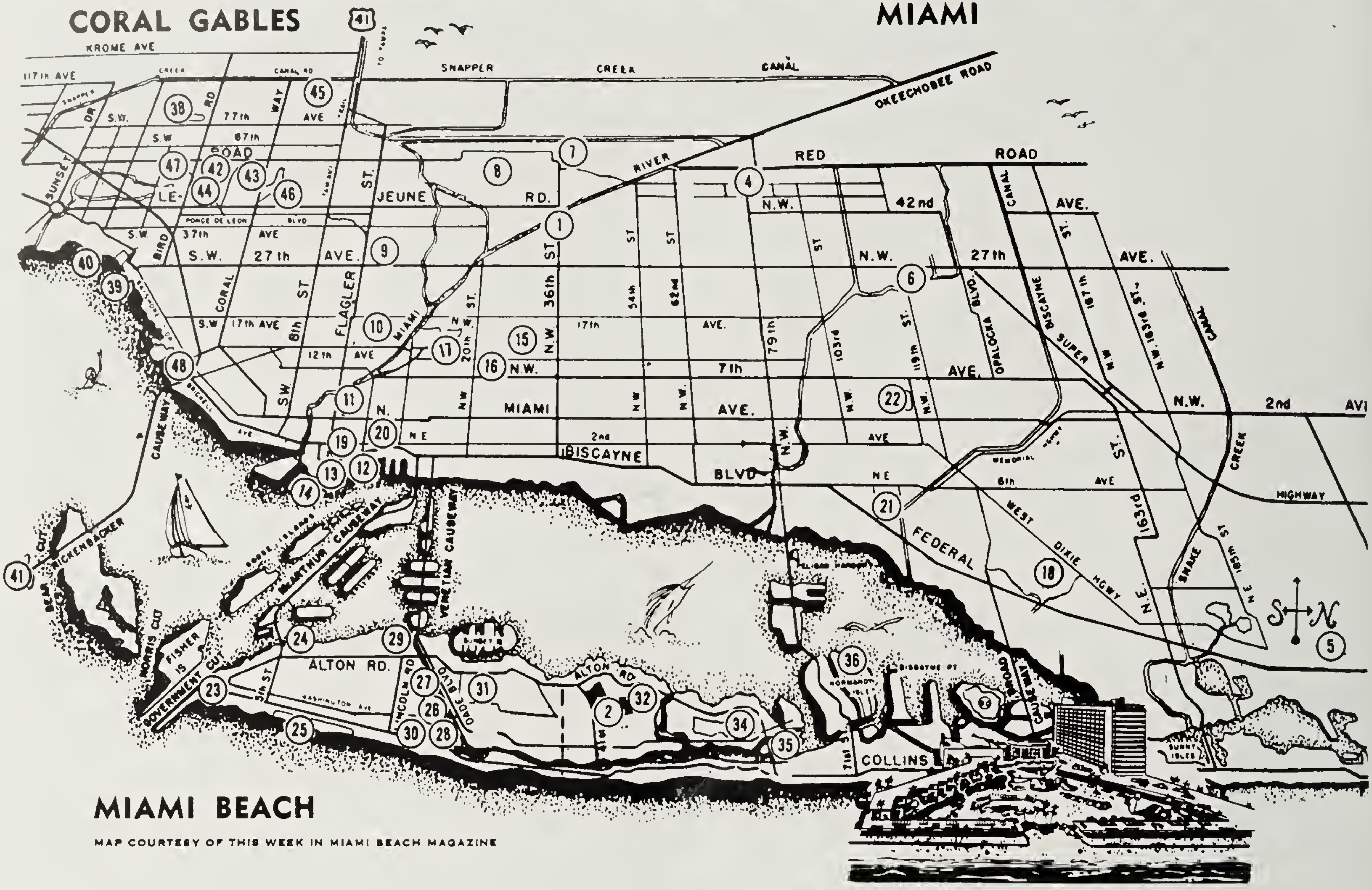
TRADE-MARK

The terms "National", "Suprex" and "Union Carbide" are trade-marks of Union Carbide Corporation

NATIONAL CARBON COMPANY • Division of Union Carbide Corporation • *30 East 42nd Street, New York 17, N.Y.*

SALES OFFICES: Atlanta, Chicago, Dallas, Kansas City, Los Angeles, New York, Pittsburgh, San Francisco • **IN CANADA:** Union Carbide Canada Limited, Toronto

A Simplified Guide To Points Of Interest In The Miami Area



MAP COURTESY OF THIS WEEK IN MIAMI BEACH MAGAZINE

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1—MIAMI JAI ALAI
2—SHERIDAN THEATRE
3—SIGHTSEEING BOATS
4—HIALEAH RACE TRACK
5—GULFSTREAM PARK RACE TRACK
6—WESTVIEW COUNTRY CLUB
7—MIAMI SPRINGS COUNTRY CLUB
8—INTERNATIONAL AIRPORT
9—DADE COUNTY AUDITORIUM
10—ORANGE BOWL
11—F.E.C. RAILROAD STATION
12—BAYFRONT AUDITORIUM, MIAMI
13—BAYFRONT PARK
14—PUBLIC LIBRARY, MIAMI
15—MIAMI BASEBALL STADIUM
16—SEABOARD R.R. STATION
17—JACKSON MEMORIAL HOSPITAL
18—FLORIDA EAST COAST R.R. DEPOT
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25—LUMMUS PARK, MIAMI BEACH
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27—AUDITORIUM, MIAMI BEACH
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48—VILLA VIZCAYA, DADE COUNTY ART MUSEUM

A Place In The Sun

(Continued from Page PE-18)

way, a new super highway which speeds motorists on the final 120 miles of their trip south. From the Parkway terminus in Miami, Bal Harbour is but seven minutes by road on four-lane arteries. The area also is convenient to the new rail terminals in North Miami and to the International Airport.

•

In addition to the pleasures available at the Americana and nearby hotels, conventioneers will find attractions "from A to Z" elsewhere in the immediate area. Some of these, and where to find them, follow.

ANGLING: Haulover Marina, north of hotel, features charter boats for all kinds of fishing. Two ocean fishing piers are located within a mile.

ART EXHIBITS: The Miami Beach Public Library, Lowe Gallery at the University of Miami, and Terry Art Institute have shows.

ASTRONOMY: An astronomical telescope in Collins Park, Miami Beach, is free to the public one night per week, and the Miami Junior Museum features Planetarium Shows.

AVIATION: Private, sightseeing, and charter flights are available from Tamiami Airport in Miami and from Biscayne Seaplane Base on the mainland side of Biscayne Bay just south of the Americana.

AUTO RACING: Almost nightly competition at Hialeah Speedway and Medley Stadium.

BOAT TOURS: Sightseeing boats at Haulover Marina take visitors through Biscayne Bay, up canals and rivers, past palatial estates on man-made islands, Indian villages, and tropical jungles. Moonlight cruises with dancing are featured on some boats.

BUS TOURS: Several bus companies run regularly scheduled tours. A nightclub bus tour from the Americana also includes some of the area's top nightclubs.

BOWLING: More than a half dozen establishments are located throughout the area, the nearest ones within easy driving distance of the Americana.

DOG RACING: There are four kennel clubs in the area, three within easy driving distance of the Americana, offering big-time greyhound racing with parimutuel betting under supervision of the Florida Racing Commission.

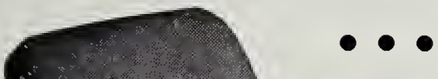
EVERGLADES NATIONAL PARK: Third largest of the national parks, just south of Miami, this includes rare tropical plant and bird life that can be viewed during conducted tours of the park or by motorists driving the 70-mile route through the park.

FAIRCHILD TROPICAL GARDENS: This largest tropical botanical garden in the U. S. is available by sightseeing bus. Within easy driving distance of the Americana, the gardens are open daily and offer open buses

(Continued on Page PE-44)

Ladies in big feathery hats . . .

. . . are tickled to sit in BODIFORM® chairs



Spring-back Bodiform Chair No. 16-040 has standards of sturdy gray iron; middles have turned-in feet to eliminate stumbling. Full-upholstered, ¾-safetyfold spring-arch seat.

The folks sitting behind her may not approve of that hat, but at least they'll be able to mutter about it in the luxurious comfort of American Seating Spring-back Bodiform Chairs.

You see, Bodiforms blend attractive styling with comfort and convenience. They come in a wide range of chair styles, aisle standards, upholstery materials and colors.

And here's something else to remember when you plan a new theatre or reseat an older one: Bodiform *Chairs assure you of simpler housekeeping, lower maintenance costs, longer service life, extra space!* Call us, or write *today!*

AMERICAN SEATING®

WORLD'S LEADER IN PUBLIC SEATING

Grand Rapids 2, Michigan. Branch Offices and Distributors in Principal Cities. Manufacturers of Theatre, School, Church, Auditorium, Stadium, Transportation Seating, and Folding Chairs and Tables.

ALSO DISTRIBUTED BY NATIONAL THEATRE SUPPLY COMPANY

Pepsi Tie-Ins Boost Theatre Profits

Above, scenes from "The Sicola Family Steps Out," from the Pepsi-Cola library of full color, wide screen concession trailers which have proved themselves valuable in boosting refreshment sales in roofed and drive-in theatres.

TWO of the most outstanding cooperative campaigns to hit the theatre industry in the last five years have been developed by the Pepsi-Cola Company. They are designed to stimulate refreshment sales and, reports from the thousands of theatres which have availed themselves of the promotion material offered by Pepsi, indicate highly satisfactory results.

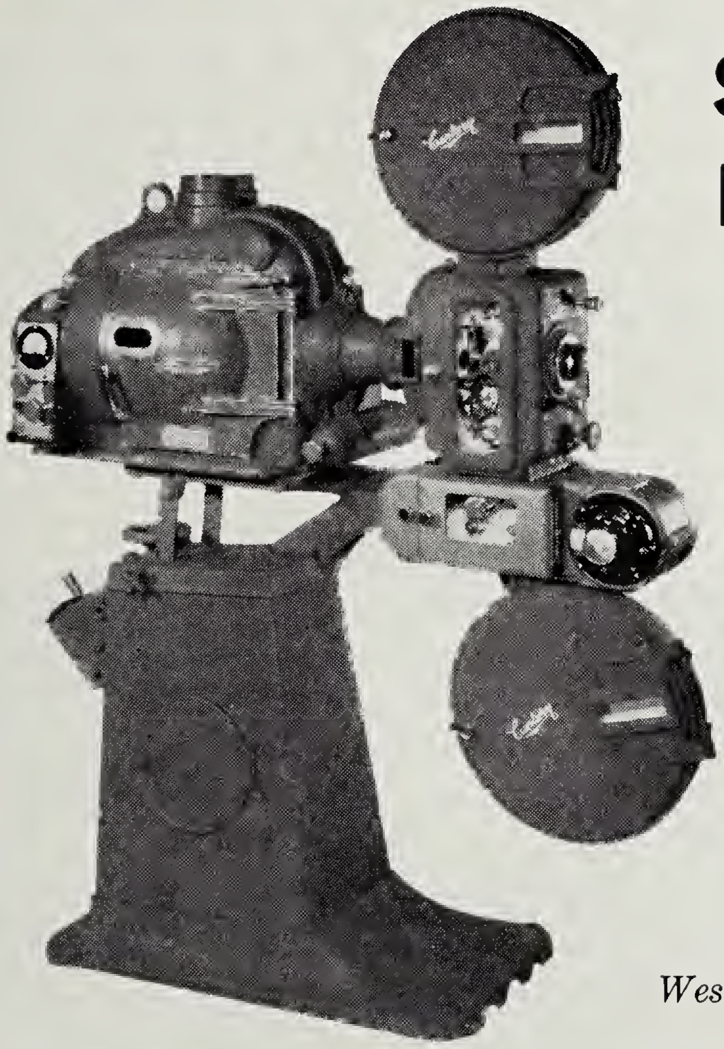
Pepsi's cooperation in staging kiddie shows has long been a byword of the industry and hundreds of Pepsi bottlers have worked hand in hand with thousands of theatre owners throughout the country in sponsoring these shows, which bring about better public relations, pay theatres for seats which normally go vacant, cultivate youngsters who later become regular, adult patrons, and bring larger sales at the refreshment stands.

A few years ago, Pepsi stepped up the tempo of its cooperative efforts with the theatre industry by producing the first of its super colossal concession trailers called "The Perils of Lurine." Success was so immediate and outstanding that Pepsi has produced three more short shorts (in full color and wide screen) that have become the delight of the theatre industry because they make audiences laugh themselves into the mood for more refreshment. The Pepsi concession trailer library has received three additions since the release of "Lurine." They are "The Sicola Family" (a family situation tickler that brings everyone in the house into the picture); "The Sicola Family Steps Out" (a continuation of the family theme that just about brings down the house); and, the latest, "The Sphinx Thinks," which presents the refreshment pitch with a touch of rare, whimsically imaginative humor that prods the change out of most purses to increase refreshment stand grosses. Any or all of these films are available through local Pepsi-Cola bottlers and any exhibitor who hasn't been using them is missing a good bet. We might point out that although Pepsi is the feature of each film, all of them present a heavy sell on your entire stock of popcorn, ice cream and candies.

Two years ago, the Pepsi-Cola Company pioneered in the production of a test series of lavish and exciting holiday and seasonal displays for theatre lobbies. Now the availabilities have been expanded to cover every holiday from Easter through Christmas. Spectacularly designed in Pepsi's characteristic high fashion, sophisticated style, these colorful paper sculptures are as versatile as they are fetching. Pepsi-Cola bottlers will set them up to fit individual requirements, from a column in a corner to a wall, front and center.

The holiday and seasonal displays are another "Pepsi First" for theatre concessions. Together with the Pepsi concession trailers, they form a wonderful team for promoting refreshment sales.

Below is one of Pepsi-Cola's Christmas displays, from a full line of holiday point-of-sale material which has become a topic of conversation in theatre lobbies from coast to coast.



Small theatre audiences like GOOD SOUND, too!

Westrex offers newly designed, economical, high-quality sound systems to small theatre owners. The trouble-free Westrex *Economy* Sound Systems use small, compact Reproducers, 30-watt Power Amplifiers, and two-way Loudspeaker Assemblies.

Westrex is synonymous with sound quality in theatres all over the world. Your theatre, regardless of size, can have an extra dimension of sound, *with savings,* if you buy from Westrex.

Westrex Economy Photographic Reproducer

Westrex Corporation

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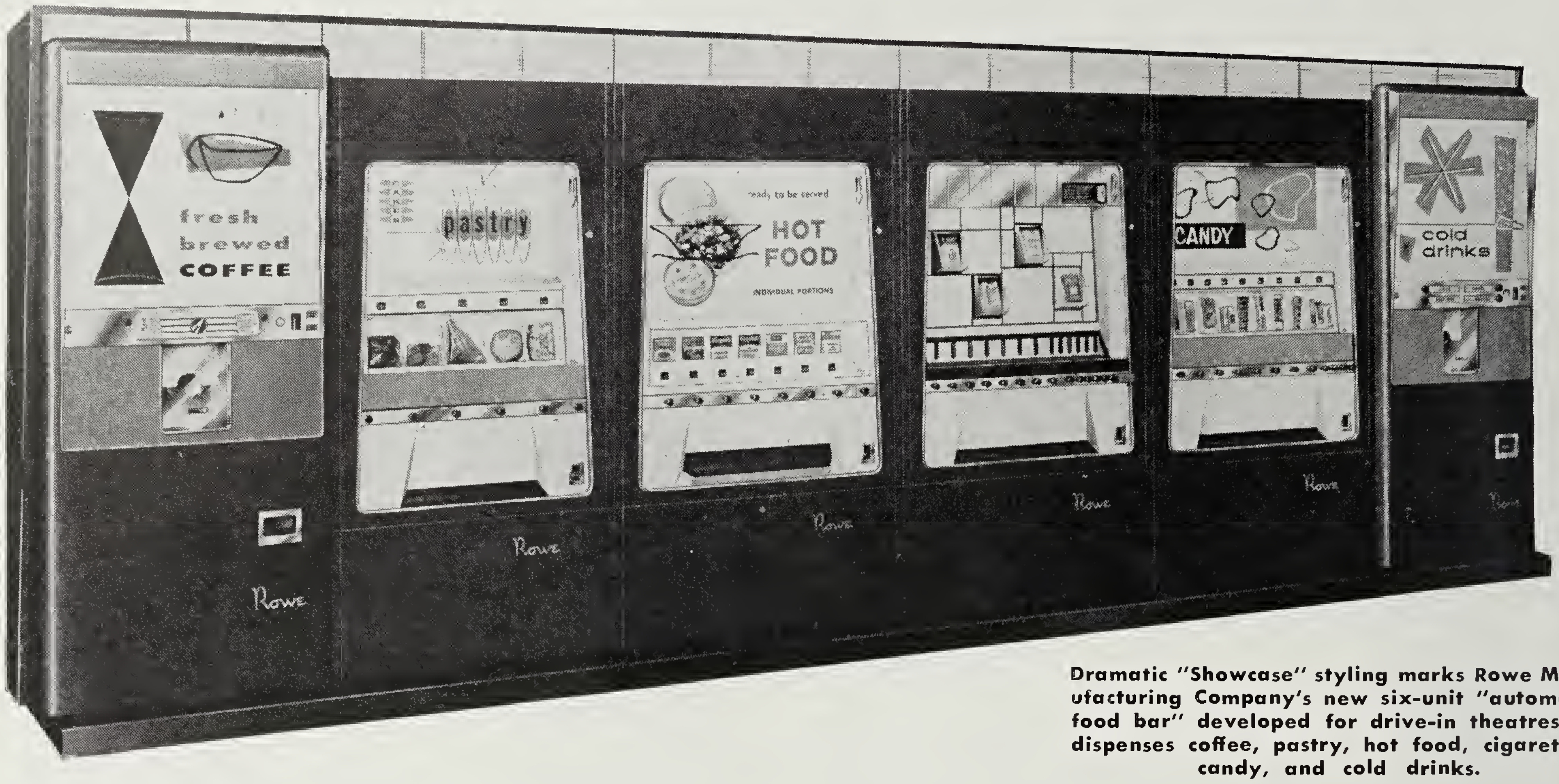
STUDIO RECORDING SYSTEMS
•
THEATRE SOUND SYSTEMS

Rowe Shows Biggest Theatre Vending Line



Dramatic "Showcase" styling marks Rowe Manufacturing Company's new six-unit "automatic food bar" developed for drive-in theatres. It dispenses coffee, pastry, hot food, cigarettes, candy, and cold drinks.

SPECIALLY designed for theatre operation, both indoor and drive-in, the largest and most diversified group of in-production theatre vending equipment ever exhibited by Rowe Manufacturing Company will be shown at the NAC convention this month in the Americana Hotel, Miami Beach. The machines, which vend candy, cigarettes, soft drinks, coffee, hot food, cake and pastry, gum, milk, and canned fruit juices, have been extensively and successfully location-tested as "round-the-clock salesmen"—providing an extra service when stands are open and taking over when stands are closed, or, in smaller theatres, substituting for the stand itself.

Under the direction of Rowe's special marketing division for theatre vending, which works directly with concessionaires, operators, and theatre circuits to tailor vending programs to their precise needs, the Rowe exhibit will include a special three-unit indoor "theatre package" of matched "Showcase" vendors consisting of the new 11-column Rowe Candy Merchant; the Rowe-1000 four-selection cold drink vendor with 1000-cup capacity, which serves every drink perfectly refrigerated and carbonated; and the 14-column Ambassador cigarette vending machine, with 14-brand, 510-pack capacity. The vendors also are available individually.

A six-unit "drive-in theatre package" shown for the first time at any theatre show, which includes all the machines in the indoor theatre group, plus a new fresh-brew Rowe coffee vendor with "Showcase" front, also will be exhibited, as well as the Rowe "Showcase" hot food vendor, which vends seven different kinds of canned foods, and a five-selection "Showcase" pastry and cake vendor. A new Rowe coffee vendor brews fresh cups of coffee, dispenses them in any combination, and, in addition to coffee, also dispenses hot chocolate and a third hot beverage, either soup or tea.

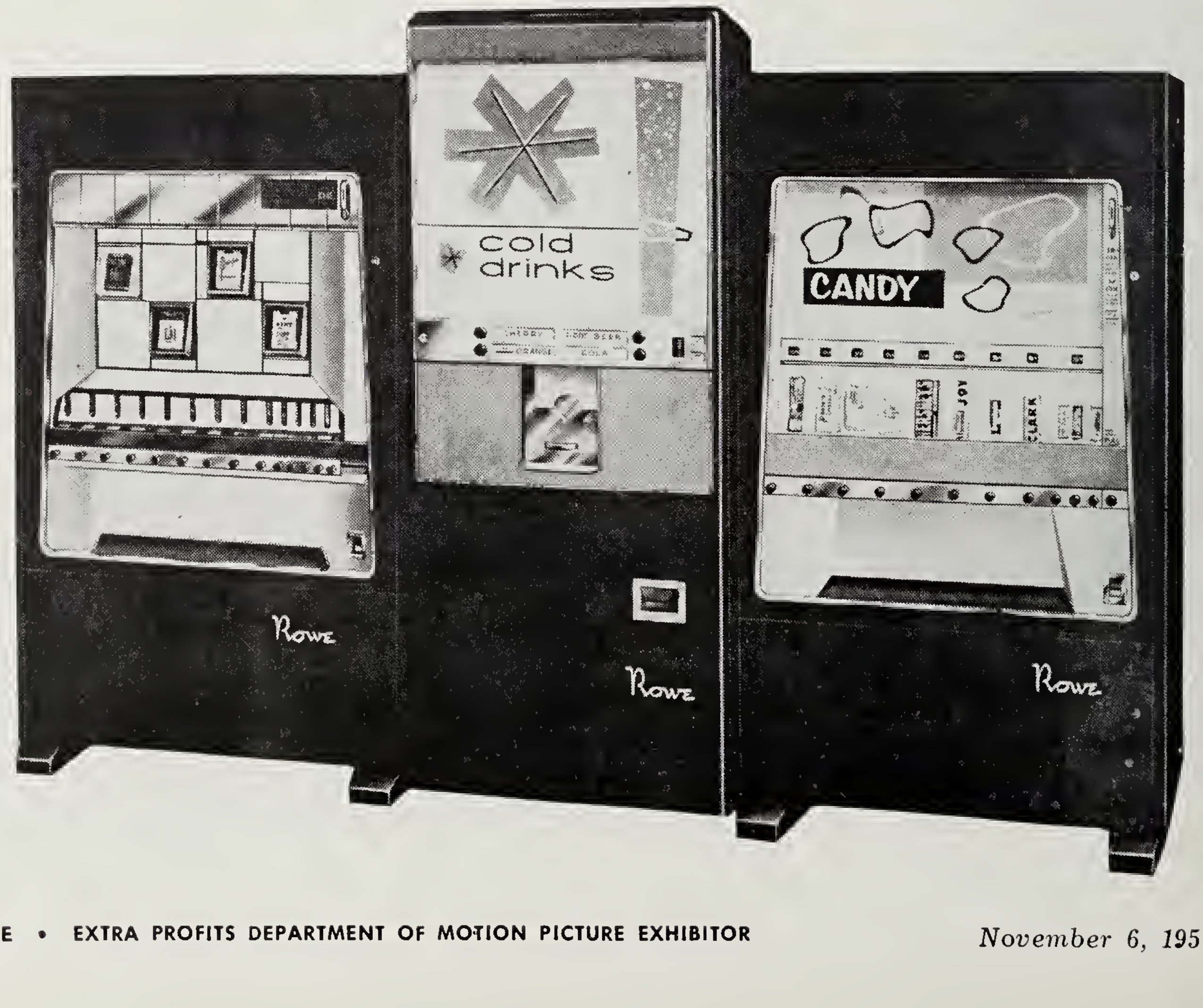
The Rowe-2000 theatre model four-selection cold drink machine with 2000-cup capacity; the Rowe 160-pack capacity five-cent gum vendor, which can be attached to a wall, another vendor or a stand; and a milk and canned fruit juice vendor, which Rowe distributes, also will be on display.

Attending the Convention will be Charles H. Brinkmann, Rowe vice-president in charge of sales, Jack Hopson, and Robert K. Deutsch. Guests will be entertained after exhibit hours at an open house in the Lanai Suite at the Americana Hotel.

Rowe Names Sales Rep

NEW YORK — Appointment of Joseph Bendas as a sales representative for Rowe Manufacturing Company recently was announced by Charles H. Brinkmann, vice-president in charge of sales. Bendas, who will work out of the Rowe New York headquarters, had served as division manager and branch manager for other prominent vending machine manufacturers and distributors and had also been affiliated with large vending operators.

He brings to his new position 11 years of experience in automatic merchandising and is well known as a specialist in cup drink and coffee vending.



Designed by Rowe Manufacturing Company for either indoor or drive-in theatres, this three-unit "Showcase" vending combination includes the 11-column Candy Merchant, the Rowe-1000 four-selection cold drink vendor, and the 14-column 510-pack capacity Ambassador cigarette machine. This package is now in production and available for delivery.

THEATRE EQUIPMENT • SUPPLY
"That the Show May Go On"
TESMA
MANUFACTURERS ASSOCIATION INC.

SERVICE
NATIONAL ASSOCIATION OF CONCESSIONAIRES
SERVING THE FOOD - BEVERAGE CONCESSION AND VENDING INDUSTRIES AROUND THE WORLD
MERCHANDISING DEPENDABILITY
QUALITY

TOA

THE MOTION PICTURE INDUSTRY'S 2nd INTERNATIONAL TRADE SHOW IS 95% SOLD OUT!

—•—

HOTEL RESERVATIONS FOR THIS GREAT TRADE SHOW AND CONCURRENT CONVENTIONS OF THE THREE PARTICIPATING GROUPS ARE GREATER THAN ANY SIMILAR SHOW ANYTIME IN OUR HISTORY!

—•—

For the first time anywhere there will be shown a wireless drive-in speaker, wireless in-car heater, modified projectors, new curved gates, Cable TV equipment, new Arc lamps, new wide screen projectors, concessions equipment newly developed for next season, reflectors, sound equipment, playground apparatus, etc., etc.

—•—

NOV. 20-23 IS THE TIME!
Hotel Americana, Miami Beach, IS THE PLACE!
IMPROVED BUSINESS IS THE GOAL!

—•—

A few booth spaces still are available

TELEPHONE NOW—DON'T WAIT!

TOM SULLIVAN, NAC
201 North Wells St. Chicago 6, Ill. — CEntral 6-3858

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—•—

NEW TRADE SHOW HOURS

Wednesday,	Nov. 20— 2 P.M.—6 P.M.
Thursday,	Nov. 21— 1 P.M.—6 P.M.
Friday,	Nov. 22— 1 P.M.—6 P.M.
Saturday,	Nov. 23—10 A.M.—2 P.M.

NAC Booth Information

(*Continued from Page PE-6*)

be quickly heated for serving, needing only heat rather than complete cooking, as the portions arrive at the theatre pre-cooked and frozen.

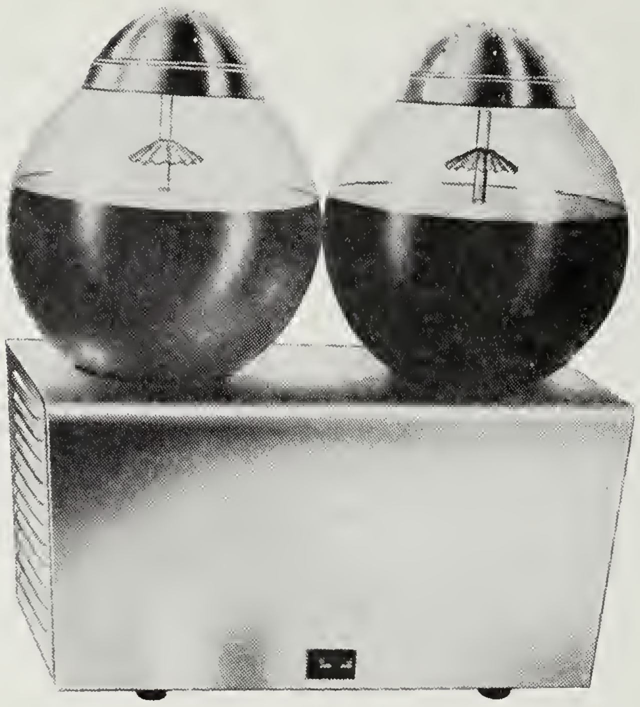
The following is a detailed guide to the exhibits which will be on display in the NAC booths of the Americana Convention Hall, enabling convention visitors to find with ease those displays of the greatest interest to them. The data has been supplied either by the NAC or by the individual firm concerned, and is as accurate as possible at press time. A floor plan of the booth layout is to be found on Page PE-18.

ABC POPCORN COMPANY—Will occupy one half of booth 516. The exhibit will include the Little Giant Dispenser, The Rose Bowl Warmer, and two-gallon French Boy cellophane bags.

Attending will be R. M. Lambeth, president, and W. H. Beaudot.

ABC VENDING CORPORATION—Will occupy booth 8. The exhibit will include a theatre concession stand, at which experts will advise on the advantages of having ABC handle indoor and drive-in concession operations for increased profits to exhibitors. Descriptive material will be available to visitors.

Attending the exhibit and available for interview or consultation will be Charles O'Reilly, Joe Kernell, Sam Rubin, and P. Fliashnick, all ABC metropolitan division; Peter Moser, Miami district manager; Ralph Pries and Jerry Slass, Berlo Vending Company division; and Lester Grand, of the newly acquired Confection Cabinet Corporation.



Heat Exchangers' Buckingham Beverage Dispenser Model DR-85

APCO, INC.—Will occupy booths 413 through 424. The exhibit will include the Sodashoppe, Popcorn Shoppe, Candy Pastry Shoppe, Smokeshop, and Coffeeshoppe vending machines, and a hot foods vendor. Descriptive material and samples or souvenirs will be available to visitors.

Attending the exhibit and available for interview or consultation will be M. B. Rapp, executive vice-president; Walter Sherman, assistant to vice-president; Danny Gould, midwest district manager; and Jack Dollaghen, western general manager. Also, I. Edelson, R. Feldman, J. Hill, Chester Merrill, and Merwin Abrams were reported planning to attend.

ARENA & REAL PIZZA CRUST, INC.—Will occupy booth 14. The exhibit will include Model L02 220-volt oven. Descriptive material and samples or souvenirs will be available to visitors.

Attending the exhibit and available for interview or consultation will be Sal Arena, president; Gus Rivera, national sales manager; and Norman Mills, depot manager.

ARROW ENGINEERING COMPANY, INC.—Will occupy booth 5. The exhibit will include the Roto Red Broiler for theatre concession operations. Descriptive material and samples or souvenirs will be available to visitors.

Attending the exhibit and available for interview or consultation will be Earl P. Brane, president; Bruce Brane; and Norman R. Thomas, sales manager.

BALLY CASE AND COOLER COMPANY—Will occupy booth 6. The exhibit will include Models TI-30 and TI-43 Theatre Ice Cream Merchandisers.

Attending will be Leon Prince, general sales manager, and Charles C. Rion, New England division sales manager.

BANNER CANDY COMPANY—Will occupy booth 304. See also BEN NEWMAN ASSOCIATES. The exhibit will include Boston Baked Beans, Red Devils, Licorice Clix, Jaw Breakers, Sweethearts, and Jordan Almonds, in five, 10, and 25 cent packages.

Attending will be Nelson Grunther, Caryle Newman, and Ben Newman.

BERLO VENDING COMPANY—See ABC VENDING CORPORATION.

SAMSON BERMAN ASSOCIATES—Will occupy booth 506. The exhibit will include complete layout, design and color coordination services for theatre lobbies, interiors, and concession areas. Featured will be a full-size section of prefabricated counter assembly for drive-ins and conventional theatre candy counters to illustrate the Berman planning and factory prefabrication departments. Three

FAMOUS MAKER...

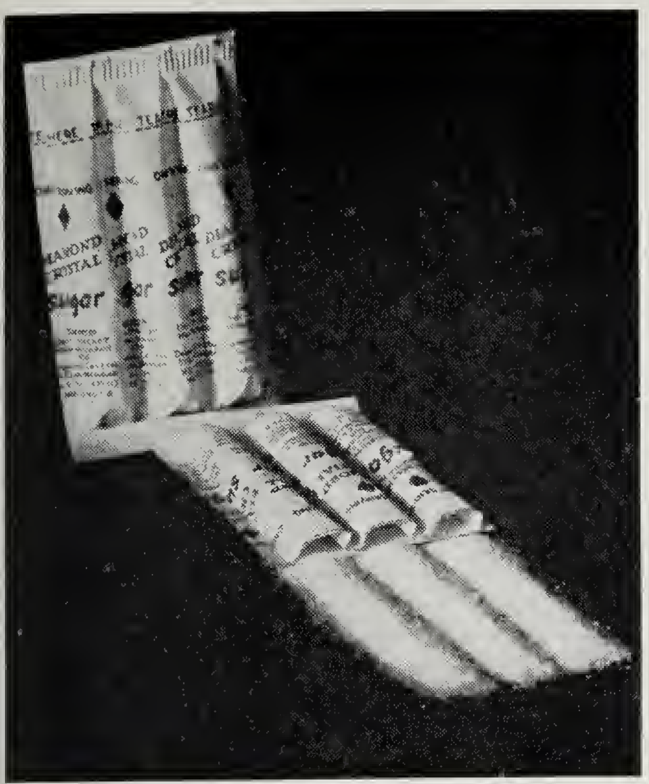
FAST MOVER...

Here's a top profit combination for you. . . . the famous Heide trade-mark *plus* the taste appeal of all-ways popular Jujyfruits. Now backed by increased television advertising and continuing national magazine ads, Jujyfruits belong on the counter of every outlet you service. Push them for all they're worth . . . they're worth *plenty* to you!

As nationally advertised in

Look
AMERICAN GIRL
Boys Life

HENRY HEIDE, INCORPORATED
New York 13, New York



Diamond Crystal Sugar Pack

dimensional presentations will augment the display. Descriptive material will be available to visitors.

Attending the exhibit and available for interview or consultation will be Samson Berman, owner. Also, Laura Berman, Mike Janovsky, Lou Malek, and Don Brosner were reported planning to attend.

BLUMENTHAL BROTHERS CHOCOLATE COMPANY—Will occupy booth 35. The exhibit will include Goobers, Raisinets, and Malties in boxes specially designed for the theatre trade.

Attending will be Joseph Blumenthal, sales manager, and Walter Roth, field sales manager.

CANADA DRY GINGER ALE, INC.—Will occupy booths 609 and 610. The exhibit will include the Jet-Spray Dispenser, Starline Majestic Dispenser, and a complete line of Canada Dry fountain syrups. Samples or souvenirs will be available to visitors.

Attending the exhibit and available for interview or consultation will be D. J. Callahan, national syrup sales manager, and Paul Allen, southeastern syrup sales manager. Also, James W. Ellis, vice-president; Paul Immekus, merchandising manager; Lester Martin, Dallas syrup sales manager; and J. F. Mullen, Jr., vice-president, Canada Dry Bottling Company of Florida, were reported planning to attend.

CASTLEBERRY'S FOOD COMPANY—Will occupy booth 7. The exhibit will include the Pit-Cooked Barbecue. Descriptive material and samples or souvenirs will be available to visitors.

Attending the exhibit and available for interview or consultation will be John D. Reynolds, president, and Maurice R. Kay and Don Nunamaker, division sales managers.

THE COCA-COLA COMPANY—Will occupy booths 312 through 315 and 400 through 403. The exhibit will include the Scotsman Combination Icemaker and Beverage Dispensing Unit and a complete line of beverage and dispensing equipment and sales promotion materials. Descriptive material and samples or souvenirs will be available to visitors.

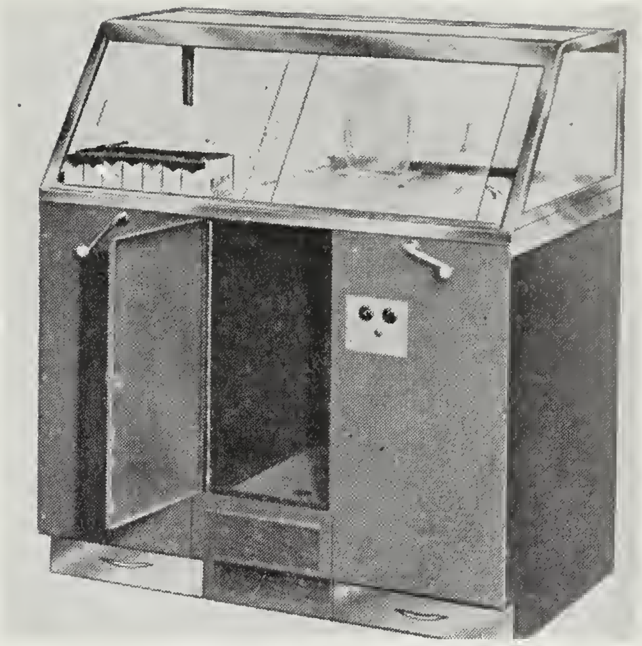
Attending the exhibit and available for interview or consultation will be Harold S. Sharp, vice-president; W. P. Franklin, regional sales manager; C. A. Bourdelais, theatre and concessions manager; Charles Okun, special representative; Edgar M. Greeson and J. H. Hall, Jr., district sales managers; and J. P. McWhorter and J. B. Martin, special representatives.

CONTINENTAL CAN COMPANY, Paper Cup Division—Will occupy booth 503. The exhibit will include all sizes of theatre design cups for popcorn and hot and cold beverages. Descriptive material and samples or souvenirs will be available to visitors.

Attending the exhibit and available for interview or consultation will be R. S. Long, sales manager; J. S. Lee, merchandising manager, concessions; and M. S. Roll, district manager.

CONTINENTAL VENDING MACHINE CORPORATION—Will occupy booths 15, 16, 17, and 18. The exhibit will include the company's line of automatic vending equipment.

Attending the display and available for in-



Hollywood Servemaster

. . . use this opening ▸

for more sales on the most profitable concession* in your theatre!

*popcorn of course

To sell more of the item that gives you *more profit,* pour on Popsit Plus — America's finest popcorn seasoning. Your popcorn takes on a rich BUTTER-LIKE FLAVOR, an appetizing aroma that brings customers back for more — and more!

The difference in cost between Popsit Plus and lesser products is negligible on any size box of popcorn — but the difference in taste and eye-appeal is really *enormous.*

Put Popsit Plus to work for you and notice the big difference in your profits. Your Popsit Plus distributor will be happy to supply you with the rest of the details. Call him today!

popsit plus! sells more popcorn

popping specialists to the nation

SIMONIN · PHILADELPHIA 34, PA.

ONE GALLON 7.7 LBS.
popsit plus!
UNSURPASSED FOR POPPING CORN
CHOICE PEANUT OIL ARTIFICIALLY COLORED AND FLAVORED
REFINED AND PACKED BY C. F. SIMONIN'S SONS INC PHILADELPHIA 34 PA

terview or consultation will be Harold Roth, president, and Dan V. Carr, sales manager.

CRAMORE FRUIT PRODUCTS, INC.—Will occupy booth 36. The exhibit will include the company's Crystals and Dri-Syrups. These products will be served in beverage form throughout the show.

Attending will be Milton Starkopf, in charge of the booth, and William Wardell and Phil Pearlstein, all regional sales directors; Glenn K. Harriss, regional sales; Henry Moore, general manager; and Newton Wylie, director of advertising.

CRETORS CORPORATION—Will occupy booths 514 and 515. The exhibit will include several new popcorn machine models being displayed for the first time. Descriptive material and samples or souvenirs will be available to visitors.

IN OUTLETS WHERE

Minutes MEAN DOLLARS!

YOUR REAL PROFIT Comes From Foods That Are Served In Seconds!!

Castleberry's PIT COOKED BARBECUE IS ALWAYS READY TO SERVE!

- NO SPECIAL ATTENTION NEEDED
- NO WASTE OF TIME
- NO ESTIMATING DEMAND . . . MERELY OPEN CANS AS NEEDED!
- NO WASTE OR LOSS TO REDUCE YOUR GROSS

Get on the Barbecue Bandwagon . . . Call Your Distributor Today!

OR WRITE:

CASTLEBERRY'S
FOOD COMPANY
P. O. BOX 1010 AUGUSTA, GEORGIA

Du Grenier Smokemaster

Attending the exhibit and available for interview or consultation will be H. E. Chrisman, vice-president.

CURTISS CANDY COMPANY—Will occupy booths 800 and 801. The exhibit will include Baby Ruth, Butterfinger, Coconut Grove, Fruit Drops, and Saf-T-Pop candy packages. Samples or souvenirs will be available to visitors.

Attending the exhibit and available for interview or consultation will be T. A. Ramsay, convention director; Lloyd Sheetz, direct sales manager; J. H. McInteer, division manager; W. E. Robinson, district field manager; and E. J. Corley, special account salesman. Also, L. J. Kellough, general sales manager, was reported planning to attend.

DAIRY MAID CHOCOLATE COMPANY—Will occupy booths 304, 305, and 306. See also BEN NEWMAN ASSOCIATES. The exhibit will include five, 10, and 25 cent candy packages, including Peanut Clusters, Raisins, Nonpareils, and Marshmallows.

Attending will be Harold Jaret, Caryle Newman, and Ben Newman.

DELL FOOD SPECIALTIES COMPANY—Will occupy booth 31. The exhibit will include Richbo seasoning, a special butter-flavored product for popcorn; cheese flavors used for coating popcorn; barbecue powders for coating popcorn, and Chip Dips.

Attending will be Allan W. Adams, president; Arthur B. Adams, chairman of the board; David S. Nuciforo, vice-president; and Howard Grant, sales representative.

DIAMOND CRYSTAL SALT COMPANY—Will occupy booth 505. The exhibit will include Diamond Crystal Popcorn Salt and Diamond Crystal salt, pepper, and popcorn packets. Descriptive material and samples or souvenirs will be available to visitors.

Attending the exhibit and available for interview or consultation will be Robert C. Williams, associate sales manager, and John F. Kanz, packets sales supervisor.

DRIVE-IN FOODS, INC.—Will occupy booth 802. The exhibit will include the Chuck Wagon Steak on a bun.

Attending will be Milton Rosenblum, president.

ARTHUR H. DU GRENIER, INC.—Will occupy booths 407 and 408. The exhibit will include the 14 column and 20 column Smokemaster cigarette machines with mint and gum attachment; Candymart machine with gum and mint unit; and 10 column Spacemaster cigarette machine. Descriptive material will be available to visitors.

Attending the exhibit and available for interview or consultation will be Richard E. Gibbs, sales manager; Sam Taran, Florida district sales manager; Gene Lane, representative; and Lenore Kaplan, administrative assistant.

DUTCH HOUSE, INC.—Will occupy booth 615. The exhibit will include a chocolate flavored milk drink in six and eight ounce cans marketed as Dutch Treete; orange, grape, and root beer syrup marketed as Daisy Maid; and non-carbonated orange and grape syrups packed under vacuum.

Attending will be Maurice Levin, president; Stanton Levin, vice-president; and associates Larry Blumenthal, Kenneth Fell, Sy Adler, and Sol Adler.

ENCYCLOPAEDIA BRITANNICA, INC.—Will occupy booth 519. The exhibit will include the new edition of the Encyclopaedia Britannica.

Attending will be M. L. Stiles, exhibition director, and C. W. Beamon, district manager.

F & F LABORATORIES—Will occupy booth 37. The exhibit will include cough and throat lozenges, chlorophyll mints, malted milk tablets, and Coffee Time candy.

Attending will be Fred H. Schonlau, vice-president and sales manager.

FLAVO-RITE FOODS, INC.—Will occupy booth 616. The exhibit will include Flavos Shrimp Rolls, Flavos Frank-'N-Beans, Flavos Turkey Steamrollers, and the new Flavos Ham-'N-Cheese Inna-Bun. Descriptive material and samples or souvenirs will be available to visitors.

Attending the exhibit and available for interview or consultation will be Kenneth K. Fell, president; Larry Blumenthal, vice-president; and Sy Adler, vice-president.

FOOD PRODUCERS, INC.—Will occupy booth 520. The exhibit will include Jubilee and Glenwood Inn liquid hot or cold chocolate drink mix. Descriptive literature and samples or souvenirs will be available to visitors.

Attending the exhibit and available for interview or consultation will be Herbert Joshua, president, and Larry King, divisional sales manager.

GENERAL COFFEE COMPANY, INC.—Will occupy booth 518. The exhibit will include the Prestobrew coffee server. Descriptive material and samples or souvenirs will be available to visitors.

Attending the exhibit and available for interview or consultation will be Roger Hefler and Jerome S. Neuman, vice-presidents.

C. E. GRANT AND SON, INC.—Will occupy booth 618. The exhibit will include Grant's Brown and Serve Fried Chicken and Heat and Eat Barbecued Chicken.

Attending will be M. E. Grant.

GREER ENTERPRISES—Will occupy booth 317. The exhibit will include the canned Temp Taste Barbecue; the Glen-Ray hotdog machine; and the Steamette steam table.

Attending will be Arthur H. Greer, president, and Paul J. Doh, vice-president.

HEAT EXCHANGERS, INC.—Will occupy booth 316. The exhibit will include Buckingham beverage dispensers, Models DR85, DR110, DR160, and DR190. Descriptive material and samples or souvenirs will be available to visitors.

Attending the exhibit and available for interview or consultation will be David H. Sniader, president, and Robert E. Lorenz, sales manager.

HENRY HEIDE, INC.—Will occupy booth 33. The exhibit will feature five and 10 cent candy bars and packages, including Jujyfruits, Jujubes, Chocolate Flavor Babies, Chocolate Sponge Bar, and Diamond Licorice Drops. Samples will be available to visitors.

Attending the exhibit and available for interview or consultation will be Vincent H. Heide, general sales manager; Eugene Sullivan, assistant sales manager; and Lonnie Johnson and Ronald Burdette, sales representatives.

HENDERSON'S PORTION PAK, INC.—Will occupy booth 507. The display will include frozen portion-controlled meats and fish for drive-in theatre menus.

Attending will be John W. Weathers, Jr.

HERSHEY CHOCOLATE CORPORATION—Will occupy booth 40. The exhibit will include Almond, Milk Krackel, and Mr. Goodbar chocolate bars; cellophane bag Kisses and Miniatures; fountain syrup, milk chocolate fudge, and hot chocolate powder.

Attending the exhibit and available for interview or consultation will be P. G. Shultz, sales promotion manager; W. C. Johnson, division manager; and J. W. Telford, district manager. Also, L. H. Harkness, eastern sales manager, was reported planning to attend.

HOLLYWOOD BRANDS, INC.—Will occupy booth 42. The exhibit will include Payday, Butter-Nut, Milk Shake, Smooth Sailin, Spot Pecan, Big Time, Hollywood, Tafy Nut, and Nut Patti candy bars, as well as a new candy to be announced. Descriptive materials and samples or souvenirs will be available to visitors.

Attending the exhibit and available for interview or consultation will be G. R. Edgar, advertising and promotion manager; Clarence Walker, sales representative; and Dale Arvidson, account executive. Also, Jack Frainsales, promotion manager, and Gerald Epstein, eastern division manager, were reported planning to attend.

Model 3-A E-Z Way Coffeemaker

HOLLYWOOD SERVEMASTER COMPANY—Will occupy booth 604. The exhibit will include the Roto-Grille hotdog broiler and Servette popcorn warmer. Descriptive material will be available to visitors.

Attending the exhibit and available for interview or consultation will be W. W. Latimer, owner, and Clarence Bean, Jr., manager.

LEAF BRANDS, INC.—Will occupy booth 607. The exhibit will include the full line of Malted Milk Balls, Banjo Pops, Leaflets, and Wafers, in price ranges from five cents to 25 cents.

Attending will be Robert H. Goldstein, sales manager.

LILY TULIP CUP CORPORATION—Will occupy booth 406. The exhibit will include a complete line of hot and cold refreshment vending cups.

Attending will be Lester Dittersdorf, convention manager; Murray Zucker, concessions department; E. C. Scully, national accounts manager, chain sales department; and W. H. Seldy, vending accounts manager.

LOVITT ENTERPRISES, INC.—Will occupy booth 318. The exhibit will include the Florence Shake-A-Mat milk shake vending machine, described as the "first and only" in the industry.

Attending will be Sidney D. Lovitt, president; Robert E. Ferguson, vice-president; Kenneth P. Progin, treasurer; and James B. Fitzgerald, sales engineer.

J. LYONS AND COMPANY, INC.—Will occupy booths 304, 305, and 306. See also BEN NEWMAN ASSOCIATES. The exhibit will include Buttermint Rolls, Whiteline Rolls, and Goldline Rolls.

Attending will be Jack Gledhill, Ben

NEW Super-Quality Bar

MAKES HOLLYWOOD'S BALANCED LINE OF "BEST SELLERS" COMPLETE!

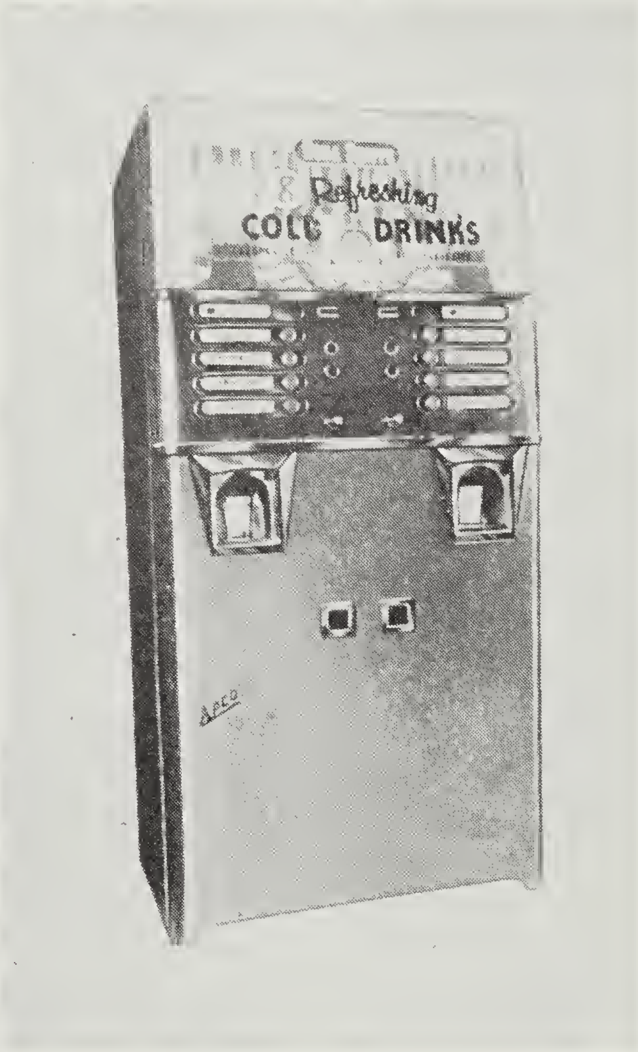
BOOTH NO. 24
Americana Hotel, Miami
TOA-TESMA-NAC Convention

HOLLYWOOD CANDY DIVISION
HOLLYWOOD BRANDS, INC. — CENTRALIA, ILL.

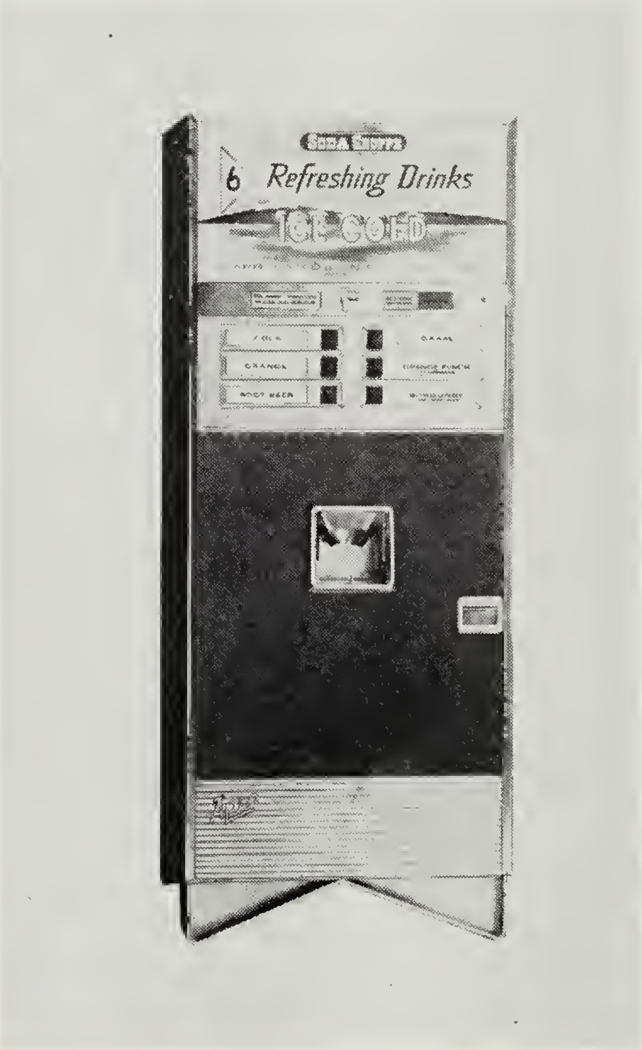
New APCO Units In Trade Show Spotlight

WITH the APCO display in the Hotel Americana's Convention Hall for the Joint Trade Show, the company will unveil several new and exceptionally adaptable beverage vending machines which have a wide range of theatre applications.

Theatremen who already have installed automatic vending operations of one kind or another will find as much of interest to them in the APCO exhibit as those who are about to embark on this profitable way of adding extra profits to the refreshment stand operation.

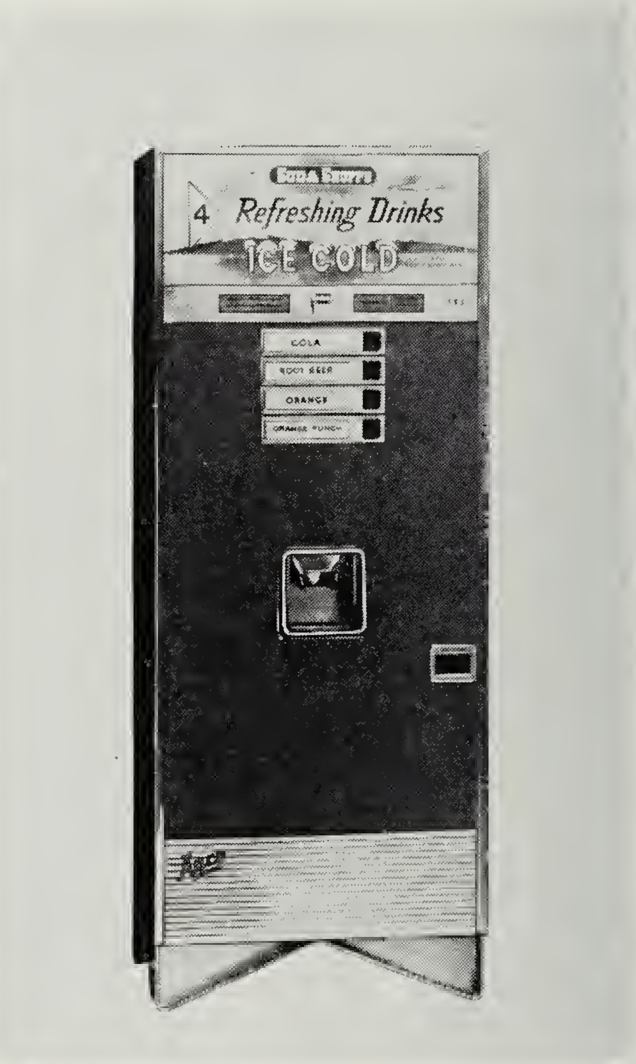


The large selection of drinks and colorful illuminated plastic embellishment have popularized the Theatre Model SodaShoppe, above, with the finest theatres throughout the country. It vends five carbonated and three non-carbonated drinks from only five syrup tanks. A 2,000-cup, 2,500 drink syrup capacity is featured. Also available are 10-drink models serving six carbonated and four noncarbonated drinks from 6 syrup tanks, having 2,000 cup capacity, 2,800 drink syrup capacity. Both models stand 73½ inches high, 36 inches wide, and 26½ inches deep. For theatres requiring maximum capacity units, these models meet the need by offering efficient handling of peak crowds, by relieving the refreshment stand of beverage handling.



New design and greater capacity are features of the new "Special" line of SodaShoppes. Cup capacity of all Special line SodaShoppes now is 1400. The six-drink model above has 2400 drink syrup capacity. APCO's exclusive Instant-Arctic-Carb freezer is in all model SodaShoppes. This unit vends four carbonated and two non-carbonated drinks from four syrup tanks.

APCO's economy line of SodaShoppes is now called "Standard" instead of "Junior" because of increased cup and syrup capacities, and is one of the standard soft drink cup dispensers of the industry. This four-drink model, below, typical of the series, has 1000 cup capacity and 1400 drink syrup capacity, 20 per cent more than before.



Singer, Caryle Newman, and Ben Newman.

MANLEY, INC.—Will occupy booths 508 and 509. The exhibit will include the Vista Pop popcorn machine, Serv-A-Ramic stainless steel concession stand; Model 90 Ice-O-Bar, and the Refresherette, combination hot-dog-soft drink machine. Descriptive material and food samples will be available to visitors.

Attending the exhibit and available for interview or consultation will be C. G. Manley, executive vice-president; J. F. Saunders, southern district manager; J. L. McDaniel, assistant district manager; W. C. Hutt, Jr., salesman and location analyst; and G. Y. Harrell, area supervisor, New Orleans.

MARS, INC.—Will occupy booth 32. The exhibit will include Mars Bars and the new Caramel Marshettes.

Attending will be Ben Bouchard, vice-president and director of sales; Art McDonough, eastern sales manager; Wil Begin, territory manager; and Ray Donahue, junior salesman.

MARYLAND CUP COMPANY—Will occupy booth 10. The exhibit will include a new line of special imprinted cups and point-of-purchase display material. The complete line of Sweetheart Straws, and Sweetheart Flare Top Eat-It-All cones will be on display.

Attending will be Lawrence W. Barber, vice-president in charge of sales; Warren W. Young, general sales manager; and Richard D. Folkoff, Richard P. O'Donovan, Martin Cain, Bert Silverman, Gil Flatow, Harold Altman, and Curtis J. Richardson.

MECHANICAL SERVANTS—Will occupy booth 409. The exhibit will include Mechanical Mail and Mechanical Valet vending machines, described as 11 venders in one.

Attending will be Harold Baum.

NEHI CORPORATION—Will occupy booths 1, 2, 3, and 4. The exhibit will include the ADCO three-flavor, Double-Bubble Model 75, and Admiral Model 100 beverage dispensers. Descriptive material and samples or souvenirs will be available to visitors.

Attending the exhibit and available for interview or consultation will be J. B. Cooper, sales promotion manager; J. W. Hamlin, sales engineer; and sales representatives E. S. Peabody, W. L. Henderson, I. J. McKenzie, and J. Linscott.

THE NESTLE COMPANY, INC.—Will occupy booth 34. The exhibit will include chocolate bars, fountain supplies, and vending supplies, featuring Crema Cocoa, Nestea, and Nescafe. Descriptive material will be available to visitors, as well as samples or souvenirs.

Attending the exhibit and available for interview or consultation will be John Fairgrieve, general sales manager; J. E. Gentry, southeast regional manager; and T. A. Fowler.

BEN NEWMAN ASSOCIATES—Will occupy booths 304, 305, and 306. The exhibit will feature the products of the Dairy Maid Chocolate Company,* Banner Candy Manufacturing Corporation,* Harry P. Ritchie Company,* and J. Lyons and Company, Inc.* Newman caters exclusively to the theatre trade.

Attending the exhibit and available for interview or consultation will be Harold Jaret, Ben Newman, and Caryle Newman, for

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* *See Separate Entry*

Manley Vista-Pop Popcorn Machine

Dairy Maid; Nelson Grunther, Ben Newman, and Caryle Newman, for Banner; Dale L. Newbold, Ben Newman, and Caryle Newman, for Ritchie; and Jack Gledhill, Ben Singer, Ben Newman, and Caryle Newman, for Lyons.

ORANGE CRUSH COMPANY—Will occupy booths 411 and 412. The exhibit will include the Orange Crush and Old Colony fountain syrups; the King and the Queen fountain dispensers; the ADCO three-flavor beverage dispenser; and new, special promotion materials.

Attending will be Louis Collins, vice-president and general manager; Clifford L. Keefer, national sales manager; Robert E. Hunnell, regional manager; Robert Gilbert, district supervisor; and Phil Briggs, regional manager.

ORIGINAL CRISPY PIZZA COMPANY—Will occupy booth 805. The exhibit will include pizza crust and sauce; mozarella and grated parmesan cheese; oregano; portable electric ovens; and other accessories for making pizza, as well as pizza bags and boxes.

Attending will be Andrew Virga, Anita Virga, and Al Parino, New York office, and Nick Ponticelli, branch office distributor, Tolona Pizza Products, Chicago.

DR. PEPPER COMPANY — Will occupy booth 506B. The exhibit will include gallon jugs of Dr. Pepper fountain syrup. Descriptive material and samples will be distributed to visitors.

Attending the exhibit and available for interview or consultation will be Robert Stone, fountain division sales manager, and William G. Rautenberg and Charles Hinckley, fountain division regional managers.

PEPSI-COLA COMPANY — Will occupy booths 500 through 502 and 511 through 513. The exhibit will include Pepsi-Cola fountain syrup, dispensing equipment, and point-of-sale display material. Descriptive material and samples or souvenirs will be available to visitors.

Attending the exhibit and available for interview or consultation will be Charles N. Baker, vice-president, national sales; Norman Wasser, national theatre sales manager; and Alan Finley, executive assistant, advertising. It was reported that Herbert Barnet, president, would attend if possible.

Now Showing!

NYLWOOD

the perfect carpet for theatres

Loomed exclusively to N.T.S. specifications!

You could search the world over . . . but couldn't buy more practical theatre carpeting than NYLWOOD! It lasts twice as long as ordinary carpeting! It's available in 6 magnificent patterns, and unlimited color combinations in custom designs, to beautify your theatre . . . and keep it beautiful for years! NYLWOOD is tightly woven, high pile carpeting scientifically blended with nylon to withstand the heavy traffic and abuse of a busy theatre. NYLWOOD is *theatre-tested* . . . install it and *know* you're getting the most for your money!

IMMEDIATE DELIVERY! Call your National man now . . . see the brand new NYLWOOD patterns now available . . . and give your theatre a new look from the bottom up!

Your Guarantee OF CONSISTENT QUALITY AND OUTSTANDING SERVICE

N.T.S

NATIONAL THEATRE SUPPLY COMPANY · BRANCHES COAST TO COAST

QUAKER CITY CHOCOLATE & CONFECTIONARY COMPANY—Will occupy booth 38. The exhibit will feature Good and Plenty licorice candy.

Attending will be L. G. Rosskam, president; L. Rosskam, Jr., vice-president; A. J. Wiener, sales manager; and salesman A. Josephson and F. Orlando.

REESE'S PEANUT BUTTER CUPS, INC.—Will occupy booth 39. The exhibit will feature packages of Reese's milk chocolate Peanut Butter Cups.

Attending will be Robert H. Reese, sales manager, and John E. Gilman, sales promotion manager.

REX SPECIALTY BAG CORPORATION—Will occupy booth 608. The exhibit will feature a complete, newly-designed line and grade of paper for complete concession service in theatres. Foil bags for hamburgers, hotdogs, and popcorn will be on display, as well as a line of noiseless vending bags for indoor and outdoor theatres. Descriptive literature will be available to visitors.

Attending the exhibit and available for interview or consultation will be David Aldman, president, and Irving A. Singer, vice-president. Also, Leonard C. Gold and Bernard Greisman were reported planning to attend.

Roto-Red Broiler

HARRY P. RITCHIE COMPANY—Will occupy booths 304, 305, and 306. See also BEN NEWMAN ASSOCIATES. The exhibit will include Cashew, Brazil, Almond, Royal Mix, and Bridge Mix nuts.

Attending will be Dale Newbold, Hugh Doddridge, Ben Newman, and Caryle Newman.

ROWE MANUFACTURING COMPANY, INC.—Will occupy booths 600 through 603 and 611 through 614. The exhibit will include cigarette, candy, drink, gum, pastry, and fresh-brewed coffee automatic vending machines, as well as a theatre package of multiple machines. Descriptive literature will be available to visitors.

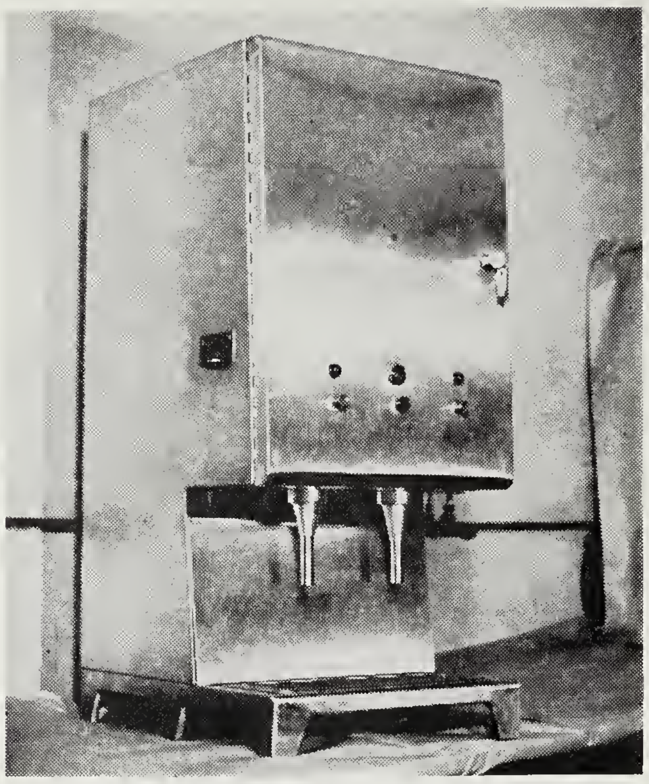
Attending the exhibit and available for interview or consultation will be Charles Brinkmann, vice-president in charge of sales; Jack Hopson, sales manager, theatre division; and Robert K. Deutsch, sales manager, full line vending division.

RUDD - MELIKIAN, INC.—Will occupy booth 12. The exhibit will feature the Frigi-Drink unit.

Attending will be L. K. Rudd, president, and K. C. Melikian, vice-president.

THE SAVON COMPANY—Will occupy booths 700 through 705, and 708. The exhibit will include a complete cafeteria for theatres, set up and running. At this counter, the company will serve all the products it distributes in the food line and uses for the serving of food from its own equipment line. Hotpoint equipment will be featured.

Attending will be Irving Rosenblum, Jerome Heilweil, Abe Zimmerman, and Harry Sklar.



General Coffee Company's Prestobrew

SELMIX DISPENSERS, INC.—Will occupy booth 710 and 711. The exhibit will include the company's lines of soft drink dispensers for drive-in and conventional theatres as well as a manually-operated, self-contained, dry-refrigerated, gravity feed multiple drink dispenser. The models include the Flash Vu, Cascade, 8400 Ice Cooled Fountainette, and Plastic Barrel. Descriptive material and samples or souvenirs will be available to visitors.

Attending the display and available for interview or consultation will be Arthur B. Segal, chairman of the board; Orlando Follon, president; and Robert Crossley, sales.

SMITHFIELD HAM & PRODUCTS COMPANY, INC.—Will occupy booth 504. The exhibit will feature the Turkey Bar-B-Que with Smithfield Ham; Bar-B-Que Sauce; Chili Con Carne; Beef Stew; Chicken Brunswick Stew; Chili Hotdog Dressing; and Amber Brand Deviled Smithfield Ham.

Attending will be J. C. Spriggs, Jr., president, and L. M. Leach, vice-president.

SPARKLER MANUFACTURING COMPANY—Will occupy booth 517. The display will feature deep fat frying filtering equipment.

Attending will be Richard J. Stastny and Don Prichason.

SPORTSERVICE CORPORATION — Will occupy booth 11. The exhibit will feature a large display map showing all points where the company, a drive-in theatre caterer, handles the refreshment concession.

Attending will be Jack Zander, operations director, and J. D. Murray, Miami area supervisor.

New Caramel Marsettes

STEEL PRODUCTS COMPANY—Will occupy booth 9. The exhibit will include the Models 3-A, 4SDA, and 4B E-Z Way Coffeemakers and the E-Z Way coin-operated cup dispenser which can be mounted away from serving counter to permit more room for the profit customers and to eliminate free cup requests. Descriptive material will be available to visitors.

Attending the exhibit and available for interview or consultation will be L. W. Woolfolk, president, and Henry R. Ek, sales manager. Also, area representatives Tom Sharpe and Bill Elliott were reported planning to attend.

SWITZER'S LICORICE COMPANY—Will occupy booth 41. The exhibit will feature Switzer's Old Fashioned Licorice and samples will be distributed to visitors.

Attending the exhibit and available for interview or consultation will be Joseph F. Switzer, sales manager. Also, Jack Sane, Rube Johnson, Dave Johnson, Bob Edvartsen, Bud Stiehm, Joe Greene, Sid Goldbert, Al Travis, Eddie Heyman, and Jim Strogney were reported planning to attend.

Hollywood Brands Pecan Bar

TYSON-CAFFEY CORPORATION — Will occupy one half of booth 516. The exhibit will feature Handle-Handy Carryout Trays for drive-in theatres. Descriptive material will be available to visitors.

Attending the exhibit and available for interview or consultation will be M. M. Caffey, president, and Madge Caffey, secretary.

D. J. VAN HOUTEN & ZOON, INC.—Will occupy booth 606. The exhibit will include Van Houten imported chocolate bars, tablets, and pastilles.

Attending will be Jerry Weissman, theatre and vending division, and Stewart H. Griffin, vice-president.

THE VENDO COMPANY — Will occupy booths 300 through 303. The exhibit will include the Vendo Hot Foods Vendor, Vendo Selective Cookie and Peanut Vendors, Vendo Automatic Coffee Vendors, and the Vendo Chilled Foods Vendor.

Attending will be Alex Izzard, sales promotion manager; C. J. Lambour, sales manager, Coca-Cola Coolers; J. L. Burlington, sales manager, dairy equipment; P. F. Selzer, sales manager, food specialties; and L. E. Snyder, supervisor of exhibits and exhibitions.

WINCHESTER CARTON CORPORATION—Will occupy booth 707. The exhibit will include popcorn boxes, carry out trays, and french fry boxes. Descriptive material will be available to visitors.

Attending the exhibit and available for interview or consultation will be Henry Wischusen, president. Also, reported planning to attend are Brad Jones, vice-president, and Mac Meyers, sales.

TESMA Booth Information

(Continued from Page PE-5)

money, if only to keep him abreast of developments.

In order to assist conventioneers in finding the displays of primary interest to them, we are presenting herewith a detailed list of exhibit and booth information, with data supplied by the various firms which had signed for display space at press time. Every effort has been made to insure that this information is accurate and up-to-the minute. A floor plan of the booth layout and hours of the show will be found on Page PE-16.

AMERICAN INTERNATIONAL FILM DISTRIBUTING CORPORATION—Will occupy booth 310.

According to advance information, Leon Blender will represent the company.

AMERICAN SEATING COMPANY—Will occupy booths 64 and 65.

According to advance information, M. E. Kornbluth will represent the company.

C. S. ASHCRAFT MANUFACTURING COMPANY, INC.—Will occupy booths 61 and 62.

According to advance information, Clarence Ashcraft will represent the company.

BAUSCH & LOMB OPTICAL COMPANY—Will occupy booth 51. The display will include BALcold Reflectors with slide projection showing the function and benefits of these new units; Super Cinephor Lenses; 35mm CinemaScope attachments; and 16mm CinemaScope projection lenses. Descriptive material will be available to visitors on request.

Attending the display and available for interview or consultation will be Robert H. Deneen, motion picture products department; Harold Schroeder, engineer; J. Westcott Wright, sales manager; and John Geisel, Atlanta sales manager.

CARBONS, INC.—Will occupy booth 104. The display will include projection arc carbons; descriptive material, as well as samples or souvenirs, will be available to visitors. It was understood that the company would exhibit as "Lorraine Orlux Carbons."

Attending the display and available for interview or consultation will be Edward Lachman, president; George H. Walter, engineer and assistant to Lachman; and William B. Spooner, engineer.

CENTURY PROJECTION CORPORATION—Will occupy booth 59. The display will include Century projector mechanisms for theatre use; descriptive material, as well as samples or souvenirs, will be available.

Attending the display and available for interview or consultation will be W. D. Hausler, president, and Larry W. Davee, sales management engineer.

CONSUMER PRODUCTS, INC.—Will occupy booth 45.

According to advance information, Marden Goodwin will represent the company.

DRIVE-IN THEATRE MANUFACTURING COMPANY—Will occupy booths 210 and 211. The display will include a complete line of speakers for automobiles and patio, recreation, and playground areas at drive-ins; directional lighting installations for drive-ins;

The Recent International Telemeter Demonstration in New York

National Theatre Supply Arc Lamp

TESMA show booth 212

now showing...

The SUPER SNAPLITE

f/1.4

projection lens

The finest lenses always carry the name Kollmorgen

Come to Booth 212 for a look at the design sample of America's fastest projection lens...the Super Snaplite f/1.4.

KOLLMORGEN *Optical* CORPORATION
347 KING STREET · NORTHAMPTON, MASS.

marquee letters; booth and boxoffice equipment; wiring for towers; and screen paint. Descriptive material will be available to visitors.

Attending the display and available for interview or consultation will be G. P. Heller, president; F. W. Keilhack, sales manager; L. E. Higginbotham, assistant sales manager; and John Stanhart, engineer.

ELECTROMODE DIVISION of COMMERCIAL CONTROLS CORPORATION—Will occupy booth 203. The display will include In-Car Heaters, Models C-5 and C-75, for drive-ins; descriptive material will be available to visitors.

Attending the display and available for interview or consultation will be Paul D. Hawkins, sales manager.

GENERAL PRECISION LABORATORY—Will occupy booth 56. See also NATIONAL THEATRE SUPPLY.

According to advance information, Herbert Barnett will represent the company.

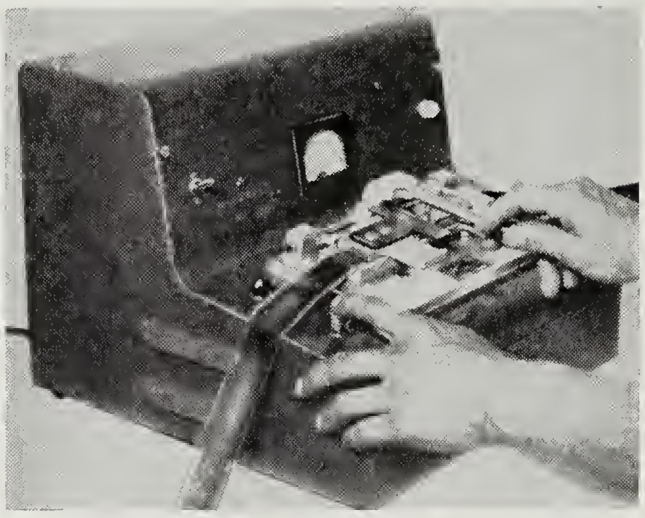
GORDOS CORPORATION—Will occupy booth 215.

According to advance information, George B. Marchev will represent the company.

THE HARWALD COMPANY—Will occupy booth 46.

According to advance information, Robert Grunwald will represent the company.

INTERNATIONAL SEAT DIVISION of UNION CITY BODY COMPANY, INC.—Will occupy booth 52.



Neumade Electronic Splicer

According to advance information, W. V. Toney will represent the company.

INTERNATIONAL TELEMETER CORPORATION—Will occupy booth 214. The company will feature demonstrations of its equipment for toll television in a Lanai Suite of the Americana Hotel. Descriptive material will be available at the booth to visitors.

Attending the demonstrations and available for interview or consultation will be Lou Novins, Carl Leserman, Paul MacNamara, Howard Minsky, Al Margolies, and William Rubinstein.

JERROLD ELECTRONICS CORPORATION—Will occupy booth 202.

According to advance information, Selman M. Kremer will represent the company.

KOLLMORGEN OPTICAL CORPORATION—Will occupy booth 212. The display will include an advanced sample of Super Snaplite Projection Lenses with speed of F/1.4, described as "America's fastest projection lens." Descriptive material will be available to visitors.

Attending the display and available for interview or consultation will be William C. O'Donnell, sales manager; Kurt B. Pannasch, assembly superintendent; and John J. Costello, sales representative.

MIRACLE EQUIPMENT COMPANY—Will occupy booths 46A, 47, and 48. The display will feature playground equipment for drive-in theatres; descriptive material will be available to visitors.

Attending the display and available for interview or consultation will be Claude Ahrens, president; William E. Garrett, sales manager; Don Ahrens, sales representative; Joe Denzak, sales representative; and Paul Buckley.

MOTIOGRAPH, INC.—Will occupy booth 200. The display will feature a large model of a new in-car speaker which the company will introduce to the drive-in market in the spring of 1958. Descriptive material will be available to visitors.

Attending the display and available for interview or consultation will be Fred C. Matthews, executive vice-president.

MOTOROLA, INC.—Will occupy booths 321, 322, and 323.

According to advance information, Harold J. McCormick will represent the company.

NATIONAL CARBON COMPANY—Will occupy booths 217 and 218. The display will include National Projector Carbons for motion picture projectors; descriptive literature will be available to visitors.

Attending the display and available for interview or consultation will be J. R. Johnstone, C. J. Chapman, V. J. Nolan, P. D. Ries, G. H. Mayer, J. B. Hoynes, J. W. Crosby, E. R. Geib, C. E. Heppberger, S. Morley, and J. C. Naughton.

NATIONAL THEATRE SUPPLY COMPANY—Will occupy booths 53A, 54, and 55. The display will include several types of Simplex installations for motion picture theatre projection booths, theatre screens, carpeting, and litter disposal equipment. Descriptive material will be available to visitors.

Attending the display and available for interview or consultation will be vice-presidents R. L. Bostick, W. J. Turnbull, A. E. Baldwin, and John Currie, and salesmen Jim Thigpen and R. M. Goldsmith.

NEUMADE PRODUCTS CORPORATION—Will occupy booth 105. The display will include a new electronic splicer and theatre booth equipment. Descriptive material and samples or souvenirs will be available to visitors.

Attending the display and available for interview or consultation will be Lee Jones, sales manager; Lou Grofsik, sales; and Robert Hempel, sales.

PIC CORPORATION—Will occupy booth 60. The display will feature "Pic," a mosquito repellent for drive-in theatre use. Descriptive material and samples or souvenirs will be available to visitors. The company will sponsor a souvenir contest at the Trade Show.

Attending the display and available for interview or consultation will be Paul Weber, president; Cyril von Winckler, vice-president; and William Shiell, Jr., southern representative.

BALLANTYNE STEREOPHONIC

For "Around the World in 80 Days"
"Raintree County" and other big attractions to come in 35 MM.

Magnetic Reproducers

There's a Ballantyne Stereophonic Sound System for any size theatre. Ballantyne can furnish everything.

The SX-400 Magnetic Reproducer at left is a compact, easy to install mechanism. Simplicity is an outstanding feature of the design. Standard parts are used throughout.

Ballantyne is your Complete Source

Pre-Amplifiers

Wall mounted units, complete with volume controls and change-over switch.

Power Amplifiers

Available in sizes to accommodate the smallest and largest theatres.

Screens

Famous Williams Perlite, the high gain, white screen that's ideal for showing extended run attractions.

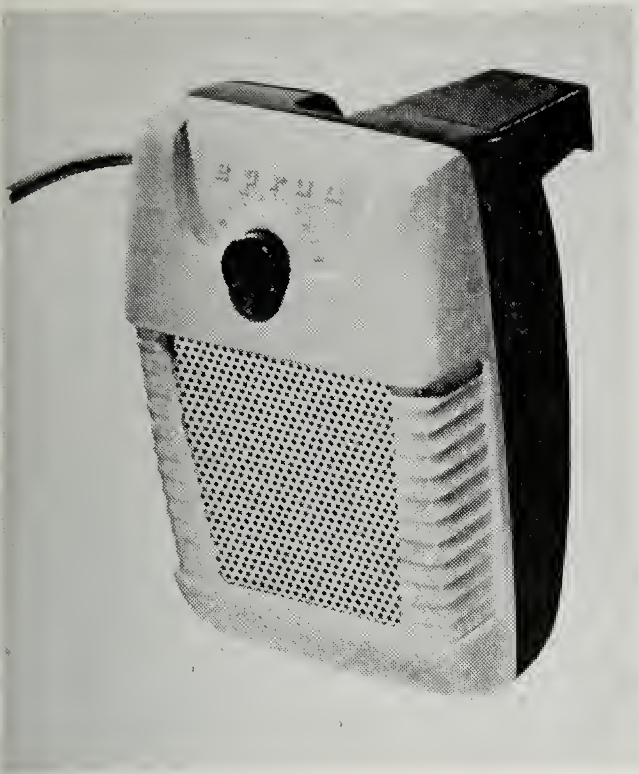
Speaker Systems

Choose from either Ballantyne two-way speaker systems or Altec-Lansing "Voice of the Theatre" speaker systems. Sizes needed.

Write or call today for detailed information on all equipment

The Ballantyne Co

1712 Jackson St. Omaha, Nebraska



EPRAD'S "Hum-Dinger" In-Car Speaker

PROJECTION OPTICS COMPANY, INC.—Will occupy one half of booth 49. The display will include Hilux-Val, Hilux-102, Hilux-152, and Hilux-264 35mm anamorphic lenses, as well as Hilux 16mm anamorphic lenses, in addition to Super-Hilux, Hilux, and Superlite 35mm projection lenses. Descriptive material will be availble to visitors.

Attending the display and available for interview or consultation will be Fred E. Aufhauser, president, and B. Bishop, assistant sales manager.

RADIANT MANUFACTURING CORPORATION—Will occupy booths 102 and 103. The display will include the Superglow and Superama projection screens for theatres and the Ultra Panatar variable anamorphic lens. Descriptive material will be available to visitors.

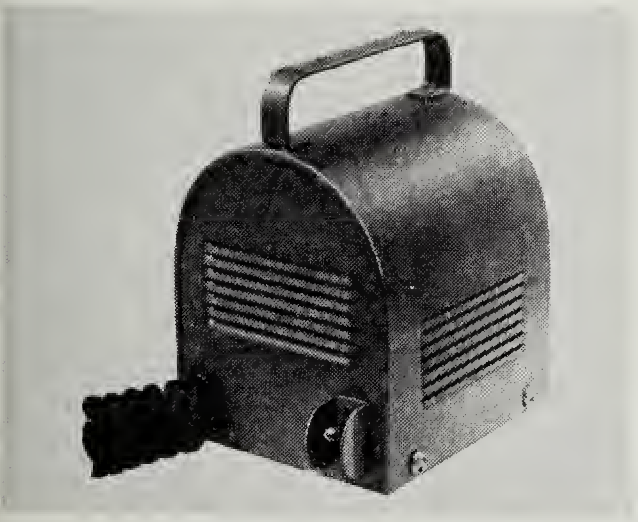
Attending the display and available for interview or consultation will be Adolph Wertheimer, executive vice-president; Seymour Jacob, assistant to the president; and Milt Sherman, merchandising manager.

RADIO CORPORATION OF AMERICA—Will occupy booths 100 and 101. The display will include drive-in and indoor theatre sound installations in-car speakers, stereophonic sound, and other types. Descriptive material will be available to visitors.

Attending the display and available for interview or consultation will be A. J. Platt, Oakley Hill, T. M. Taul, and M. J. Yahr.

RAYTONE SCREEN CORPORATION—Will occupy one half of booth 49. The display will include Hi-Gain White, the new Wondertone, the new XR-170, and Hilux metallic projection screens. Descriptive material will be available to visitors.

Attending the display and available for interview or consultation will be Sol Shurpin, president, and Leonard Satz, secretary and treasurer.



Electromode In-Car Heater

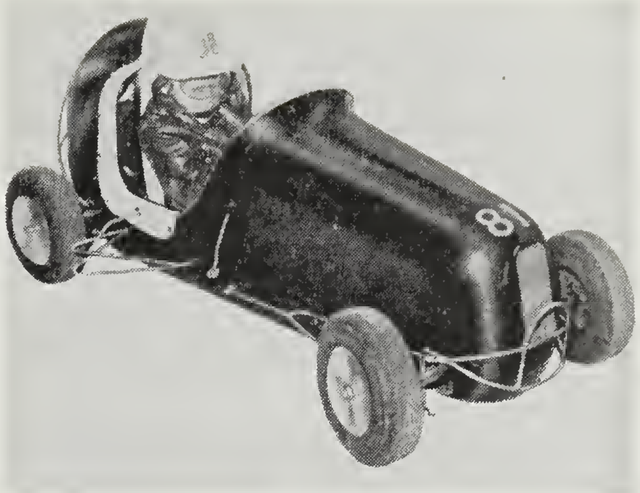
ROBEL CORPORATION—Will occupy booths 713 and 714. The exhibit will include miniature power trucks, passenger cars, and racers for drive-in theatre playgrounds. Descriptive material will be available to visitors.

Attending the exhibit and available for interview or consultation will be vice-presidents R. C. Gennaro and E. L. Gennaro and regional managers Jerry Segal and Gus Gavert.

J. E. ROBIN, INC.—Will occupy booth 20'. According to advance information, Emil A. Kern will represent the company.

SIMPLEX EQUIPMENT CORPORATION—Will occupy booths 53A, 54, and 55. See NATIONAL THEATRE SUPPLY COMPANY.

According to advance information, George E. Meyer will represent the company.



Robel Miniature Racer

I may be young . . . but!
Window Cards
MOVIE CALENDARS · HERALDS
PICTORIAL CUTS!
FAST SERVICE!
Our 31 Years In Theatre Advertising Assures the Exhibitor of Quality!
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THEATRE ADVERTISERS

I'm a Showman wise,
Who always uses FEPCO
products to advertise.
And if I'm not pleased
with the service
I choose,
They refund my
money so I've
nothing to lose.

Mack's "Moppets"
by Doug Mack, San Francisco.

fepco THEATRE ADVERTISERS
Department A2 — BOX 795 OMAHA, NEBRASKA

Available on Time Payment!

PROJECTION & SOUND OUTFITS

Used & Completely Rebuilt

FOR ALL SIZE THEATRES & DRIVE-INS

- Our stock of projectors and sound systems includes Standard and Super Simplex, Brenkert RCA, Motiograph AA and DeVry.
- Arclamps including Peerless Magnarc, Brenkert Enarc, Strong Mogul, Ashcraft and others.
- All sizes rectifiers and generators.
- New and used projection and anamorphic lenses.

You can buy a completely rebuilt like new Projection & Sound Outfit for as low as $2495
with easy payments to suit your convenience.

FOXHOLE SPROCKET KITS for all Projectors and Sound-heads. Prompt deliveries—Lowest prices. (Specify make and type).

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ARISTOCRATS

OF PROJECTION LENSES

SUPER HILUX

Prime Lenses
F1:0 Light Collecting Speed

HILUX®

Anamorphic Lenses
World's Finest!

PROJECTION OPTICS

PROJECTION OPTICS CO., INC.
330 Lyell Ave., Rochester 6, N. Y.

Robin Selenium Rectifier

STANFORD INDUSTRIES, INC.—Will occupy booth 201. The display will include the Bernzomatic Flameless In-Car Heater and the Bernzomatic In-Car Air Conditioner for drive-in theatres. Descriptive material and samples or souvenirs will be available to visitors.

Attending the display and available for interview or consultation will be Stanford S. Kohlberg, president, and Howard Allen, vice-president.

STRONG ELECTRIC CORPORATION—Will occupy booths 219 and 220. The display will include the Strong UHI and Strong Super 135 projection lamps and the Strong Red Arrow selenium rectifier. Descriptive material will be available to visitors.

Attending the display and available for interview or consultation will be Arthur J. Hatch, president; Harold E. Brown, vice-president; and Hank Wiener, service engineer.

LA VEZZI MACHINE WORKS—Will occupy booth 216. The display will include a complete line of parts for motion picture projectors mechanisms and sound heads, including Magoptical conversion kits, intermittent movement assemblies, gear trains, and the like. Featured will be a model transparent intermittent movement assembly in operation demonstrating intricate workings. Descriptive material will be available to visitors.

Attending the display and available for interview or consultation will be partners Thomas E. La Vezzi and Robert V. La Vezzi; Jerome J. Kremer, office manager; and Worth Baird, sales manager.

Nat'l Carbon Cocktail Fest Precedes Allied Banquet

NEW YORK—The National Carbon Company last week sponsored the cocktail party preceding the Coca-Cola Company's banquet on the last evening of the Allied States Association three-day convention in the Concord Hotel, Kiamesha Lake, N. Y.

The Sun Alley of the Concord was a lavish display of hors d'oeuvres, glazed foods, and the best liquors for the National Carbon affair. The Eddie Burns Trio entertained, moving from group to group. The focal point of the occasion was the National Carbon trademark made entirely of exotic foods.

National Carbon's J. L. Johnstone was the official host.

Strong Super-Trouper Arc Spotlight

VIDO-SOUND CORPORATION—Will occupy booth 50. The display will feature the new "WISP" wireless sound speaker for drive-in theatres. Descriptive material will be available to visitors.

Attending the display and available for interview or consultation will be Walter Futter, president; Sol Levy, chairman of the board; and John Shelton, vice-president.

Valli Drive-In

(Continued from Page PE-8)

was put up in five sections, each hinged to upright poles and hoisted into place by block and tackle and drag line. An excellent picture surface has been achieved; the screen, as pictured, measures 75 feet by 56 feet, giving a picture 75 feet by 38 feet.

The Valli projection booth (Figure Four) is equipped with complete Ballantyne sound, including a KX-1 single channel amplification system, BW-9 air cooled projectors, Ballantyne Model 4570 Lightmaster arc lamps and rectifiers, and Bausch and Lomb lenses, including anamorphics. Ballantyne's new "F" series speakers are provided for patrons. Speaker posts are painted a variety of colors.

The concession building is concrete block with tarred roof, while the stand itself (Figure Two), although plain in design, is well equipped and attractive. Arrows painted on the floor eliminate traffic confusion. The boxoffice was built to handle two lanes of cars with one cashier.

New Products

(Continued from Page PE-20)

cated of translucent plexiglass, enclosed with an optically-clear molded plexiglass face. Illumination is provided by two brilliant neon tube rings of contrasting colors which flood the dial with light from back and front for maximum visibility. Space is provided around the top half of the clock to carry the advertiser's message in four-inch, indirectly-lighted letters. Power is supplied by a synchronous 110-volt, 60-cycle self-starting motor. The movement requires no lubrication, and as a result is said to operate accurately without attention. Power consumption is reported to be less than required for a 40 watt bulb.

Available in both single (shown) and double-face models, the clock is equipped for top, bottom, and rear mounting. The unit is furnished with any desired advertising message.

—Managers—

MAINTENANCE MEMOS

One-a-Day Reminders on Operating Practice and Preservation of Equipment

DECEMBER, 1957

1 Have you considered reducing your cleaning problems by giving kiddies credit toward a prize for each popcorn box or bag, candy wrapping, etc., they return instead of throwing on the floor?

2 Have you checked to make sure your reserve supplies of candy and other refreshments are not being spoiled by winter heating? Move them, ventilate them, install small conditioner if necessary.

3 Are you wasting fuel because of unnecessary loss of heat through open doors? If so, why not consider whether your physical layout will permit the economy of installing double or triple doors?

4 If you close between matinee and evening, do you use the opportunity to clean up candy stains, etc., to make your theatre more attractive to adult evening patronage?

5 If you operate continuously, do you increase sound volume temporarily while patrons are moving in and out of the theatre so those who remain seated can still hear well?

6 Whenever you install new mechanical equipment do you check screws, bolts, etc., that may have to be removed in maintaining it and make sure staff has needed wrenches, screwdrivers, etc?

7 The best machinery won't give top results in careless or indifferent hands. Does your policy of incentives, encouragements and rewards induce employes to get the best out of equipment?

8 Re-check personally all planned Christmas and New Year's decorations. Make certain they are completely fire-safe and accident-safe. You don't want a holiday tragedy!

9 Are you prepared for all emergencies? For instance, if your power fails, does every employe know exactly what to do and has he the flashlights and other equipment within reach?

10 If an important item breaks down, can you or the appropriate employe describe the conditions and symptoms so accurately that a service inspector can diagnose the trouble by telephone?

11 Is your projection room uncomfortably stuffy this winter for men who work there? If so, they may get perspiration on film and into equipment. Why not check room's ventilation, improve if necessary.

12 Do you protect your show by instructing employes to replace doubtful equipment items and test them afterward? If found good on test they can always be put back into service.

13 Is the rubber or plastic flooring or matting in front of your refreshment counter and machines wide enough to give full protection to your carpet against liquids, etc., carried on patron's shoes?

14 Are the theatre's files of technical information up to date, complete and pruned of obsolete matter? Is every technical change recorded immediatly and accurately in the proper place?

15 Do you instruct projectionists to increase sound volume during comedy sequences so patrons won't miss the continuity with the noise of their own laughter?

16 If your theatre has a long throw to the screen, have you supplied your projectionists with inexpensive binoculars to see the screen better in order to adjust their equipment more accurately?

17 Does every employe know how to distinguish between different types of fires, which extinguisher to use for each, where to find that extinguisher and exactly how to use it?

18 Do you keep record on the use-cost (frequency and expense of repairs, etc.) of every item of equipment as your guide to determining which makes and model are the most economical?

19 Do you take care that unavoidable and desirable lighting and noise of refreshment sales area does not interfere with conditioning eyes of patrons or with their hearing?

20 If you are planning projection room revisions, remember that new equipment is being devised and older items, such as lamphouses, are growing larger. Plan plenty of floor space.

21 Do you make certain the competition doesn't get ahead of you by visiting their theatres often to compare comfort, sound, projection and appearance with your own theatre?

22 Do you have an intermission to promote refreshment sales? If so, do you take advantage of the opportunity by having the staff give aisles, sand urns, etc., a quick once-over?

23 Do you insist on keeping screen curtains closed at night during cleaning work? They protect your screen against dust and thereby prolong its useful life.

24 Have you checked into the possibilities of getting a brighter picture through newly developed lamphouses and carbons? Much fine work has been done for your benefit.

25 If a well-dressed patron complained your chairs were dusty you might be embarrassed, but not if a filthy patron complained. If you return your prints damaged, do you expect good ones back?

26 Do you help your projectionists do their job by keeping the projection room so painted and so illuminated that their eyes are always in the best possible condition?

27 Mechanical and electrical equipment often show symptoms of impending breakdown. Prompt attention at such times may save far more costly repairs later.

28 Whenever you repaint, redecorate or reseat the auditorium, do you have the sound service inspector make a careful acoustical recheck to see whatever compensation is needed?

29 Have you checked into the possibilities for inexpensive redecoration afforded by odorless oil paints, electrical paint removers, paint rollers that work much faster than brushes?

30 Your projectionist cannot see small picture faults nor hear small sound faults. Do you have screen and sound watched and keep him advised the instant quality departs from perfection?

31 Do you order lubricating oil in small containers only and insist that these be kept hermetically closed when not in use? Atmospheric moisture condensing in oil cans causes rust and shortens equipment life.

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Thalheimer Address

RICHMOND, VA.—Morton G. Thalheimer, president of Morton G. Thalheimer, Inc., and of Neighborhood Theatre, Inc., also a director of Theatre Owners of America and Motion Picture Theatre Owners of Virginia, recently addressed the American Institute of Real Estate Appraisers on the topic, "Appraisal of Conventional and Drive-In Theatres." The address was reprinted in the October, 1957, issue of "Appraisal Journal," official organ of the Institute.

Sitting Pretty

...and so are your customers

Ever hear your patrons groan 'cause they just couldn't feel comfortable in your shabby seats? Why let loose, squeaky or worn upholstery mar the pleasure of your paying guests! Why not add comfort to their pleasure. For us, it's elementary! For you, your show stays on continuous and the bill is so small you'll wonder why you delayed it. Ask us today.

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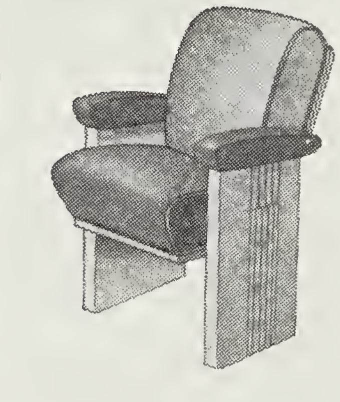

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——Projectionists——
MAINTENANCE MEMOS

One-a-Day Reminders on Housekeeping and Supervision of Personnel

DECEMBER, 1957

1 Do you inspect the following items monthly: lamphouse asbestos leads, power switch blades, backstage speaker, projector and soundhead sprocket teeth, sound system ground?

2 Do you inspect the following items daily: exciter lamps, lamphouse rectifiers, projector fire shutters, projector lenses, take-up action, volume and quality of individual speaker units?

3 Do you record the make and type of every tube, date installed, date discarded, and maintenance expense it entailed if any, so you can give your manager accurate cost data?

4 If planned redecoration will mean a brightened auditorium, can you report promptly whether your equipment can produce a corresponding increase in screen light or if not, what changes will be needed?

5 Do you make it a firm rule never to annoy balcony patrons by loud talking, excessive monitor volume, avoidable mechanical noises, or abrupt changes in illumination at projection room viewing ports?

6 Do you check your reserve of carbons, fuses and spare parts weekly, and order replacements at frequent intervals to avoid running into shortages?

7 You know more about projection and sound than your manager. Are you aware of the importance of economical operation; do you try to work out economies and suggest same to your manager?

8 Do you inspect the following items weekly: port safety shutter action, fuses, motor-generator brushes and commutators, projector and soundhead gears, rectifier tube filaments, sound track alignment?

9 When a new equipment item is installed, do you seek information not merely on how to operate it but also on how to maintain it for peak performance and efficiency?

10 If your management wished to introduce live entertainment, could you report promptly on projection room changes, spotlights, spotlight power sources and microphone controls that would be needed?

11 If you are running a comedy and they like it, do you increase volume during hilarious moments so patrons won't lose track of the show because the auditorium is filled with loud laughter?

12 Do you cooperate with the service inspector by keeping accurate record of all details he may want to know about on his next visit; also filing these where they will be found if you are not present?

13 Do you clean projection port and viewing port glass weekly or more often, the outer surfaces as well as those facing the projection room? If outer surfaces are not easily reached, request changes.

14 If your management decides to improve projection or sound, do you know enough about new equipment innovations to be able to help with accurate and disinterested advice?

15 Do you watch changing audience conditions, traffic noise during breaks, growth or decline of attendance, and readjust sound volume to give best results under all conditions?

16 Do you take daily readings of all vacuum tubes that can be checked with built-in meters and maintain a running record of all readings to show the rate of change in the condition of each tube?

17 If planned redecoration will mean more sound absorbtion, can you report promptly on whether your equipment can produce corresponding increase in volume, or what changes will be needed?

18 holding bolts and check all sound system soldered connections once every six months?
Do you change the motor-generator lubricant at least every six months and tighten all sound transformer

19 Do you keep complete files of all technical data you may ever need and check them occasionally to make sure they still represent the actual conditions?

20 Do you check the manufacturer's information that comes with new equipment to make sure it contains everything you will ever need to know, and ask for more details if you need them?

21 Do you blow or vacuum dust out of rectifiers at least monthly, and drain and replace projector mechanism oil supply (if it has splash or spray type lubrication) once a month?

22 Do you make certain that every change in projection room wiring is promptly recorded in technical files, on fuseboards, or wherever it should be recorded?

23 Do you take chances on a doubtful tube or fuse, etc., or replace them at once and test them afterward? There is no waste in playing safe; if the part is good it can always be used later.

24 Do you follow all official safety requirements for the projection room and report promptly any condition out of your control that is a violation of any legal or insurance requirements?

25 Do you have your sight and hearing checked occasionally for changes and deterioration? Not only will this be of benefit to you, it will also be of benefit to the theatre.

26 Do you check every new piece of equipment from the point of view of how it might break down, what symptoms it might show, and how you would go about preventing or curing breakdown?

27 Do you check all new equipment from the point of view of spare parts, fuses, etc., which may be needed for perfect maintenance, and order any that you do not have in sufficient quantity?

28 You, not your manager, are the projection and sound expert in your theatre. Are you alert for the means to improve show quality still further, and suggest useful changes to your manager?

29 Do you check every piece of equipment installed from the point of view of special tools it may need and request such tools at once if you do not have them?

30 Do you clean the following daily: lamphouse interiors, lamphouse optics, projection lenses, sound lens systems, film compartments, projection gates and film traps?

31 Do you ask friends who visit your theatre and also attend rival theatres whether your own picture and sound quality compares favorably with those offered by the opposition?

SMPTE Awards Honor Industry's Engineers

The Progress Award is presented by president Barton Kreutzer, right, to Dr. Ralph Evans.

PHILADELPHIA — Earl M. Lowry and J. Gordon Jarvis, research associates of the Research Laboratories, Eastman Kodak Company, were named recently to receive the 1957 Journal Award of the Society of Motion Picture and Television Engineers, for their paper "The Luminance of Subjective Black," which was published in the August 1956 issue of the SMPTE Journal. This award is given annually for the most outstanding paper originally published in the Journal during the preceding calendar year. Lowry and Jarvis received Journal Award Certificates at ceremonies held during the 82nd convention of the Society, Sheraton Hotel, Philadelphia, early last month.

Their paper discusses a new experimental technique. It concerns how the human eye perceives low levels of luminance, such as the black shadow areas of a photograph. The techniques described are especially significant for scientists studying tone reproduction in photography and for those engaged in research on vision.

Lowry joined Kodak as a physicist in 1923 and later became supervisor of colorimetry, photometry, and visual sensitometry in the Kodak Physics Division. Jarvis became associated with the Research Laboratories when he joined Kodak in 1946. Assigned first to its physics division, he has since conducted research in visual sensitometry and special photographic processes.

The Journal Award committee which nominated Jarvis and Lowry as the award recipients, is under the chairmanship of S. P. Solow, Consolidated Film Industries, Hollywood.

The Progress Medal Award, highest SMPTE honor, was presented at a special ceremony to Ralph M. Evans, director of the color technology division, Eastman Kodak. The gold medal representing the Award is given annually in recognition of any research, invention or development which, in the opinion of the Society, results in a significant advance in the development of motion-picture technology. The Award was presented this year to Dr. Evans for his outstanding achievements in the development of motion picture color films and in the art of color photography generally.

Dr. Evans has worked in the field of color processes and research on visual effects in photography all his professional life. After a few years at 20th-Fox and DeLuxe Laboratories he joined Eastman in 1935.

New Projector Carbon

A new nine-millimeter positive projector carbon has been announced by National Carbon Company, division of Union Carbide Corporation. Known as the Suprex 9mm by 14-inch positive carbon, it is recommended for operation in the 65- to 80-ampere current range.

The new Suprex is designed to produce up to 10 per cent more light and burn up to 30 per cent slower than previous type carbons in its current range, National Carbon states.

Introduction of the carbon adds still another Suprex copper-coated carbon to the 7mm and 8mm diameter carbons placed on the market by National Carbon in the past few years. Continuing research and development have resulted also in the addition of new 10mm, and 11mm, and 13.6mm high intensity positive projector carbons.

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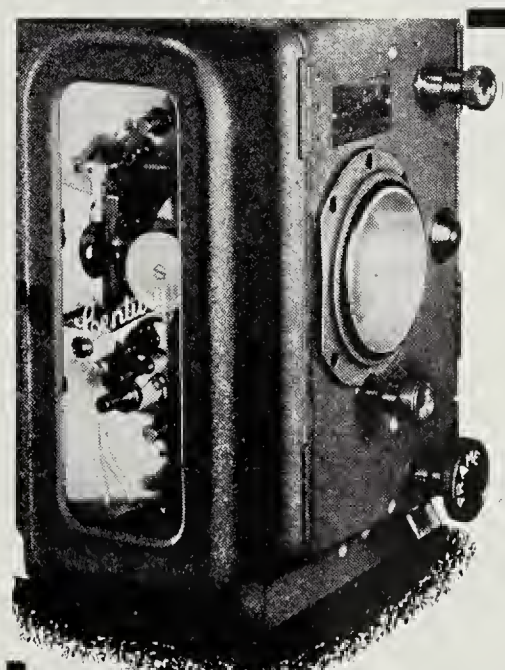
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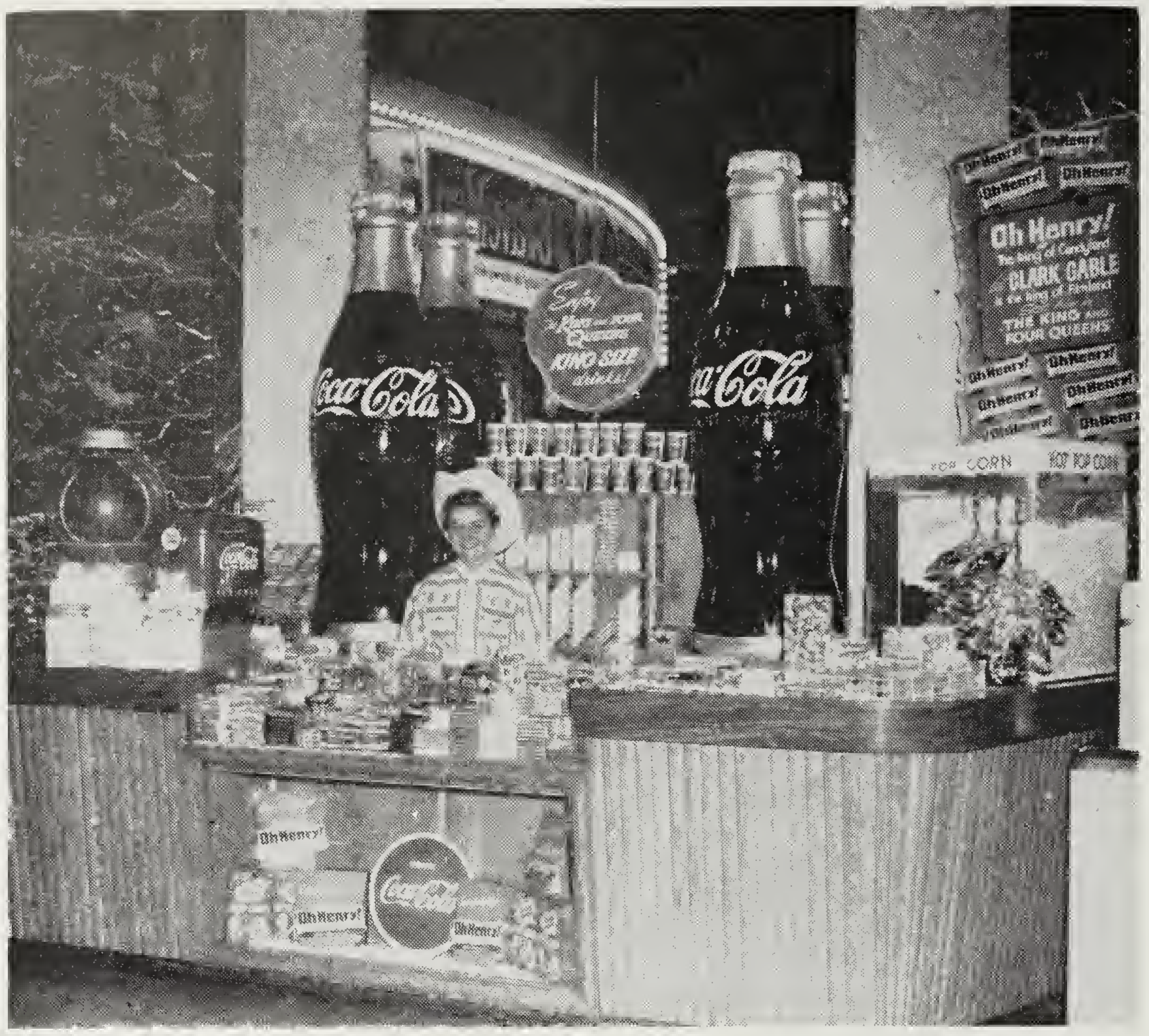
VISIT TESMA BOOTH #59

"King" Theme Boosts Coca-Cola Profits



VICTOR NOWE, manager of the Odeon-Carlton, Toronto, recently arranged with the Coca-Cola Company, Limited, for the loan of two hugh Coke bottles, each six and one half feet high, to accent his refreshment stand display for an engagement of "The King and Four Queens."

A card on the mirror behind the bar invited theatre patrons to enjoy a "King Size" drink and displayed the 20 cent cups beneath. Nowe's enterprise increased Coca-Cola sales by over 200 per cent during the weeks of the display, it is reported.

In addition to the Coca-Cola "King" theme, a 30 by 40 card gave special attention to the Oh Henry! chocolate bar, which has as its slogan "The King of Candyland."

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NAC Discussion Programs

(Continued from Page PE-6)

ronto; E. H. Geissler, WilKin Theatre Supply Company; Alfred Olander, Montebello Theatres; and Andrew W. Orkin, Amite Theatres.

Thursday will begin with breakfast at 8:30, sponsored by Hy Becker, president, Bonomo-Korday-Dunhill divisions, Gold Medal Candy Corporation. The Seminar "Getting the Most Out of Your Drive-In or Outdoor Concessions" immediately following will encompass drive-in theatres and outdoor arenas. Participants slated are Spiro J. Papas, Alliance Amusement Company; Philip L. Lowe, Theatre Candy Company; Bert Nathan, Drive-In Concessions, Inc.; Mel Wintman, Smith Management Company; Dr. Marvin Sandorf, Twin Drive-In, Indianapolis; Sam Gillette, Theatre Candy Distributing Company; Irving Shapiro, Concession Enterprises; and John Flanagan, Theatre Confections, Ltd.

Friday's Seminar is headed "New Ways to Increase Box Office" and will include panelists J. J. Fitzgibbons, Jr., Theatre Confections, Ltd.; Robert McArten, Theatre Suppliers; J. J. Convery, ABC-Paramount Theatres; Kendall Way, Modern Sales and Service; Augie J. Schmitt, Houston Popcorn and Supply; Harold Newman, Andrews, Inc.; Roy Smith, Roy Smith Company; and Robert Salter, United Detroit Theatres. Time permitting, there will be a discussion also of the topic, "Automatic Vending—In-Plant Feeding," by outstanding leaders in that field.

All-Popcorn Meeting

The All-Popcorn meeting will take place on Thursday, Nov. 21, from 9:30 a. m. to noon. Speakers and their topics will be J. A. McCarty, Jr., J. A. McCarty Seed Company, "Appraising the 1957 Popcorn Crop"; William E. Smith, executive director, The Popcorn Institute, "Popcorn Promotions"; Welcome I. Weaver, Weaver Popcorn Company, "Comments on the Hybrid Popcorn Development Program"; R. Mack Lambeth, ABC Popcorn Company, "Selling Popcorn to Supermarkets"; and Harlan Fairbanks, J. H. Fairbanks Company, "A Jobber Looks at the Popcorn Market."

Caferama

(Continued from Page PE-9)

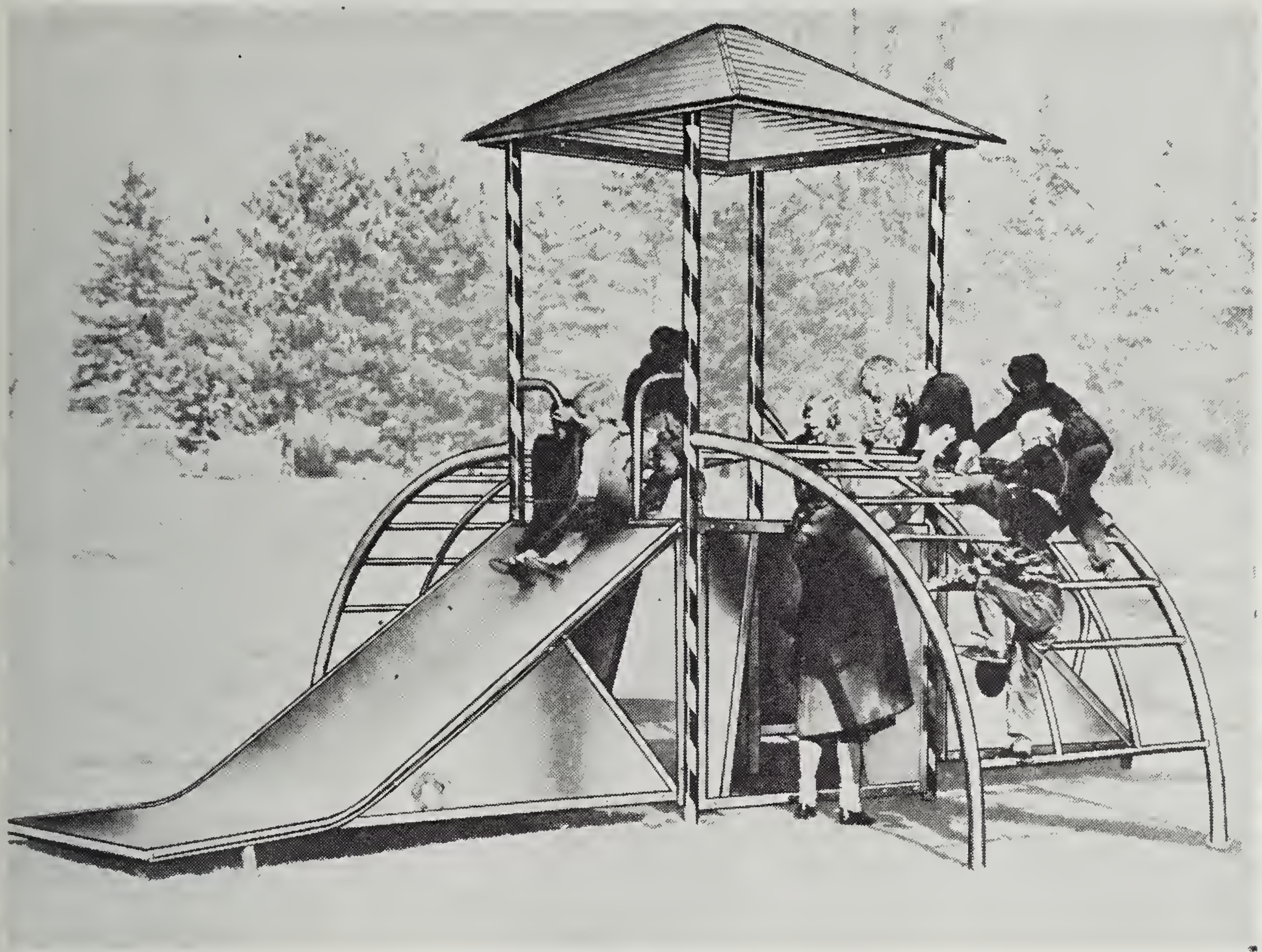
building has had stress put on it in the visual as well as the physical aspects. The institutional trailers on the screen all refer to the eating area as the Caferama, the large glass panels flanking the glass entrance doors bear the word Caferama, with arrows pointing to the entrances, and radio spot announcements refer to the Caferama.

The Caferama features six cafeteria lanes, each 40 feet long. The drink sections, which produce as much as 40 per cent of the total revenue, are spacious and feature open iced displays of packaged beverages. Each lane has its own 12-gallon cascading unit, which has Old Colony Pink Lemonade in the summer and Orange Crush in the winter. Hot coffee, hot chocolate, and soft ice cream shakes are sold also and a three-drink Perlick machine with specially-constructed Coca-Cola heads (Figure One) dispenses Coke, Hires Root Beer, and a grape beverage in the winter, Orange Crush in the summer.

As a year-round drive-in, the Lowes paid particular attention to the Shipyard's hot drink department. Each lane is equipped with a Cecil square coffee urn. Hot chocolate is served from a Helmco 12-quart unit and tea also is available. Coffee is drawn black from

(Continued on opposite Page)

Miracle's New "Jack and Jill"



THE "JACK AND JILL'

A FEATURED unit in the Miracle Equipment Company's display in the TESMA section of the Joint Convention and Trade Show in Miami Beach this month will be the new "Jack and Jill," the company's newest piece of playground equipment so popular in drive-in theatres.

The Jack and Jill is a combination of two climbers, a ski slide, a set of steps, and an open air playhouse. The climbers, slide, and stairs provide easy access to, or descent from, the elevated platform "upstairs" in the playhouse. The roof over the playhouse is translucent, heavy-duty fibre glass. On the ground level, there are unusually-shaped openings for children to climb in and out of and hidden nooks to explore. The unit provides multiple diversion for children playing independently of each other and also is suitable for games like "follow the leader" for groups of youngsters. For the 14 foot by 20 foot ground space that the Jack and Jill requires, it will handle an exceptionally large capacity.

A new, 36 page catalog is now available from Miracle which illustrates the company's complete line of equipment, much of it in four colors. "Color is so basic in Miracle Equipment," reported Claude Ahrens, president, "we want the customer to see how our equipment is painted in baked enamel colors rather than try to describe it to him in words."

In addition to the new Jack and Jill, the catalog also covers Miracle's bicycle racks, candy cane entrance poles, cut-out fence characters, climbers, glider swings, hobby horse swings, see-saws, slides, regular swings, picnic tables, and self-propelled whirls. There is also a brief description of Miracle's power-driven rides, including the Miracle Pony Ride and the Miracle Star-Gazer ferris wheel. According to Ahrens, a separate brochure devoted exclusively to the power rides is now in preparation and will be available in the near future.

Much of this equipment will be on display at the TESMA convention.

(*Continued from preceding Page*)

the urn and cream from a portion-controlled electric cream dispenser. The hot food section includes radiant units developed by Theatre Candy Company in conjunction with the Savon Company for the sale of buttered and regular popcorn, pizza, French fries, shrimp rolls, and seafood specialties. There is also a Savon wet unit for the display of hamburgs, hot dogs, cheeseburgers, and steak sandwiches. Ice cream is served from specially constructed Bally units.

All the display equipment is set into or on the counters and is of stainless steel. All counter tops are of white formica. Facings are cocoa brown, accented by panels of lemon or pumpkin. The specially-constructed tray rails have a point-of-purchase sign which identifies the items for sale. The ceiling area is white acoustic board with multi-colored spots set in and down lighted for a better throw on the counters. During the intermission, all lights are used. At other times, only the Coca-Cola signs which illuminate the serving areas are on. The condiment shelves follow the round contour of the walls, and a special condiment shelf for the small fry is set at a lower height than the five shelves serving the adults. There is a terrazo floor throughout the cooking area. The storage area is rubber-tiled.

The glamorizing of the refreshment area did not stop at the building and its interior, but was carried outdoors to the area immediately adjacent. A 40-foot area around the building is paved. Two dance patios of all-weather concrete, a broadcasting booth, 100 colorful chairs and tables for dining and lounging, comfortable benches for outdoor viewing of the screen, all combine to set off the Caferama in surroundings of comfort, color, and showmanship.

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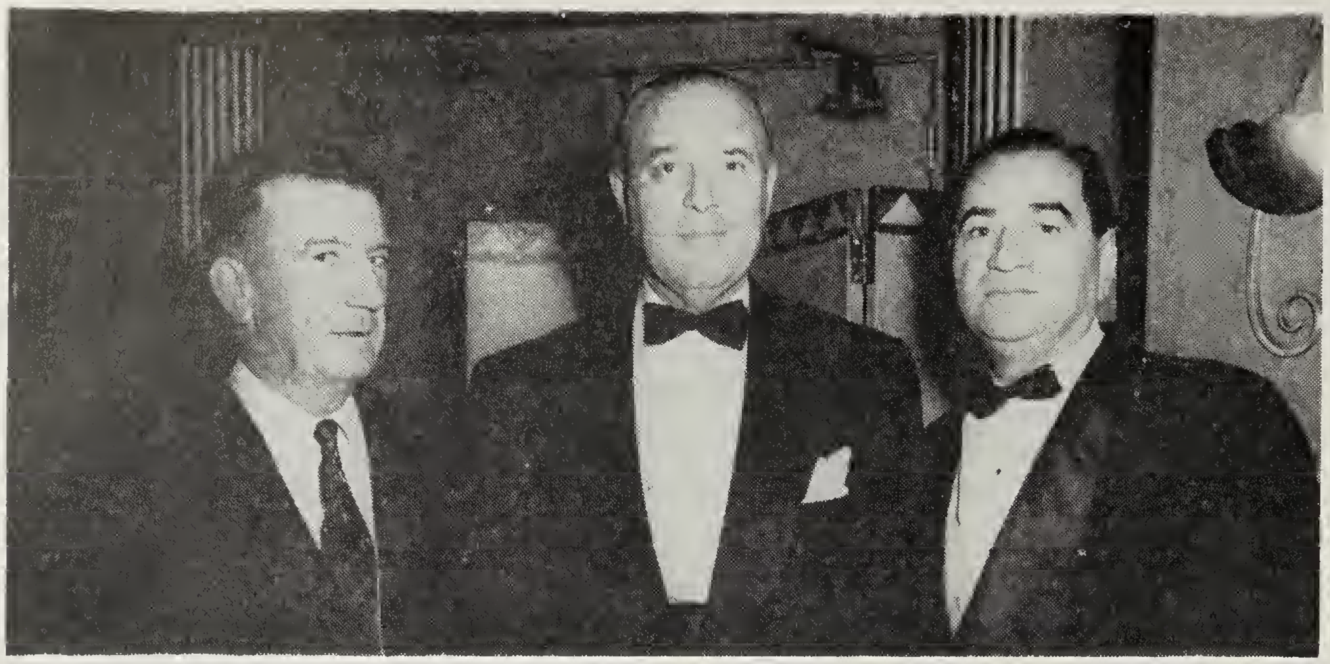


Familiar industry executives who can be expected to be active at the NAC-TESMA-TOA Joint Convention and Trade Show in the Americana Hotel, Miami Beach, this month are, left to right, Harold Sharp, vice-president, The Coca-Cola Company; Sam Rosen, vice-president, Stanley Warner; and Charles Okun, Coca-Cola's official host. The group is seen above at another industry affair in which they took part not long ago.

Lowe Named NAC Exec

BOSTON—Philip L. Lowe, treasurer, Theatre Candy Company, has been named a director in the concessionaire segment of National Association of Concessionaires to serve a three-year term. His appointment was announced by Bert Nathan, national chairman.

With his brother, Samuel L. Lowe, Jr., he has been active in the field of designing, supplying, and equipping concession stands for the past 20 years. He was chairman of the first New England regional meeting of concessionaires held in April of this year.

A Place In The Sun

(Continued from Page PE-22)

which take visitors through the park for a nominal fee.

GOLF: At least a dozen championship courses and several driving ranges are available, along with putting and miniature courses.

HORSE RACING: There are three major horse racing tracks, two within easy driving distance of the Americana, offering the finest in thoroughbred racing with parimutuel betting under supervision of the Florida Racing Commission. The season extends through the fall, winter and spring months.

HORSEBACK RIDING: Horses and interesting bridlepaths are available in nearby Greynolds Park.

HUNTING: Florida offers excellent hunting for deer, bear, wildcats, and most game birds.

JAI-ALAI: Called the world's fastest game, Jai Alai is played in two Frontons, both within easy driving distance of the Americana, with parimutuel betting under the supervision of the Florida State Racing Commission.

MONASTERY GARDEN: Oldest Christian edifice in the Western Hemisphere, this Cistercian cloister was built in Spain in 1141. Purchased and dismantled by the late William Hearst, it was moved to this country and later reassembled as a tourist attraction. It is within easy driving distance of the Americana.

MONKEY JUNGLE: Spectators are caged in walkways to view hundreds of Java monkeys roaming free through the jungle. Gorillas and apes are also on exhibition.

MUSEUMS: Miami has a Junior Museum complete with planetarium shows, and the city also supports Villa Vizcaya, fabulous $15 million estate of the late James Deering, as a museum.

ORCHID JUNGLE: 2,500 varieties of orchids are on display in this unique garden located just south of Miami.

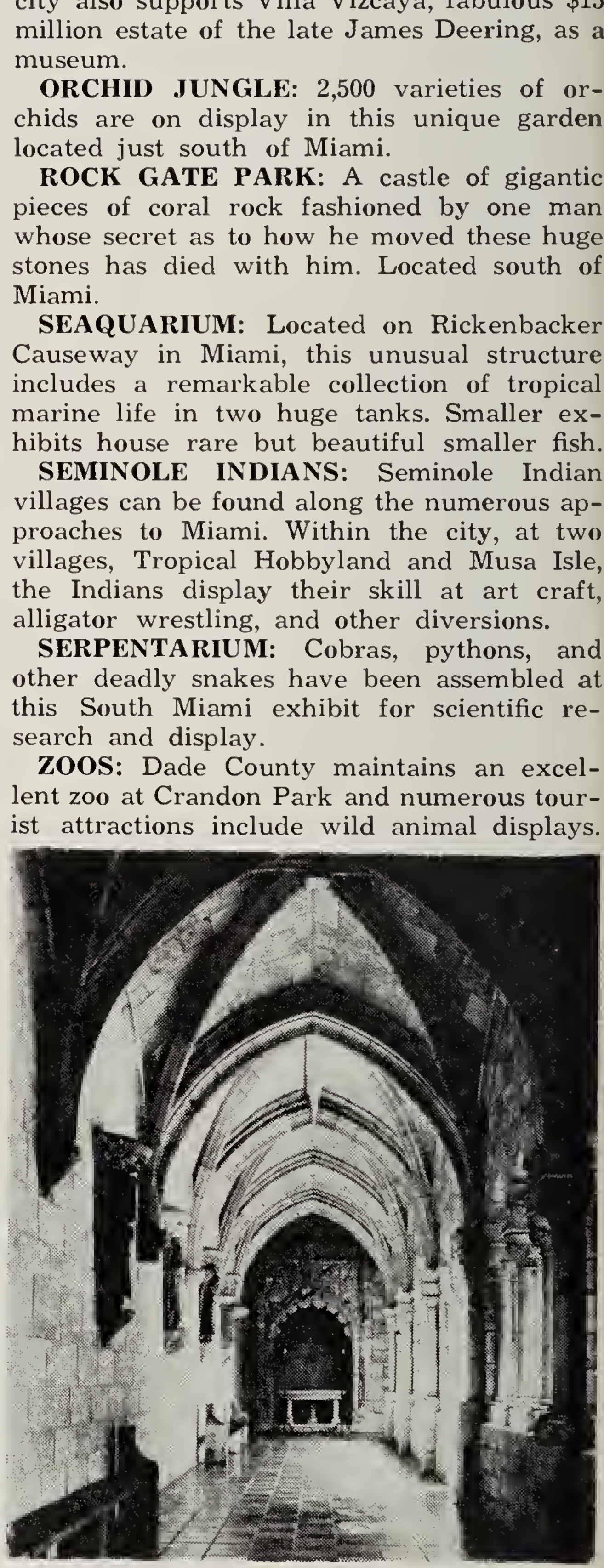
ROCK GATE PARK: A castle of gigantic pieces of coral rock fashioned by one man whose secret as to how he moved these huge stones has died with him. Located south of Miami.

SEAQUARIUM: Located on Rickenbacker Causeway in Miami, this unusual structure includes a remarkable collection of tropical marine life in two huge tanks. Smaller exhibits house rare but beautiful smaller fish.

SEMINOLE INDIANS: Seminole Indian villages can be found along the numerous approaches to Miami. Within the city, at two villages, Tropical Hobbyland and Musa Isle, the Indians display their skill at art craft, alligator wrestling, and other diversions.

SERPENTARIUM: Cobras, pythons, and other deadly snakes have been assembled at this South Miami exhibit for scientific research and display.

ZOOS: Dade County maintains an excellent zoo at Crandon Park and numerous tourist attractions include wild animal displays.



This Gothic altar facade is part of the Cloister Walk at Miami's Ancient Spanish Monastery, brought to this country from Spain piece by piece by William Randolph Hearst and reassembled on its present site not far from the Americana Hotel. The stone is intricately carved.

NAC DAILY ATTENDANCE PRIZES

National Association of Concessionaires will offer a host of attendance prizes to all registered delegates attending the 1957 convention. The announcement was made jointly by Van Myers of Wometco Theatres, NAC general convention chairman, and NAC President Lee Koken, RKO Industries Corporation, New York.

"Five valuable prizes will be offered each day to all registered delegates attending the sessions," declared Myers, "but they must be present to win. All those who attend the three daily sessions and have their ticket punched will become eligible for a drawing on the grand prize, a 1958 model RCA 21-Inch Full-Color Console Television Receiver, donated by APCO, Inc., New York."

Daily attendance prizes and donors are as follows. Additional prizes were to be added.

Wednesday, November 20

1. **$100 U. S. Savings Bond—Cliff Lorbeck, Supurdisplays, Inc., Milwaukee.**
2. **One Case Bourbon—Dan Callahan, Canada Dry Ginger Ale, Inc., New York.**
3. **LeCoultre Alarm Wrist Watch—Larry Barber and Warren Young, Maryland Cup Company, Baltimore.**
4. **Certificate for 5 cases Dr. Pepper Fountain Syrup—Robert L. Stone, Dr. Pepper Company, Dallas.**
5. **Certificate for 5 cases Dr. Pepper Fountain Syrup— Robert L. Stone, Dr. Pepper Company, Dallas.**

Thursday, November 21

1. **Leather two suiter luggage—Morton Holland, Holland Vending Company, Maspeth, N. Y.**
2. **Transistor Radio, Case, and Battery—Irving Singer and Dave Adlman, Rex Specialty Bag Corporation, Brooklyn, N. Y.**
3. **$50 U. S. Savings Bond—Nelson Grunther, Banner Candy Manufacturing Corporation, Brooklyn, N. Y.**
4. **Certificate for 5 cases Dr. Pepper Fountain Syrup—Robert L. Stone, Dr. Pepper Company, Dallas.**
5. **Certificate for 5 cases Dr. Pepper Fountain Syrup— Robert L. Stone, Dr. Pepper Company, Dallas.**

Friday, November 22

1. **$100 U. S. Bond—Charles O'Reilly, ABC Vending Corporation, New York.**
2. **Emerson Radio—Sam Berman, Samson Berman Associates, Flushing, N. Y.**
3. **Crosley Transistor Radio—J. A. Sanders, Mission of California, New Haven.**
4. **$50 U. S. Savings Bond—Jerry Weissman, C. J. Van Houten and Zoon, Inc., New York.**
5. **Certificate for 5 cases Dr. Pepper Fountain Syrup— Robert L. Stone, Dr. Pepper Company, Dallas.**

GRAND PRIZE

1958 Model RCA 21-Inch Full-Color Console Television Receiver
Donated by APCO., Inc., New York

SECTION TWO • VOL. 59, No. 2
NOVEMBER 6, 1957

This yellow paper Check-Up is published every second week, alternating with the pink paper Reviews of all features and short subjects, as a special section of MOTION PICTURE EXHIBITOR. Every issue of the Check-Up serves as a complete reference index to all feature motion pictures and short subjects reviewed during the past year, plus the features from all sources that are known to be nearing completion. Combined, the yellow and pink sections represent a unique informative service to theatremen, specially created and carefully maintained by the editors of—

MOTION PICTURE EXHIBITOR
246-48 N. Clarion St., Philadelphia 7, Pa.

MOTION PICTURE EXHIBITOR SERVISECTION

THE CHECK-UP of all features and short subjects reviewed during the preceding 12-month period

Allied Artists

AFFAIR IN HAVANA (5723)—MD—John Cassavetes, Raymond Burr, Sara Shane—Far the lower half—74m.—10-30-57—4393.

ATTACK OF THE CRAB MONSTERS (5703)—MD—Richard Garland, Pamela Duncan—For the lower half—64m.—4-17-57—4313.

BADGE OF MARSHAL BRENNAN, THE—(5713)—W—Jim Davis, Arleen Whelan, Louis Jean Heydt—Average western—74m.—9-4-57—4373.

BLONDE SINNER (5635)—D—Diana Dors, Michael Craig—Far the lawer half—72m.—2-6-57—4285—(B).

CALYPSO JOE (5711)—C—Herb Jeffries, Angie Dickinson, Edward Kemmer—Lawer half entry with Calypso beat—76m.—9-18-57—4377—(B).

CANYON RIVER (5620)—W—George Montgomery, Marcia Henderson—Okay western—80m.—11-14-56—4249—DC—CS.

CHAIN OF EVIDENCE (5701)—MD—Bill Elliott, James Lydon, Claudia Barrett—For the duallers—64m.—2-20-57—4289.

CRUEL TOWER, THE (5691)—MD—John Ericson, Marl Blanchard, Charles McGraw—Okay thriller for lower half—80m.—1-9-57—4273—(B).

CYCLOPS (5702)—MD—James Craig, Gloria Talbott, Lon Chaney, Jr.—Lawer half science fiction entry—75m.—10-30-57—4393.

DAUGHTER OF DR. JEKYLL (5710)—MD—John Agar, Gloria Talbott, Arthur Shields—Dull and paintless harror yarn—71m.—8-21-57—4365—(B).

DEATH IN SMALL DOSES (5729)—MD—Peter Graves, Mala Powers—Exciting meller ta perk up the program—79m.—8-21-57—4365.

DESTINATION 60,000 (5715)—D—Preston Foster, Pat Conway, Jeff Donnell—Far the lower half—65m.—4349.

DINO (5721)—D—Sal Mineo, Brian Keith, Susan Kohner—Interesting yarn on juvenile delinquency—96m.—4349.

DISEMBODIED, THE (5720)—MD—Paul Burke, Allison Hayes, Norman Fredric—Okay voodoo meller far duallers—65m.—10-30-57—4393.

DRAGOON WELLS MASSACRE (5709)—W—Barry Sullivan, Dennis O'Keefe, Mona Freeman—Good, large scale western—88m.—6-12-57—4337—DC—CS.

FIGHTING TROUBLE (5623)—C—Huntz Hall, Stanley Clements, Adele Jergens—Lawer half filler—60m.—12-26-56—4265—(B).

FOOTSTEPS IN THE NIGHT (5708)—MD—Bill Elliott, Dan Haggerty, Eleanor Tanin—Okay lower half entry—62m.—4-3-57—4305.

FROM HELL IT CAME (5727)—MD—Tod Andrews, Tina Carver—Satisfactory science-fictian meller for duallers—73m.—10-30-57—4393.

HIGH TERRACE (5630)—MD—Dale Robertson, Lois Maxwell, Derek Bond—For the lawer half—70m.—2-20-57—4289—English.

HOLD THAT HYPNOTIST (5706)—C—Huntz Hall, Stanley Clements, Jane Nigh—Average Bawery Boys series entry—61m.—3-20-57—4301.

HOT ROD RUMBLE (5717)—MD—Leigh Snowden, Richard Hartunian, Wright King—Lower half entry has teenage appeal—79m.—10-2-57—4381.

HOT SHOTS (5632)—C—Huntz Hall, Stanley Clements, Joi Lansing—Series average—61m.—2-20-57—4289.

HUNCHBACK OF NOTRE DAME, THE (5725)—D—Gina Lollobrigida, Anthony Quinn, Alain Cuny—Ponderous retelling of costume classic—110m.—10-30-57—4393—TC-CS—France.

LAST OF THE BADMEN (5705)—W—George Montgomery, Keith Larsen, Meg Randall—Good, suspenseful western—80m.—3-6-57—4297—DC—CS.

LET'S BE HAPPY (5707)—MU—Tony Martin, Vera Ellen, Robert Flemyng—Light and entertaining—93m.—6-12-57—4337—TC—CS—English.

LOOKING FOR DANGER (5728)—C—Huntz Hall, Stanley Clements, Lili Kardell—Average 'Bowery Boys' entry—61m.—10-30-57—4393.

LOVE IN THE AFTERNOON (5719)—C—Gary Cooper, Audrey Hepburn, Maurice Chevalier—Highly entertaining camedy shauld have wide appeal—125m.—6-12-57—4337—(B).

NOT OF THIS EARTH (5704)—MD—Paul Birch, Beverly Garland, Morgan Jones—Fair horror meller—67m.—4-17-57—4313.

OKLAHOMAN, THE (5712)—W—Joel McCrea, Barbara Hale, Gloria Talbott—Good western—80m.—6-26-57—4341—DC—CS.

PORTLAND EXPOSE (5722)—MD—Edward Binns, Carolyn Craig—Tapical meller packs plenty af punch—72m.—9-4-57—4373—(B).

ROSE BOWL STORY, THE—(5204)—C—Marshall Thompson, Vera Miles, James Dobson—Reissue has angles—75m.—12-12-56—4261—Color—RE.

SPOOK CHASERS (5716)—C—Huntz Hall, Stanley Clements, Darlene Fields—Bawery Boys' series average—62m.—10-2-57—4381.

STRANGE INTRUDER (5619)—MD—Edmund Purdom, Ida Lupina, Ann Harding—Good adult pastwar meller—82m.—11-28-56—4257.

SUDDEN DANGER (5540)—MD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—1-11-57—4085.

YOUNG GUNS, THE (5623)—W—Russ Tamblyn, Glarla Talbott, Perry Lapez—Program western—84m.—11-14-56—4249—(B).

TO BE REVIEWED

AQUA DIVE GIRL (5718)—Mara Corday, Pat Conway.
BEAST OF BUDAPEST—Michael Mills, Violet Rensing, Gerald Milton.
BRIDE AND THE BEAST, THE—Lance Fuller, Charlotte Austin.
COLE YOUNGER, GUNFIGHTER—Frank Lovejoy, James Best, Abby Dalton—C—CS.
CRY BABY KILLER, THE—Jack Nicholson, Carolyn Mitchell.
GUN BATTLE AT MONTEREY—Sterling Hayden, Pamela Duncan.
HONG KONG INCIDENT—Jack Kelly, May Wynn, Richard Loa.
IN THE MONEY—Bowery Boys.
LITTLE RASCALS VARIETY SHOW—Little Rascals' compilation.
MAN FROM MONTEREY—Sterling Hayden, Pamela Duncan, Ted DeCorsia.
NAKED IN THE SUN—James Craig, Lita Milan, Barton MacLane—Color.
NEVER LOVE A STRANGER—John Drew Barrymore, Lita Milan.
NEW DAY AT SUNDOWN—George Mantgamery, Susan Cummings—Color—CS.
OREGON PASSAGE—John Ericson, Lola Albright—Color—CS.
PAGANS, THE—Pierre Cressoy, Helene Remy—(Italian-made).
PERSUADER, THE (5714)—William Talman, Kristine Miller, James Craig.
RAWHIDE BREED, THE—Rex Reason, Nancy Gates, Ann Doran.
SABU AND THE MAGIC RING—Sabu, Daria Massey.
SEVEN GUNS TO SIN—Lola Albright, Charles Quinlivan.
STORM OUT OF THE WEST (5702)—Dale Robertson, Brian Keith, Rossana Rory.
TALL STRANGER, THE—Joel McCrea, Virginia Mayo—Color—CS.
TEENAGE DOLL—June Kenney, Fay Spain, John Brinkley—(B).
UNDERSEA GIRL—Mara Corday, Pat Conway.
UP IN SMOKE—Bowery Boys.

American International

CAT GIRL—MD—Barbara Shelley, Robert Ayres, Kay Callard—Mediacre harrar film—69m.—4381—10-2-57—English.

DRAGSTRIP GIRL—MD—Fay Spain, Steve Terrell—Programmer with teen-age appeal—70m.—6-26-57—4341—(B).

FLESH AND THE SPUR—W—John Agar, Touch Connors, Marla English—Average western—80m.—3-6-57—4297—PatheColor—(B).

I WAS A TEENAGE WEREWOLF—MD—Michael Landon, Yvonne Lime—Okay horror entry—76m.—9-4-57—4373—(B).

INVASION OF THE SAUCER-MEN—MD—Steve Terrell, Gloria Castillo—Science fictian entry with and for teeners—70m.—9-4-57—4373.

NAKED PARADISE—MD—Richard Denning, Beverly Garland, Leslie Bradley—Okay supporting feature—71m.—2-20-57—4289—Color—(B).

ROCK ALL NIGHT—MUMD—Dick Miller, Abby Dalton—Lower half filler—63m.—6-26-57—4341.

RUNAWAY DAUGHTERS—D—Marla English, John Litel, Anna Sten—For the lawer half—88m.—11-14-56—4249—(B).

SHAKE, RATTLE AND ROCK—MU—Fats Domino, Lisa Gaye, Touch Connors—Exploitable programmer—77m.—11-14-56—4249.

UNDEAD, THE—MD—Pamela Duncan, Richard Garland, Allison Hayes—Overly involved horror entry—71½m.—4-3-57—4305.

VOODOO WOMAN—MD—Marla English, Tam Canway, Touch Connors—Inferior lower half entry—75m.—4-3-57—4305.

TO BE REVIEWED

AMAZING COLOSSAL MAN, THE—Glenn Langan, William Hudson.
FANTASTIC PUPPET PEOPLE, THE—John Agar, June Kenney.
I WAS A TEENAGE FRANKENSTEIN—White Bissell, Phyllis Coates.
MOTORCYCLE GANG—Anne Neyland, Steve Terrell, John Ashley.
REFORM SCHOOL GIRL—Gloria Castillo.
ROCK AROUND THE WORLD—Tommy Steele—English.
SORORITY GIRL—Susan Cabot, Barbara O'Neill, Dick Miller.
VIKING WOMEN—Kipp Hamilton, Irish McCalla, Susan Cabot.

Associated

MAN BEAST—MD—Rock Madison, Virginia Maynar, Tom Maruzzi—For the lower half—62m.—2-20-57—4290.

NAKED GUN—W—Willard Parker, Mara Carday, Barton MacLane—Lower half western—69m.—4-3-57—4305.

Buena Vista

BAMBI—CAR—Reissue is topflight disney—71m.—7-24-57—4357—TC—RE.

CINDERELLA—CAR—Reissue is topnotch Disney—74m.—1-9-57—4273—TC—RE.

IF ALL THE GUYS IN THE WORLD . . .—D—Andre Valmy, Jean Gaven, Marc Cassot—Exciting import—95m.—5-1-57—4317—French—Titles.

JOHNNY TREMAIN—MD—Hal Stalmaster, Luana Patten, Jeff York—Family entry has colarful Revolutionary War background—80m.—5-15-57—4325—TC.

PERRI—DOC—A Walt Disney presentation—Another Disney triumph—75m.—9-18-57—4377—TC.

WESTWARD HO, THE WAGONS—W—Fess Parker, Kathleen Crowley, Jeff York—Attractive western, especially far younger set—90m.—12-26-56—4265—TC—CS.

KEY

Letters in parenthesis ( ) indicate Catholic Legion of Decency ratings where the picture is classified either abjectionable in part for all (B) or candemned (C). Films without such a rating are either unabjectionable ar unclassified by the Legion.

Number in parenthesis ( ) following titles indicates production release number. Following running time is date and page of review.

Abbreviations following release number indicate type of picture:

C—Comedy
CAR—Cartoon
COMP—Campilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
NOV—Novelty
TRAV—Travelogue
W—Western

Other abbreviations indicate projection and color processes:

CS—CinemaScope
DC—DeLuxe Colar
EC—Eastman Color
MC—MetraColor
NA—Naturama
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolar
VV—VistaVision
WC—WarnerColor

All reissues, both features and shorts, are indicated by RE.

TO BE REVIEWED

LIGHT IN THE FOREST, THE—Fess Parker, Jomes MacArthur, Carol Lynley—TC—(Disney).
MISSOURI TRAVELER—Brandon DeWilde, Gory Merrill—TC—(Whitney).
OLD YELLER—Fess Porker, Jeff York, Dorothy McGuire—TC.
SLEEPING BEAUTY—Walt Disney—TC—TE.
YOUNG LAND, THE—Potrick Wayne, Patricia Craig, Dan O'Herlihy—TC.

Columbia

ABANDON SHIP (139)—D—Tyrone Power, Mai Zetterling, Lloyd Nolan—Highly interesting drama—100m.—4-3-57—4306—English.

BEYOND MOMBASA (142)—D—Cornel Wilde, Donna Reed—Satisfactory programmer—90m.—5-29-57—4333—TC.

BROTHERS RICO, THE—(211)—MD—Richard Conte, Dianne Foster, Larry Gates—The syndicate strikes again—91m.—9-4-57—4373.

BURGLAR, THE (143)—MD—Dan Duryea, Jayne Mansfield, Martha Vickers—Mansfield name will help over-involved program meller—90m.—5-1-57—4317—(B).

CALYPSO HEAT WAVE (147)—MU—Johnny Desmond, Merry Anders, Meg Myles—Plenty of appeal for youthful Calypso-maniacs—86m.—6-12-57—4337—(B).

DOMINO KID (215)—W—Rory Calhoun, Kristine Miller—Good western—74m.—8-21-57—4365—(B).

DON'T KNOCK THE ROCK (125)—MU—Bill Haley and Comets, Alan Dale, Patricio Hardy—For the rock 'n' roll addicts or as filler for the lower half—80m.—12-26-56—4265.

ESCAPE FROM SAN QUENTIN (222)—MD—Johnny Desmond, Merry Anders, Richard Devon—Lower half entry—81m.—10-30-57—4394.

FIRE DOWN BELOW (201)—D—Rita Hayworth, Robert Mitchum—Colorful, slightly off-beat drama benefits from top name values—116m.—5-29-57—4333—TC—CS—(B).

FULL OF LIFE (130)—C—Judy Holliday, Richard Conte, Salvadore Baccaloni—Highly enjoyable entertainment—91m.—12-26-56—4265.

GARMENT JUNGLE (144)—MD—Lee J. Cobb, Gia Scala—Tough pro-union story is hard hitting melodrama; but will need push—88m.—5-1-57—4317.

GIANT CLAW, THE (146)—MD—Jeff Morrow, Mara Corday—Lower half filler—76m.—6-26-57—4341.

GUNS FOR FORT PETTICOAT, THE (131)—W—Audie Murphy, Kathryn Grant, Hope Emerson—Good action programmer—82m.—3-20-57—4301—TC.

HARLEM GLOBETROTTERS, THE—(218)—NOV—Thomos Gomez, Dorothy Dondridge, Harlem Globetrotters—Reissue is good sports show for some spots—80m.—10-2-57—4381—RE.

HEART OF SHOW BUSINESS, THE (0199)—DOC—Produced and directed by Ralph Staub—Excellent story of Variety Clubs International—40m.—5-29-57—4333—TC.

HELLCATS OF THE NAVY (141)—D—Ronald Reagan, Nancy Davis, Arthur Franz—Okay programmer of submarine warfare—82m.—5-1-57—4317.

HOW TO MURDER A RICH UNCLE—C—Nigel Potrick, Chorles Coburn, Wendy Hiller—British comedy for lorgnette and raised pinky set—80m.—10-30-57—4394—CS—England.

JEANNE EAGELS—204—D—Kim Novok, Jeff Chandler, Agnes Moorehead—Highly interesting, well-made biographical drama—109m.—7-24-57—4357—(B).

LAST MAN TO HANG, THE (117)—D—Tom Conway, Elizabeth Sellars, Freda Jackson—For the lower half—75m.—11-14-56—4250—English.

MAGNIFICENT SEVEN, THE—MD—Japanese cast—Very good entry for art and specialty spots—158m.—1-23-57—4277—Japanese—Titles—(B).

MAN WHO TURNED TO STONE, THE (134)—MD—Victor Jory, Ann Doran, Charlotte Austin—Average horror entry for the duallers—71m.—2-20-57—4290—(B).

NIGHTFALL (127)—MD—Aldo Ray, Brian Keith, Anne Bancroft—Suspenseful meller should be welcome addition to the program—78m.—12-12-56—4261.

NIGHT THE WORLD EXPLODED, THE (145)—MD—Kathryn Grant, William Leslie—Science fiction meller for the duallers—64m.—6-26-57—4341.

NO TIME TO BE YOUNG (206)—MD—Robert Voughn, Roger Smith, Dorothy Green—Ordinary dualler on delinquency theme—82m.—8-7-57—4361.

OPERATION MAD BALL—C—Jack Lemmon, Kathryn Grant, Mickey Rooney—Very funny comedy—105m.—9-4-57—4374.

PAL JOEY—MU—Rita Hoyworth, Fronk Sinotra, Kim Novak—Highly enjoyable entertainment—111m.—9-18-57—4377—TC—(B).

PARSON AND THE OUTLAW, THE—(212)—W—Anthony Dexter, Morie Windsor, Buddy Rogers—Religious western for duallers—71m.—9-4-57—4374.

PHANTOM STAGECOACH, THE (137)—W—William Bishop, Kathleen Crowley, Richard Webb—Mediocre western for the duallers—69m.—4-13-57—4306.

PICKUP ALLEY (208)—MD—Victor Moture, Anita Ekberg, Trevor Howard—Fast meller should please action fans—92m.—8-7-57—4361—CS.

RIDE THE HIGH IRON (128)—D—Don Taylor, Sally Forrest, Raymond Burr—Lower half entry—74m.—12-12-56—4261.

RUMBLE ON THE DOCKS (124)—D—James Darren, Laurie Carroll—Average meller of 'teen-age violence will appeal most to 'teen-age audiences—82m.—2-20-57—4290—(B).

SHADOW ON THE WINDOW, THE (133)—MD—Phil Carey, Betty Garrett, John Barrymore, Jr.—Okay programmer—73m.—3-6-57—4297.

SIERRA STRANGER (140)—W—Howard Duff, Gloria McGhee, Dick Foran—Mediocre western—74m.—5-15-57—4325.

STRANGE ONE, THE (138)—D—Ben Gazzara, Pat Hingle, Mark Richman—Filmization of play and novel is off-beat and interesting—97m.—4-3-57—4206—(B).

STORY OF ESTHER COSTELLO, THE—(214)—MD—Joan Crowford, Rosonno Brazzi, Heather Sears—Good Crawford entry is made to order for the ladies—103m.—10-2-57—4381—English—(B).

SUICIDE MISSION (123)—DOC—Leif Larsen—Lower half entry—70m.—11-14-56—4250—Filmed in Norway and Shetland Islands.

TALL T, THE (136)—W—Randolph Scott, Maureen O'Sullivan, Richard Boone—Good Scott entry should please western and action fans—78m.—4-3-57—4306—TC.

TIJUANA STORY, THE—(220)—MD—Rodolfo Asosta, James Darren, Jean Willes—For the lower half—72m.—10-16-57—4389.

TOWN ON TRIAL (207)—MD—John Mills, Barbara Bates, Charles Coburn—For lower half 95m.—4349—English—(B).

TOREROI—DOC—Luis Procuna—Okay bullfight picture—75m .— 4349 — Mexican — English narration.

3:10 TO YUMA (210)—W—Glenn Ford, Van Heflin, Felicia Farr—Well-made yarn has action and suspenseful drama—92m.—8-21-57—4365.

20 MILLION MILES TO EARTH (202)—MD—William Hopper, Joan Taylor—Mediocre science fiction feature for the duallers—82m.—6-12-57—4337.

27TH DAY, THE (203)—MD—Gene Barry, Valerie French—Good science fiction programmer—75m.—5-29-57—4333.

UTAH BLAINE (129)—W—Rory Calhoun, Susan Cummings, Angela Stevens—Average western fare for the duallers—75m.—1-23-57—4277.

WICKED AS THEY COME (132)—MD—Arlene Dahl, Phil Carey, Herbert Marshall—Fair meller for the program—94m.—1-9-57—4273—(B)—English.

WOMAN OF THE RIVER (213)—D—Sophia Loren, Gerard Oury—Can go in either the art spots or regulation houses—92m.—8-21-57—4365—Italy-English dubbing—TC—(B).

YOUNG DON'T CRY, THE—205—D—Sal Mineo, Jomes Whitmore, J. Carrol Naish—Mineo should draw teenagers—89m.—7-24-27—4357.

ZARAK (126)—MD—Victor Mature, Michael Wilding, Anita Ekberg—Colorful action packed adventure should have wide appeal—99m.—12-26-56—4266—TC—CS—(B).

ZOMBIES OF MORA TAU (135)—MD—Grega Palmer, Allison Hayes, Autumn Russell—Mild horror entry for the duallers—70m.—3-6-57—4297—(B).

TO BE REVIEWED

ADMIRABLE CRICHTON, THE—Kenneth More, Diane Cilento—TC—English.
BITTER VICTORY—Richord Burton, Kurd Jurgens—CS.
BONJOUR TRISTESSE—Dovid Niven, Deboroh Kerr—Color—CS.
BRIDGE ON THE RIVER KWAI, THE—William Holden, Alec Guinness—TC—CS.
COWBOY—Glenn Ford, Jack Lemmon, Anna Kashfi—Color.
DECISION AT SUNDOWN—Randolph Scott, Valerie French—TC.
GIDEON'S DAY—Jack Hawkins, Anna Lee—England.
GODDESS, The—Kim Stanley, Lloyd Bridges, Steve Hill.
GOING STEADY—Molly Bee, Alan Reed, Jr., Irene Hervey.
HARD MAN, THE—Guy Madison, Valerie French—TC.
HIGH FLIGHT—Roy Milland, Sean Kelley, Anthony Newley—CS—English.
KEY, THE—Williom Holden, Sophia Loren, Trevor Howard—CS.
LINE-UP, THE—Eli Walloch, Robert Keith, Mory LaRoche.
LONG HAUL, THE—Victor Mature, Diana Dors—English—(B).
NIGHT OF THE DEMON—Dana Andrews, Peggy Cummins—English.
NO TIME TO DIE—Victor Mature, Leo Genn.
RESCUE AT SEA—Gary Merrill, Nancy Davis, Irene Hervey.
RETURN TO WARBOW—Phil Carey, Williom Leslie, Catherine McLeod—Color.
SCREAMING MIMI—Anita Ekberg, Phil Corey, Gypsy Rose Lee.
SEVENTH VOYAGE OF SINBAD, THE—Kerwin Mathews, Kothryn Grant—Color.
SHE PLAYED WITH FIRE—Jock Hawkins, Arlene Dohl, Dennis Price—English.
SNORKEL, THE—Peter Van Eyck, Betta St. John.
THIS BITTER EARTH—Silvano Mangano, Richord Conte, Anthony Perkins—TE.
TRUE STORY OF LYNN STUART, THE—Betsy Polmer, Jack Lord.
WHOLE TRUTH, THE—Stewart Granger, Donna Reed, George Sanders—England.
WORLD WAS HIS JURY, THE—Edmond O'Brien, Mona Freeman.

Continental

BROTHERS IN LAW—C—Richord Attenborough, Ian Carmichael, Jill Adams—Humorous import—90m.—10-16-57—4389—English.

FRENCH THEY ARE A FUNNY RACE, THE—C—Jack Buchanan, Martine Carol, Noel-Noel—Not so hilarious satire for art spots—82m.—8-21-57—4366—English—French.

LOVE LOTTERY, THE—C—David Niven, Peggy Cummins, Anne Vernon—Lightweight English farce—89m.—2-20-57—4293—TC—English.

MAID IN PARIS—C—Dany Robin, Daniel Gelin, Tilda Thamar—Fair comedy for art spots—83m.—8-21-57—4366—English titles—French—(C).

MAN ESCAPED, A—D—Francois Leterrier—High rating adventure in suspense—94m.—10-30-57—4394—France—Titles.

RAISING A RIOT—C—Kenneth More, Shelagh Frazer—Humorous import—90m.—8-21-57—4366—England—TC.

SNOW WAS BLACK, THE—D—Daniel Gelin, Marie Monsort, Valentina Tessier—Well-made off-beat entry for art spots—105m.—11-28-56—French—Titles—(C).

DCA

(Distributors Corporation Of America)

BABY AND THE BATTLESHIP, THE—C—John Mills, Richard Attenborough, Martyn Garrett—Fairly amusing British farce—96m.—4-3-57—4306—EC—English.

BATTLE HELL—MD—Richard Todd, William Hartnell, Akim Tamiroff—Excellent recreation of British naval exploit—110m.—5-15-57—4325—English.

BERMUDA AFFAIR—D—Kim Hunter, Gary Merrill, Ron Randell—Program material—88m.—6-26-57—4342—English.

COLDITZ STORY, THE—MD—John Mills, Eric Portman, Frederick Valk—Interesting English prisoners of war story—97m.—5-1-57—4318—English.

DEVIL'S GENERAL, THE—D—Curt Jurgens, Morionne Cook, Victor De Kowa—Exceptional Nazi-intrigue film for art, language spots—119m.—10-30-57—4394—German-Titles.

ESCAPADE—D—John Mills, Yvonne Mitchell, Alostair Sim—Talky import for the art spots—87m.—4395—English.

GOLD OF NAPLES—COMP—Toto, Sophia Loren, Vittorio DeSica, Silvano Mangano—Entertaining import for art sports—107m.—3-20-57—4301—(B)—Italian—Titles.

GREEN MAN, THE—C—Alastair Sim, George Cole, Jill Adams—Fair screwball comedy—80m.—6-26-57—4342—English—(B).

HALF HUMAN—MD—John Carradine—Horror entry for exploitation program—70m.—5-29-57—4333—Japanese; English narration and dialogue.

JOHN AND JULIE—C—Colin Gibson, Lesley Dudley—Light weight but charming adventures of children off to see Coronation—82m.—6-26-57—4342—EC—English.

LOSER TAKES ALL—C—Glynis Johns, Rossano Brozzi, Robert Morley—Light weight comedy romance—88m.—10-30-57—4395—EC-CS—English.

MILLER'S BEAUTIFUL WIFE, THE—C—Vittorio DeSica, Sophia Loren—Saucy, sexy farce for adults—95m.—10-16-57—4389—CS—TC—Italian-Titles—(C).

MONSTER FROM GREEN HELL—MD—Jim Davis, Barbara Turner—Horror item for lower half—71m.—5-29-57—4334.

1,000 YEARS FROM NOW—MD—Robert Clarke, Margaret Field—Reissue of "Captive Women" should be exploitable—65m.—4-3-57—4307—RE.

ROCK, ROCK, ROCK—MU—Tuesday Weld, Alan Freed, Frankie Lyman—Picture with the beat, okay dualler—83m.—12-26-56—4266.

SCANDAL IN SORRENTO—C—Vittorio De Sica, Sophia Loren—Cute entry from abroad—92m.—4350—TC—CS—Italian; dubbed in English—(B).

SILKEN AFFAIR, THE—C—David Niven, Genevieve Page—Amusing English comedy has Niven name—96m.—9-4-57—4374—English—(RKO).

WOMAN OF ROME—D—Gina Lollobrigida, Daniel Gelin, Franco Fabrizi—For the art spots or sexploitation houses—93m.—1-23-57—4277—(C)—Italian—Dubbed in English.

TO BE REVIEWED

BLUE PETER, THE—Kieron Moore, Greta Gynt—English.
CHILD'S PLAY—Mona Washbourne, Peter Martyn.
END OF THE ROAD, THE—Edward Chopman, George Merritt, Eugene Leary.
EVERY SECOND COUNTS—Barbara Lagge, Dominque Wilms—French-English titles—(B).
HELL IN KOREA—Stanley Baker, George Baker—English.
MADEMOISELLE STRIPTEASE—Brigitte Bardot, Daniel Gelin—French-English titles—(C).
ORDERS ARE ORDERS—Margot Grahame, Maureen Swanson—English.
UNNATURAL—Hildegarde Neff, Eric Von Stroheim.
WIDOW, THE—Patricia Roc, Akim Tamiroff—English—(B).

MGM

ACTION OF THE TIGER (801)—MD—Van Johnson, Martine Carol—Confusing meller—98m.—8-21-57—4366—TC—CS—(B).

BARRETTS OF WIMPOLE STREET, THE (718)—MD—Jennifer Jones, John Gielgud, Bill Travers—Fine film version of classic—105m.—1-23-57—4277—MC—CS—English.

BOYS' TOWN (716)—MD—Spencer Tracy, Mickey Rooney, Henry Hull—Reissue of topnotch family meller—96m.—1-23-57—4278—RE.

BRIDE GOES WILD, THE (732)—C—Van Johnson, June Allyson—Reissue of topnotch comedy—98m.—5-29-57—4334—RE.

DECISION AGAINST TIME (739)—D—Jack Hawkins, Elizabeth Sellars—Tense, well-made English drama—87m.—4350—English.

DESIGNING WOMAN (724)—C—Gregory Peck, Lauren Bacall, Dolores Gray—Impressive comedy has angles—117m.—3-20-57—4301—MC—CS—(B).

EDGE OF THE CITY (714)—D—John Cassavetes, Sidney Poitier, Kathleen Maguire—Off-beat drama has merit and many angles—85m.—1-9-57—4273.

GASLIGHT (725)—MD—Charles Boyer, Ingrid Bergman, Joseph Cotten—Names will make the difference in this reissue—113m.—4-3-57—4307—RE.

GREAT AMERICAN PASTIME, THE (710)—CD—Tom Ewell, Anne Francis, Ann Miller—Fairly amusing entry—89m.—11-28-56—4257.

GREEN DOLPHIN STREET (715)—D—Lana Turner, Van Heflin, Donna Reed—Reissue has names to help—141m.—1-23-57—4278—RE.

GUN GLORY (740)—W—Stewart Granger, Rhonda Fleming—Interesting western for the program—89m.—4350—MC—CS.

HAPPY ROAD, THE—(741)—C—Gene Kelly, Barbara Laage, Bobby Clark, Brigitte Fassey—Fine family fare—100m.—2-6-57—4285.

HIRED GUN, THE (803)—W—Rory Calhoun, Anne Francis—Good western—64m.—9-18-57—4377—CS.

HOT SUMMER NIGHT (719)—MD—Leslie Nielsen, Colleen Miller, Edward Andrews—interesting program entry—86m.—2-6-57—4285.

HOUSE OF NUMBERS—(802)—D—Jack Palance, Barbara Lang, Harold J. Stone—Good program material—92m.—4350—CS—(B).

INVISIBLE BOY, THE (805)—MD—Richard Eyer, Philip Abbott, Diane Brewster—Program entry—90m.—10-16-57—4389.

IRON PETTICOAT, THE (712)—C—Bob Hope, Katharine Hepburn, Noelle Middleton—Fairly amusing Hope entry—87m.—1-9-57—4274—TC—VV—(B).

JAILHOUSE ROCK (806)—D—Elvis Presley, Judy Tyler, Mickey Shaughnessy—Presley shows to advantage in film headed for better money—96m.—10-30-57—4395—CS—(B).

LES GIRLS (807)—MU—Gene Kelly, Mitzi Gaynor, Kay Kendall, Taina Elg—Money musical—116m.—10-2-57—4382—MC—CS—(B).

LITTLE HUT, THE (730)—C—Ava Gardner, Stewart Granger, David Niven—Sophisticated camedy has cast draw—90m.—5-15-57—4326—EC.

LIVING IDOL, THE (736)—D—Steve Forrest, Lilliane Montevecchi, James Robertson Justice—Colorful drama has angles—101m.—5-15-57—4326—EC—CS.

LIZZIE (722)—D—Eleanor Parker, Richard Boone, Joan Blondell—Psychological entry of a girl and her problems proves interesting—81m.—3-6-57—4298—(B).

MAN ON FIRE (735)—D—Bing Crosby, Inger Stevens. Mary Fickett—High rating drama—95m.—6-12-57—4338—(B).

MARIE ANTOINETTE (708)—D—Norma Shearer, Tyrone Power, John Barrymore—Reissue should have value as museum piece—149m.—11-14-56—4250—RE.

MUTINY ON THE BOUNTY (711)—MD—Charles Laughton, Clark Gable, Franchot Tone—Reissue should do okay as museum piece—133m.—12-12-56—4261—RE.

OUR VINES HAVE TENDER GRAPES (733)—D—Edward G. Robinsan—105m.—5-29-57—4334—RE.

POSTMAN ALWAYS RINGS TWICE, THE (726)—MD—Lana Turner, John Garfield, Cecil Kellaway—Names will send reissue into high grosses—113m—4-3-57—4307—RE.

RAINTREE COUNTY—D—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint—Highly impressive film—182m.—10-16-57—4389—TC-Camera 65.

SEVENTH SIN, THE (731)—D—Eleanar Parker, Bill Travers, George Sanders—Romantic drama offers much for femmes—94m.—5-29-57—4334—CS.

SILK STOCKINGS (737)—MU—Fred Astaire, Cyd Charisse, Janis Paige—High rating musical comedy—117m.—5-29-57—4334—MC—CS—(B).

SLANDER (717)—D—Van Johnson, Ann Blyth, Steve Cochran—Topical drama has powerful indictment of scandal magazines—81m.—12-26-56—4266.

SOMETHING OF VALUE (734)—MD—Rock Hudson, Dana Wynter, Sidney Poitier—Highly Interesting adventure tale of madern Africa and its peoples—113m.—5-1-57—4318.

TALE OF TWO CITIES, A (707)—D—Ronald Colman, Elizabeth Allan, Reginald Owen—Reissue should have value as museum piece—128m.—11-14-56—4250—RE.

TARZAN AND THE LOST SAFARI (728)—MD—Gordon Scott, Robert Beatty, Yolande Donlan—New Tarzan entry will please fans—80m.—4-3-57—4307—TC—English.

TEN THOUSAND BEDROOMS (723)—C—Dean Martin, Anna Maria Alberghetti, Eva Bartak—Amusing entry has angles—114m.—2-20-57—4290—MC—CS.

THIS COULD BE THE NIGHT (729)—C—Jean Simmons, Paul Douglas, Anthony Franciosa—Delightful entertainment—103m.—4-17-57—4313—CS—(B).

TIP ON A DEAD JOCKEY—738—MD—Robert Taylor, Dorothy Malone, Gia Scala—Interesting meller has gaad name values—98m.—7-24-57—4357—CS.

UNTIL THEY SAIL (804)—D—Jean Simmons, Joan Fontaine, Paul Newman—Names may help slow moving adult war story with feminine slant—95m.—10-16-57—4390—CS—(B).

VINTAGE, THE (727)—D—Pier Angeli, Mel Ferrer, John Kerr—High rating drama features excellent performances—90m.—3-20-57—4302—MC—CS.

WINGS OF EAGLES, THE (720)—D—John Wayne, Dan Dailey, Maureen O'Hara—High rating entry af men and the U. S. Navy—110m.—2-6-57—4285—MC.

TO BE REVIEWED

BAY THE MOON—Jose Ferrer, Gena Rowlands, Jim Backus.

BROTHERS KARAMAZOV, THE—Yul Brynner, Maria Schell, Lee J. Cobb—MC.

DON'T GO NEAR THE WATER—Glenn Ford, Gia Scala, Anne Francis—MC—CS—(B).

CRY TERROR—James Mason, Rod Steiger, Inger Stevens.

GIGI—Maurice Chevalier, Leslie Caron, Louis Jourdan—C—CS.

I ACCUSE—Jose Ferrer, Viveca Lindfors, Anton Walbrook—English.

MERRY ANDREW—Danny Kaye, Pier Angeli—MC—CS.

MOCK TRIAL—Dean Jones, Joan O'Brien, Thomas Mitchell.

SADDLE THE WIND—Robert Taylor, John Cassavetes, Julie Landon.

SAFECRACKER, THE—Ray Milland, Jeannette Sterke—England.

SEVEN HILLS OF ROME—Mario Lanza, Marisa Allasio—Italian-made.

SHEEPMAN, THE—Glenn Ford, Shirley MacLaine, Leslie Neilsen—C—CS.

UNDERWATER WARRIOR—Dan Dailey, Claire Kelly, James Gregory—CS.

Paramount

BEAU JAMES (5612)—D—Bob Hope, Vera Miles, Paul Douglas, Alexis Smith—Latest Bob Hope entertains—105m.—6-12-57—4338—TC—VV—(B).

BUSTER KEATON STORY, THE (5609)—C—Donald O'Connor, Ann Blyth, Rhonda Fleming—Entertaining biographic film should have nostalgic appeal—91m.—4-17-57—4313—VV.

DELICATE DELINQUENT, THE (5613)—C—Jerry Lewis, Darren McGavin, Martha Hyer—Interesting Jerry Lewis entry—101m.—4350—VV.

DEVIL'S HAIRPIN, THE (5704)—D—Cornel Wilde, Jean Wallace, Arthur Franz—For the lower half—82m.—4390—TC—VV—(B).

FEAR STRIKES OUT (5607)—D—Anthony Perkins, Karl Malden, Norma Moore—Interesting drama—100m.—2-6-57—4286—VV.

FOR WHOM THE BELL TOLLS (5614)—D—Gary Cooper, Ingrid Bergman, Akim Tamiroff—Reissue of one of the industry's great films—130m.—5-15-57—4326—TC—RE.

FUNNY FACE (5608)—MU—Audrey Hepburn, Fred Astaire, Kay Thompson—Highly entertaining musical—103m.—2-20-47—4291—TC-VV.

GUNFIGHT AT THE OK CORRAL (5610)—MD—Burt Lancaster, Kirk Douglas, Rhonda Fleming—Super western rates high—122m.—5-15-57—4326—TC—VV.

HEAR ME GOOD (5706)—C—Hal March, Joe E. Ross, Merry Anders—Fair comedy—80m.—10-30-57—4395—VV.

HOLLYWOOD OR BUST (5605)—C—Dean Martin, Jerry Lewis, Anita Eckberg—Average Martin and Lewis—95m.—12-12-56—4262—TC—VV—(B).

JOKER IS WILD, THE—(5705)—D—Frank Sinatra, Mitzi Gaynor, Jeanne Crain—Joe E. Lewis' biography is entertaining—123m.—10-2-57—4382—VV—(B).

JUMPING JACKS—(R5732)—C—Dean Martin, Jerry Lewis, Mona Freeman—Reissue shauld ride into the better money—103m.—10-2-57—4382—RE.

LONELY MAN, THE (5611)—D—Jack Palance, Anthony Perkins, Elaine Aiken—Outdoor action yarn is good program entry—87m.—5-15-57—4326—VV.

LOVING YOU (5616)—D—Elvis Presley, Lisabeth Scott, Wendell Corey—Elvis Presley rides high on the hawg—101m.—4350—TC—VV—(B).

LUCY GALLANT (5504)—MD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—10-19-56—4046—TC—VV.

MISTER ROCK AND ROLL (5703)—MU—Alan Freed, Rocky Graziano, Lois O'Brien—For rock 'n' roll addicts—86m.—10-30-57—4395—(B).

OMAR KHYYAM—5615—D—Cornel Wilde, Debra Paget, Michael Rennie—Colorful drama of days of old—101m.—8-7-57—4361—TC-VV.

RAINMAKER, THE (5606)—D—Burt Lancaster, Katherine Hepburn, Wendell Carey—High rating entry—121m.—1-9-57—4274—TC—VV—(B).

SAD SACK, THE (5709)—C—Jerry Lewis, David Wayne, Phyllis Kirk—Funny Jerry Lewis entry—98m.—10-30-57—4395—VV.

SAILOR BEWARE—(R5731)—C—Dean Martin, Jerry Lewis, Corinne Calvet—Reissue should register—96m.—10-2-57—4382—RE.

SHORT CUT TO HELL—(5702)—MD—Robert Ivers, Georgann Johnson, William Bishop—Re-make is effective meller for the program—87m.—10-2-57—4382—VV—(B).

STOWAWAY GIRL—(5701)—D—Trevor Howard, Elsa Martinelli, Pedro Armendariz—For the program—87m.—10-2-57—4382—English—(B).

TIN STAR, THE (5708)—W—Henry Fonda, Anthony Perkins, Betsy Palmer—Superior western—93m.—10-16-57—4390—VV.

THREE VIOLENT PEOPLE (5604)—W—Charlton Heston, Anne Baxter, Gilbert Roland—Okay western—100m.—12-26-56—4267—TC—VV.

ZERO HOUR (5707)—D—Dana Andrews, Linda Darnell, Sterling Hayden—Well-made suspense drama—81m.—10-30-57—4396.

TO BE REVIEWED

BUCCANEER, THE—Yul Brynner, Charlton Heston, Claire Bloom—TC—VV.

DESIRE UNDER THE ELMS—Sophia Loren, Anthony Perkins, Burl Ives.

FROM AMONG THE DEAD—James Stewart, Kim Novak, Barbara Bel Geddes—C—VV.

HOT SPELL—Shirley Booth, Anthony Quinn—VV.

HOUSEBOAT—Cary Grant, Sophia Loren, Martha Hyer—VV—TC.

MATCHMAKER, THE—Anthony Perkins, Shirley Booth—VV.

SPANISH AFFAIR—Carmen Sevilla, Richard Kiley—Color—VV.

ST. LOUIS BLUES—Nat "King" Cole, Eartha Kitt, Pearl Bailey—VV.

TEACHER'S PET—Clark Gable, Doris Day, Gig Young—VV.

WILD IS THE WIND—Anna Magnani, Anthony Quinn, Anthony Franciosa—VV.

Rank

AS LONG AS THEY'RE HAPPY—C—Jack Buchanan, Janette Scott, Jerry Wayne—Lightweight entry with music for program—76m.—10-5-57—4383—EC—English—(B).

BLACK TENT, THE—D—Anthony Steel, Donald Sinden, Anna Maria Sandri—Okay programmer—93m.—8-21-57—4366—English.

CHECKPOINT—MD—Anthony Steel, Odile Versois, Stanley Baker—Actionful auto-race meller—86m.—9-4-57—4374—EC—English—(B).

GENTLE TOUCH, THE—D—George Baker, Belinda Lee—Tale of nurse trainees is interesting and well-made—86m.—8-21-57—4366—English.

JACQUELINE—D—John Gregson, Jacqueline Ryan—Import for art and specialty spots and same regulation programs—92m.—9-18-57—4377—English.

OUT OF THE CLOUDS—D—Anthony Steel, Robert Beatty, Marga Lorenz—Okay for pragram—80m.—4351—EC—English.

PURSUIT OF THE GRAF SPEE—D—John Gregson, Anthony Quayle—Highly interesting import—106m.—10-16-57—4390—TC—VV—English.

REACH FOR THE SKY—D—Kenneth More, Muriel Pavlow—Initial release of new company is interesting tale of English air hera—123m.—5-1-57—4318—English.

SPANISH GARDENER, THE—D—Dirk Bogarde, Jon Whitley, Michael Hordern—Programmer far art spots and some regulation houses—95m.—10-16-57—4391—TC—VV—English.

THIRD KEY, THE—D—Jack Hawkins, John Stratton, Dorothy Alison—Well-made mystery yarn—83m.—4351—English.

TOWN LIKE ALICE, A—D—Virginia McKenna, Peter Finch—Highly interesting, different war story—107m.—8-21-57—4367—English.

TRIPLE DECEPTION—MD—Michael Craig, Julia Arnall, Barbara Bates—High rating English meller—85m.—6-26-57—4342—TV-VV—English.

VALUE FOR MONEY—C—John Gregson, Diana Dors, Susan Stephen—Amusing entry for art and specialty spots—93m.—8-7-57—4361—TC-VV—English—(B).

TO BE REVIEWED

(All English-made)

ACROSS THE BRIDGE—Rod Steiger, Marla Landi.

ALLIGATOR NAMED DAISY, AN—Donald Sinden, Diana Dors, Jean Carson—TC—VV.

Republic

ABOVE US THE WAVES (5601)—MD—John Mills, John Gregson, Donald Sinden—Exciting English meller—92m.—1-9-57—4274—English.

ACCUSED OF MURDER (5603)—MD—David Brian, Vera Ralston, Sidney Blackmer—Adequate programmer—74m.—2-6-57—4286—TR—NA.

AFFAIR IN RENO (5607)—C—John Lund, Doris Singleton, John Archer—Average programmer—75m.—4-17-57—4314—NA—(B).

BEGINNING OF THE END (5660)—MD—Peggie Castle, Peter Graves—Science fictian entry shauld please harrar fans—73m.—4351—(AB-PT).

DUEL AT APACHE WELLS (5606)—W—Anna Maria Alberghetti, Ben Cooper, Jim Davis—Lower half western—70m.—4-3-57—4307—NA.

HELL CANYON OUTLAWS (5616)—W—Dale Robertson, Brian Keith, Rossana Rory—Okay western—72m.—10-30-57—4396.

HELLS CROSSROADS (5608)—W—Stephen McNally, Peggie Castle, Robert Vaughn—Better than average western—73m.—4-3-57—4307—NA—(B).

JOURNEY TO FREEDOM (5615)—MD—Jacques Scott, Jean Ann Lewis—Filler for lower half—60m.—4351.

LAST STAGECOACH WEST (5617)—W—Jim Davis, Mary Castle, Victor Jory—Satisfactory western—67m.—10-30-57—4396—NA.

LAWLESS EIGHTIES, THE (5613)—W—Buster Crabbe, John Smith, Marilyn Saris—Fair western—70m.—10-30-57—4396—NA.

MAN IN THE ROAD, THE (5610)—MD—Derek Farr, Ella Raines, Donald Wolfit—For the lower half—83m.—5-15-57—4327—English.

MAN IS ARMED, THE (5538)—MD—Dane Clark, William Talman, May Wynn—Okay dualler—70m.—3-20-57—4302.

PAWNEE—(5614)—W—George Montgomery, Lola Albright—For lower half—80m.—8-7-57—4361—TR.

SCANDAL, INC. (5514)—MD—Robert Hutton, Patricia Wright, Paul Richards—Topical program meller can be exploited—79m.—11-28-56—4258.

SPOILERS OF THE FOREST (5609)—MD—Rod Cameron, Vera Ralston, Ray Collins—For the lower half—69m.—5-29-57—4334—TR—NA.

TAMING SUTTON'S GAL—(5619)—D—John Lupton, Gloria Talbott, May Wynn—Lower half filler—71m.—10-2-57—4383—NA.

TEARS FOR SIMON (5604)—MD—David Farrar, Julia Arnall, David Knight—Good suspenseful import—91m.—2-20-57—4291—EC—English.

TIME IS MY ENEMY (5612)—MD—Dennis Price, Renee Asherson, Patrick Barr—Okay import for lower half—64m.—10-30-57—4396—English.

UNEARTHLY, THE (5661)—MD—John Carradine, Allison Hayes—Mediocre horror entry 73m.—4351—(AB-PT).

WAYWARD GIRL, THE—(5621)—MD—Marcia Henderson, Peter Walker, Katherine Barrett—For the lower half—71m.—10-2-57—4383—NA—(B).

WEAPON, THE (5611)—MD—Steve Cochran, Lizabeth Scott, Herbert Marshall—Fast paced meller should please—80m.—6-26-57—4342—English.

WOMAN'S DEVOTION, A (5602)—D—Ralph Meeker, Janice Rule, Paul Henried—For the program—88m.—12-12-56—4262—TR.

TO BE REVIEWED

CROOKED CIRCLE, THE—John Smith, Fay Spain, Steve Brodie—NA.
DEAD END STREET—Roland Culver, Patricia Roc.
FIGHTING WILDCATS—Keefe Brasselle, Kay Callard.
EIGHTEEN AND ANXIOUS—Mary Webster, William Campbell, Martha Scott—(AB-PT).
GIRL IN THE WOODS—Margaret Hayes, Forrest Tucker—(AB-PT).
GUNFIGHT AT INDIAN GAP—Vera Ralston, Anthony George, George Macready—NA.
HELD ON SUSPICION—Phyllis Kirk, Dan O'Herlihy.
HELL SHIP MUTINY—Jon Hall, John Carradine.
INTERNATIONAL COUNTERFEITERS—Gordon Howard, Trina Garden.
JUVENILE JUNGLE—Corey Allen, Rebecca Welles, Anne Whitfield.
OPERATION CONSPIRACY—Philip Friend, Mary Mackenzie.
OUTCASTS OF THE CITY—Robert Hutton, Osa Massen.
PANAMA SAL—Elena Verdugo, Edward Kemmer.
RAIDERS OF OLD CALIFORNIA—Jim Davis, Faron Young.
SCOTLAND YARD DRAGNET—Roland Culver, Patricia Roc—English.
SEARCHING WIND, THE—Vera Ralston, Don Kelly.
STREET OF DARKNESS—Robert Keys, John Close.
THUNDER OVER TANGIER—Robert Hutton, Lisa Gastoni.
WEST OF SUEZ—John Bentley, Vera Fosek.

20th Century-Fox

ABDUCTORS, THE (726)—MD—Victor McLaglen, Gaven Muir, Fay Spain—For the lower half—80m.—4352—RS.

AFFAIR TO REMEMBER, AN—727—D—Cary Grant, Deborah Kerr, Richard Denning—Highly entertaining entry should do very well—115m.—7-24-57—4357—DC—CS.

APACHE WARRIOR—731—W—Keith Larsen, Jim Davis, Eugenia Paul—Okay programmer—74m.—8-7-57—4362—RS.

ANASTASIA (627)—D—Ingrid Bergman, Yul Brynner, Helen Hayes—Brilliantly enacted, beautifully mounted filmization of stage play—105m.—12-26-56—4267—DC—CS.

BACK FROM THE DEAD—734—MD—Peggie Castle, Arthur Franz, Marsha Hunt—Psychological horror entry for lower half—79m.—8-7-57—4362—RS—(B).

BADLANDS OF MONTANA (716)—W—Rex Reason, Beverly Garland—Actionful, adult western—75m.—5-15-57—4327—RS—(B).

BERNARDINE (723)—C—Pat Boone, Terry Moore, Janet Gaynor—Good entry for the younger set—95m.—4352—DC—CS.

BLACK WHIP, THE (628)—W—Hugh Marlowe, Coleen Gray—Adult, off-beat western—77m.—12-26-56—4267—RS—(B).

BOY ON A DOLPHIN (714)—D—Alan Ladd, Clifton Webb, Sophia Loren—Well-made, interesting adventure yarn—111m.—4-17-57—4314—DC—CS—(B).

BREAK IN THE CIRCLE (711)—MD—Forrest Tucker, Eva Bartok—Okay for lower half—69m.—5-15-57—4327—England.

CHINA GATE (715)—MD—Gene Barry, Angie Dickinson, Nat "King" Cole—Suspenseful adventure yarn for the program—97m.—5-15-57—4327—CS.

COPPER SKY (739)—D—Jeff Morrow, Coleen Gray—Talky outdoor drama for the program—77m.—9-18-57—4378.

COURAGE OF BLACK BEAUTY (744)—D—John Crawford, Mimi Gibson, John Bryant—All about a boy and his horse—77m.—8-21-57—4367—Color.

DEERSLAYER, THE (740)—MD—Lex Barker, Cathy O'Donnell, Forrest Tucker—Okay picturization of classic Indian story—78m.—10-16-57—4391—DC—CS.

DESK SET (719)—C—Spencer Tracy, Katharine Hepburn—Highly amusing comedy—103m.—5-15-57—4328—DC—CS.

DESPERADOS ARE IN TOWN, THE (626)—W—Robert Arthur, Kathy Nolan—Okay western—73m.—11-28-56—4258—RS.

FORTY GUNS—(736)—W—Barbara Stanwyck, Barry Sullivan, Dean Jagger—Good western—80m.—10-2-57—4383—CS.

GIRL CAN'T HELP IT, THE (629)—MUC—Tom Ewell, Jayne Mansifield, Edmond O'Brien--Highly entertaining entry—99m.—1-9-57—4274—DC—CS—(B).

GOD IS MY PARTNER—D—724—D—Walter Brennan, Marion Ross, John Hoyt—Good family entertainment for smaller situations—80m.—7-24-57—4358—RS.

HATFUL OF RAIN, A (725)—D—Eva Marie Saint, Don Murray, Anthony Franciosa—Powerful drama features top performances—109m.—6-26-57—4342—CS.

HELL ON DEVIL'S ISLAND—(735)—MD—Helmut Dantine, Donna Martell, William Talman—Average prison film for the program—74m.—9-4-57—4374.

HEAVEN KNOWS, MR. ALLISON (710)—D—Deborah Kerr, Robert Mitchum—Warm drama of a Nun and a Marine should have wide appeal—105m.—3-20-57—4302—DC—CS.

ISLAND IN THE SUN (721)—D—James Mason, Joan Fontaine, Harry Belafonte—Off-beat drama has lots to offer—119m.—6-26-57—4343—DC—CS—(B).

KRONOS (712)—MD—Jeff Morrow, Barbara Lawrence—Intresting tale of thing from space—78m.—5-1-57—4318—RS.

LOVE ME TENDER (624)—MD—Richard Egan, Debra Paget, Elvis Presley—Presley name should make this a boxoffice winner—89m.—11-28-56—4258—CS—(B).

LURE OF THE SWAMP (722)—MD—Marshall Thompson, Willard Parker, Joan Vohs—Lower half filler—74m.—6-12-57—4338—RS.

NO DOWN PAYMENT—(743)—D—Joanne Woodward, Sheree North, Tony Randall—Highly interesting adult drama—105m.—10-2-57—4383—CS.

OASIS (632)—MD—Michele Morgan, Pierre Brasseur, Cornell Borchers—Mediocre programmer—84m.—1-23-57—4278—EC—CS—Morocco—(B).

OH, MEN! OH, WOMEN! (706)—C—Dan Dailey, Ginger Rogers, David Niven—Film version of play has name values but is only mildly amusing—90m.—2-20-57—4291—DC—CS.

OKLAHOMA! (630)—MU—Gordon MacRae, Shirley Jones, Gene Nelson—High rating entertainment—140m.—11-14-56—4251—TC—CS—Magna.

QUIET GUN, THE (702)—W—Forrest Tucker, Mara Corday—For the lower half—77m.—2-20-57—4291—RS.

RESTLESS BREED, THE (718)—W—Scott Brady, Anne Bancroft—For the duallers—81m.—5-15-57—4328—C.

RIVER'S EDGE, THE (708)—D—Ray Milland, Debra Paget, Anthony Quinn—Good cast struggles through mediocre story—86m.—4-3-57—4308—DC—CS—(B).

ROCKABILLY BABY (741)—D—Virginia Field, Douglas Kennedy, Les Brown—For lower half—82m.—10-30-57—4397—RS.

SEA WIFE—737—D-—Richard Burton, Joan Collins, Basil Sydney—Off-beat film has angles—82m.—8-7-57—4362—CS-Color.

SHE DEVIL (713)—MD—Mari Blanchard, Jack Kelly, Albert Dekker—Okay lower half entry—77m.—5-1-57—4319—RS—(B).

SMILEY (703)—D—Sir Ralph Richardson, John McCallum—Import for the program—97m.—2-20-57—4292—TC—CS—Australia.

STOPOVER TOKYO (745)—MD—Robert Wagner, Joan Collins, Edmond O'Brien—Fairly interesting meller—100m.—10-30-57—4397—DC—CS.

STORM RIDER, THE (709)—W—Scott Brady, Mala Powers, Bill Williams—Satisfactory western for lower half—70m.—3-20-57—4302—RS.

SUN ALSO RISES, THE—(738)—D—Tyrone Power, Ava Gardner, Errol Flynn—Lavishly produced Hemingway drama has great name values—129m.—9-4-57—4375—C—CS—(B).

TEENAGE REBEL (622)—D—Ginger Rogers, Michael Rennie—Interesting mother-daughter story should have family appeal—94m.—11-14-56—4251—CS—(B).

THREE BRAVE MEN (701)—D—Ray Milland, Ernest Borgnine, Nina Foch—Topical, thought-provoking drama has documentary flavor—88m.—1-23-57—4278—CS.

THREE FACES OF EVE—(747)—D—Joanne Woodward, David Wayne, Lee J. Cobb—Wellmade and interesting psychological drama—91m.—8-21—57—4367—CS—(B).

TRUE STORY OF JESSE JAMES, THE (704)—MD—Robert Wagner, Jeffrey Hunter, Hope Lange—Satisfactory programmer—92m.—2-20-57—4292—DC-CS-(B).

TWO GROOMS FOR A BRIDE (705)—C—John Carroll, Virginia Bruce—Lower half filler—73m.—4352—English—(B).

UNDER FIRE (748)—D—Rex Reason, Henry Morgan, Steve Brodie—Okay programmer—78m.—9-18-57—4378.

UNKNOWN TERROR, THE—733—MD—John Howard, Mala Powers, Paul Richards— Mediocre horror item—77m.—8-7-57—4362—RS.

WAY TO THE GOLD, THE (717)—MD—Jeffrey Hunter, Sheree North, Barry Sullivan—Mild melodrama for the program—94m.—5-15-57—4328—CS.

WAYWARD BUS, THE (720)—D—Joan Collins, Jayne Mansfield, Dan Dailey—Good name values will boost episodic drama—89m.—6-12-57—4338—CS—(B).

WILL SUCCESS SPOIL ROCK HUNTER?—732—C—Jayne Mansfield, Tony Randall, Betsy Drake—Wacky comedy has limited appeal—94m.—8-7-57—4362—CS-Color—(B).

WOMEN OF PITCAIRN ISLAND, THE (631)—MD—James Craig, Lynn Bari, Arleen Whelan—Exploitable programmer—72m.—12-26-56—4267—RS.

YOUNG AND DANGEROUS (742)—D—Mark Damon, Lili Gentle, Eddie Binns—Drama on youths and their problems for the program—78m.—10-30-57—4397—RS.

TO BE REVIEWED

ABOMINABLE SNOWMAN OF THE HIMALAYAS, THE—Forrest Tucker, Peter Cushing—RS.
APRIL LOVE—Pat Boone, Shirley Jones, Arthur O'Connell—DC—CS.
BEAUTIFUL BUT DANGEROUS—Gina Lolobrigida, Vittorio Gassman, Robert Alda—Italian—(B).
BLOOD ARROW—Scott Brady, Paul Richards, Phyllis Coates.
CATTLE EMPIRE—Joel McCrea, Phyllis Coates—CS.
DARK VALOR—Rex Reason, Henry Morgan, Steve Brodie—RS.
ESCAPE TO RED ROCK—Brian Donlevy, Jay C. Flippen.
ENEMY BELOW, THE—Robert Mitchum, Kurd Jurgens, Frank Albertson—DC—CS.
FAREWELL TO ARMS—Jennifer Jones, Rock Hudson, Vittorio DeSica—DC—CS.
FRAULEIN—Mel Ferrer, Dana Wynter—Color—CS.
GIFT OF LOVE, THE—Robert Stack, Lauren Bacall, Evelyn Rudie—Color—CS.
GHOST DIVER—James Craig, Audrey Totter.
HELL BENT KID, THE—Don Murray, Diane Varsi—DC—CS.
KISS THEM FOR ME—Cary Grant, Jayne Mansfield, Suzy Parker—DC—CS.
LONG, HOT SUMMER, THE—Paul Newman, Joanne Woodward, Anthony Franciosa—DC—CS.
PEYTON PLACE—Lana Turner, Lloyd Nolan, Hope Lange—DC—CS.
RIDE A VIOLENT MILE—John Agar, Penny Edwards—RS.
SINGIN' IDOL, THE—Tommy Sands, Lili Gentle—CS.
SOUTH PACIFIC—Rossano Brazzi, Mitzi Gaynor—TC—Todd-AO.
YOUNG LIONS, THE—Marlon Brando, Montgomery Clift, Joanne Woodward—CS.

United Artists

BACHELOR PARTY, THE—D—Don Murray, Patricia Smith, Jack Warden—Highly Interesting entry—93m.—3-20-57—4303—Hecht-Lancaster—(B).

BAILOUT AT 43,000—MD—John Payne, Karen Steele, Paul Kelly—Okay programmer—78m.—5-1-57—4319—Pine-Thomas.

BAYOU—D—Peter Graves, Lita Milan—Filler for lower half—88m.—6-26-57—4343—(Ripps) (B).

BIG BOODLE, THE—MD—Errol Flynn, Rosanna Rory—Programmer has intrigue, action, and adventure—83m.—2-6-57—4286—Blumberg—(B).

BIG CAPER, THE—MD—Rory Calhoun, Mary Costa—Good programmer—84m.—4-17-57—4314—Pine-Thomas—(B).

BOP GIRL GOES CALYPSO—MU—Judy Tyler, Bobby Troup, Margo Woode—Programmer for the younger set—79m.—7-24-57—4358—Bel-Air (B).

BRASS LEGEND, THE—W—Hugh O'Brien, Nancy Gates—For the lower half—79m.—12-12-56—4262—Goldstein.

BUCKSKIN LADY, THE—W—Patricia Medina, Richard Denning, Gerald Mohr—Adult western—66m.—4352—Bishop-Hittleman—(B).

CARELESS YEARS, THE—D—Dean Stockwell, Natalie Trundy—Good programmer for teeners as well as their parents—70m.—9-18-57—4378—(Byrna).

CHICAGO CONFIDENTIAL—MD—Brian Keith, Beverly Garland, Dick Foran—Fast-moving programmer—74m.—8-21-57—4367—Peerless.

CRIME OF PASSION—MD—Barbara Stanwyck, Sterling Hayden—Fine acting lifts crime meller above average program fare—84m.—1-23-57—4278—Goldstein—(B).

DANCE WITH ME HENRY—C—Lou Costello, Bud Abbott—Mediocre Abbott and Costello entry for the duallers—79m.—12-26-56—4270—Goldstein.

DELINQUENTS, THE—MD—Tom Laughlin, Peter Miller—Ineffective treatment of juvenile delinqeuncy theme strives for sensation—71m.—3-6-57—4298—Imperial—(B).

DRANGO—D—Jeff Chandler, John Lupton, Joanne Dru—Absorbing post-Civil War drama—92m.—1-23-57—4279—Earlmar.

ENEMY FROM SPACE—MD—Brian Donlevy, John Longden, Vera Day—Okay science fiction entry—84m.—9-4-57—4375—(Hinds)—England.

FIVE STEPS TO DANGER—MD—Ruth Roman, Sterling Hayden—Interesting meller for the program—80m.—1-23-57—4279—Kesler.

FOUR BOYS AND A GUN—MD—Frank Sutton, Tarry Green—Lower half filler—73m.—1-9-57—4275—Security.

FURY AT SUNDOWN—W—John Derek, Carolyn Craig—For the lower half—75m.—4-3-57—4308—Goldstein.

FUZZY PINK NIGHTGOWN, THE—C—Jane Russell, Keenon Wynn, Ralph Meeker—Too much tolk, too few laughs—87m.—8-7-57—4363—Russ-Field.

GIRL IN BLACK STOCKINGS, THE—MD—Lex Borker, Anne Boncroft, Momie Van Doren—Interesting mystery meller for the program—73m.—10-2-57—4384—(Bel-Air)—(B).

GUN DUEL IN DURANGO—W—George Montgomery, Ann Robinson, Bobby Clark—Okay western—73m.—5-1-57—4319—Peerless.

GUN THE MAN DOWN—W—James Arness, Angie Dickinson—For the lower half—78m.—11-28-56—4258—Morris-McLaglen.

GUNSIGHT RIDGE—W—Joel McCrea, Mark Stevens, Joan Weldon—Good western—85m.—9-4-57—4375—(Libra).

HALLIDAY BRAND, THE—D—Joseph Cotten, Viveca Lindfors, Betsy Blair—Names, interesting story lifts western above average program fare—77m.—2-6-57—4286—Young.

HELL BOUND—MD—John Russell, June Bloir, Frank Fenton—For the lower half—79m.—10-2-57—4384—(Bel-Air).

HIDDEN FEAR—MD—John Payne, Notalie Norwick, Alexander Knox—Lower half entry—83m.—4352—St. Aubrey-Kohn.

HIT AND RUN—MD—Cleo Moore, Hugo Haas—Sordid adult drama is exploitable program fare—84m.—3-20-57—4303—Haas.

IRON SHERIFF, THE—W—Sterling Hayden, Constonce Ford—Interesting western should do well as part of the program—73m.—4-3-57—4308—Grand.

JUNGLE HEAT—MD—Lex Borker, Mori Blanchard, Glenn Langan—For the lower half—75m.—8-21-57—4367—Bel-Air.

KING AND FOUR QUEENS, THE—W—Clark Goble, Eleanor Parker—Western has names to draw but lacks action—86m.—12-26—56—4270—DC—CS—Russ-Field—Gabco—(B).

LADY OF VENGEANCE—MD—Dennis O'Keefe, Ann Sears, Anton Diffring—Mediocre programmer—73m.—8-21-57—4367—Balaban—English—(B).

MEN IN WAR—MD—Robert Ryan, Aldo Ray—Well-made war film—104m.—2-6-57—4287—Security.

MONSTER THAT CHALLENGED THE WORLD, THE—MD—Tim Holt, Audrey Dalton—Good science fiction entry—83m.—4335—(Gramercy).

MONKEY ON MY BACK—D—Cameron Mitchell, Dianne Foster—Powerful Barney Ross bio-film is highly exploitable—93m.—5-29-57—4334—(Small)—(B).

MONTE CARLO STORY, THE—C—Marlene Dietrich, Vittorio DeSica—Colorful comedy, but slow in spots—99m.—6-26-57—4343—TC—TE—(Titanus)—European made.

MY GUN IS QUICK—MD—Robert Bray, Whitney Bloke, Pat Donahue—Mickey Spillane who-done-it for duallers—88m.—8-21-57—4368—Saville—(B).

OUTLAW'S SON—W—Dane Clark, Ben Cooper, Lori Nelson—Fair western—89m.—4352—Bel-Air.

PEACEMAKER, THE—W—James Mitchell, Rosemorie Bowe—Religious western for duallers, small towns—81m.—11-14-56—4251—Makelim.

PHARAOH'S CURSE—MD—Mark Dana, Ziva Rodann—Lower half entry—66m.—2-20-57—4292—Bel-Air.

PRIDE AND THE PASSION, THE—MD—Cary Grant, Sophia Loren, Frank Sinatra—High rating entertainment—131m.—4353—TC—VV—Kramer—(B).

REVOLT AT FORT LARAMIE—D—John Dehner, Gregg Palmer—Good programmer holds interest despite lack of name values—73m.—3-20-57—4303—DC—Bel-Air.

RIDE BACK, THE—W—Anthony Quinn, William Conrad, Lita Milan—Well-made and different western should please discriminating filmgoers—79m.—5-1-57—4319—Aldrich.

RIDE OUT FOR REVENGE—W—Rory Calhoun, Gloria Grahome, Lloyd Bridges—Slow western for the duallers—79m.—10-30-57—4397—(Bryna).

RUNNING TARGET—MD—Doris Dowling, Arthur Franz—For the lower half—83m.—11-28-56 4259—DC—Canyon.

SAINT JOAN—D—Richard Widmork, Richard Todd, Jean Seberg—Excellent production of Shaw drama needs selling—110m.—5-15-57—4328—Preminger.

SATCHMO THE GREAT—DOC—Louis Armstrong—Highly entertaining and different—63m.—9-18-57—4378—(CBS-Television).

SPRING REUNION—D—Dana Andrews, Betty Hutton, Jeon Hagen—Moderate programmer has good name values—79m.—4-3-57—4308—Bryna.

STREET OF SINNERS—MD—George Montgomery, Geraldine Brooks—Okay lower half entry—76m.—9-4-57—4375—(Security)—(B).

SWEET SMELL OF SUCCESS—D—Burt Lancaster, Tony Curtis, Susan Harrison—Unpleasant drama has good name values—96m.—4343—(Hecht-Hill-Lancaster)—(B).

TIME LIMIT—D—Richard Widmark, Richard Basehart, Dolores Michaels—Taut drama packs emotional wallop—96m.—9-18-57—4378—(Heath).

TOMAHAWK TRAIL—OD—Chuck Connors, Susan Cummings—Lower half filler—60m.—12-26-56—4270—Bel-Air.

TROOPER HOOK—W—Joel McCrea, Barbara Stanwyck—Good outdoor action yarn for the program—81m.—6-26-57—4343—(Fielding).

12 ANGRY MEN—D—Henry Fonda, Lee J. Cobb, Ed Begley—High rating drama—95m.—3-6-57—4298—Orion-Nova.

VALERIE—MD—Sterling Hayden, Anita Ekberg, Anthony Steel—Okay programmer—84m.—7-24-57—4358—Makelim (B).

VAMPIRE, THE—MD—John Beal, Colleen Gray—Horror entry for lower half—74m.—6-26-57—4344—(Gramercy).

VOODOO ISLAND—MD—Boris Karloff, Beverly Tyler—Lower half horror entry—76m.—2-20-57—4292—Bel-Air.

WAR DRUMS—W—Lex Borker, Joan Taylor, Ben Johnson—Okay programmer—75m.—4-3-57—4308—DC—Bel-Air.

WILD PARTY, THE—D—Anthony Quinn, Carol Ohmart, Arthur Franz—Off-beat entry for art specialty and exploitation houses—81m.—12-12-56—4263—Security—(B).

TO BE REVIEWED

BABY FACE NELSON—Mickey Rooney, Carolyn Jones, Sir Cedric Harwick—(Zimbalist).

BIG COUNTRY, THE—Gregory Peck, Jean Simmons, Carrol Boker—(TC-TE)—(Worldwide).

CHINA DOLL—Victor Mature, Lili Hua—(Batjoc).

CURSE OF DRACULA—Francis Lederer, Norma Eberhardt (Gramercy).

DALTON GIRLS—Penny Edwards, Merry Anders (Bel-Air).

ORT BOWIE—Ben Johnson, Jan Harrison, Kent Taylor—(Bel-Air).

ORT MASSACRE—Joel McCrea, Forrest Tucker, Susan Cabot—(Mirisch).

GOD'S LITTLE ACRE—Robert Ryan, Aldo Ray, Tina Louise—(Harmon).

GUN FEVER—Mork Stevens, Jona Davi—(Jackson-Weston).

ISLAND WOMEN—Morie Windsor, Vince Edwords—(Made in B.W.I.)—(Security)—(B).

I BURY THE LIVING—Richord Boone, Theodore Bikel, Peggy Maurer—(Maxim).

LEGEND OF THE LOST—John Wayne, Sophia Loren—(Technirama)—(Bat-Jac).

MAN ON THE PROWL—Mala Powers, Jomes Best—(Jana-Lesser).

MUSTANG—Jack Beutel, Madalyn Trahey—(Arnell).

MUGGERS, THE—Kent Smith, Nona Mortin—(Barbizon).

PARIS HOLIDAY—Bob Hope, Fernandel, Anita Eckberg—(Technirama)—(Eastman Color)—(Made in France)—(Tolda).

PATHS OF GLORY—Kirk Douglas, Rolph Meeker, Adolphe Menjou—(Bryna).

PISTOLERO—Jock Polance—(Philip Waxman).

QUIET AMERICAN, THE—Audie Murphy, Michael Redgrave, Georgia Moll—(Figaro)—(Made In Viet-Nom).

RUN SILENT, RUN DEEP—Clark Goble, Burt Loncoster—(Hecht-Hill-Loncaster).

SAVAGE PRINCESS—(Indian-mode)—(Print by Technicolor)—(Mehboob).

STEEL BAYONET—Leo Genn, Kieron Moore, Michoel Medwin (Correros).

TEN DAYS TO TULARA—Sterling Hoyden, Groce Roynor—(Shermon).

THUNDER ROAD—Robert Mitchum, Gene Borry, Sondro Knight—(DRM).

TIGER BY THE TAIL—Larry Porks, Constonce Smith—(Canyon).

VIKINGS, THE—Kirk Douglas, Tony Curtis, Ernest Borgnine, Jonet Leigh—TC—VV—(Bryna).

WINK OF AN EYE—Jonathan Kidd, Doris Dowling, Borbora Turner—(Ivar).

WITNESS FOR THE PROSECUTION—Tyrone Power, Marlene Dietrich, Charles Laughton—(Small).

Universal-International

ALL MINE TO GIVE—D—Cameron Mitchell, Glynis Johns, Rex Thompson—Good drama with special oppeal for femmes—102m.—10-30-57—4397—TC—(RKO).

BATTLE HYMN (5712)—D—Rock Hudson, Dan Duryea, Martha Hyer—Well-made entry should have wide appeal—108m.—12-26-56—4270—TC—CS.

BUNDLE OF JOY (710)—C—Eddie Fisher, Debbie Reynolds, Adolphe Menjou—Pleasant entertainment for all—98m.—12-12-56—4262—TC—RKO.

CURUCU, BEAST OF THE AMAZON (5703)—MD—John Bromfield, Beverly Garland, Tom Payne—Exploitation pragrammer—76m.—11-14-56—4251—EC—(B).

DEADLY MANTIS, THE (5719)—MD—Craig Stevens, William Hopper, Alix Talton—Fair lower half offering—78m.—4-3-57—4309.

DEATH OF A SCOUNDREL (707)—D—George Sanders, Yvonne DeCarlo, Victor Jory—Interesting drama has names and exploitable story values—119m.—11-14-56—4250—RKO.

DOCTOR AT LARGE (5804)—C—Dirk Bogorde, Muriel Pavlow, Donold Sinden—Highly humorous import—98m.—6-26-57—4344—EC—VV—English.

ESCAPADE IN JAPAN (5803)—D—Teresa Wright, Cameron Mitchell—Entertaining tale of youngsters in Japan—92m.—9-18-57—4379—TC-TE—(RKO).

EVERYTHING BUT THE TRUTH (5704)—C—Maureen O'Hara, John Forsythe, Tim Hovey—Pleasant family divertisement—83m.—11-14-56—4251—EC.

FOUR GIRLS IN TOWN (5706)—C—George Nader, Julie Adams, Marianne Cook—Interesting programmer—85m.—12-12-56—4263—CS—TC—(B).

GIRL IN THE KREMLIN, THE (5718)—MD—Lex Barker, Zsa Zsa Gabor, Jeffrey Stone—Exploitation programmer has angles—81m.—5-1-57—4319—(B).

GREAT MAN, THE (5708)—D—Jose Ferrer, Dean Jagger, Julie London—Highly interesting drama—92m.—11-28-56—4259.

GUN FOR A COWARD (5711)—W—Fred MacMurray, Jeffrey Hunter, Janice Rule—Satisfactory western should please outdoar fans—88m.—12-26-56—4271—EC—CS.

INCREDIBLE SHRINKING MAN, THE (5715)—MD—Grant Williams, Randy Stuart, April Kent—Highly impressive science fiction entry—81m.—2-6-57—4287.

INTERLUDE (5728)—D—June Allyson, Rossano Brazzi—Powerful romance should appeal to femme trade—89m.—6-26-57—4344—TC—CS.

ISTANBUL (5709)—MD—Errol Flynn, Cornell Borchers, John Bentley—Okay programmer has Flynn name to help—84m.—1-23-57—4279—TC—CS.

JET PILOT—(5732)—MD—John Woyne, Janet Leigh, Jay C. Flippen—Wayne name should help Air Force drama—112m.—10-2-57—4384—TC—(RKO)—(B).

JOE BUTTERFLY (5723)—C—Audie Murphy, George Nader, Keenan Wynn, Kieke Shima—Highly amusing entry of G.I. occupation of Japan—90m.—5-1-57—4320—TC—CS.

JOE DAKOTA (5730)—W—Jock Mahoney, Luana Patten, Charles McGraw—Good off-beat western for the program—79m.—6-26-57—4344—EC.

KELLY AND ME (5714)—D—Van Johnson, Piper Laurie, Martha Hyer—Okay program entry—86m.—1-23-57—4279—TC—CS.

KETTLES ON OLD MAC DONALD'S FARM, THE (5721)—C—Marjorie Moin, Parker Fennelly, Gloria Talbott—The Kettles are back for them that wants 'em—82m.—4353.

LAND UNKNOWN, THE (5727)—MD—Jock Mahoney, Shawn Smith—Good science fiction entry—78m.—4353—CS.

MAN AFRAID (5720)—MD—George Nader, Phyllis Thaxter, Tim Hovey—Good programmer—84m.—4-17-57—4314—CS.

MAN OF A THOUSAND FACES—5733—D—James Cagney, Dorothy Malone, Jane Greer—Well-made and highly interesting—122m.—7-24-57—4358—CS—(B).

MAN IN THE VAULT (709)—MD—William Campbell, Karen Sharpe, Anita Ekberg—For the duallers—73m.—12-26-56—4267—RKO.

MIDNIGHT STORY, THE (5726)—MD—Tony Curtis, Morisa Pavan, Gilbert Roland—Interesting, well made melodrama—89m.—6-26-57—4344—CS.

MISTER CORY (5713)—D—Tony Curtis, Martha Hyer, Charles Bickford—Well-made, attractive drama—92m.—1-23-57—4280—EC—CS—(B).

MOLE PEOPLE, THE (5702)—MD—John Agar, Cynthia Patrick, Hugh Beaumont—Exploitation programmer—78m.—11-14-56—4252.

MY MAN GODFREY (5807)—C—June Allyson, Dovid Niven, Martha Hyer—Highly amusing entry—92m.—9-4-57—4375—EC—CS.

MONOLITH MONSTERS, THE (5805)—MD—Gront Williams, Lola Albright, Linda Scheley—Satisfactory science fiction programmer—77m.—10-30-57—4397.

NIGHT PASSAGE (5725)—MD—James Stewart, Audie Murphy, Dianne Foster—Entertaining outdoor action entry—90m.—6-26-57—4344—TC—Technirama.

NIGHT RUNNER, THE (5710)—MD—Ray Denton, Colleen Miller, Merry Anders—Psychological drama for lower half—79m.—1-23-57—4280.

PUBLIC PIGEON No. 1 (5722)—C—Red Skelton, Vivian Blaine, Jonet Blair—Amusing Red Skelton entry—79m.—5-1-57—4320—TC—RKO.

QUANTEZ—(5734)—W—Fred MocMurray, Dorothy Molone, Jomes Borton—Western has names to help—80m.—9-4-57—4375—EC—CS.

ROCK, PRETTY BABY (5707)—MU—Sal Mineo, John Saxon, Luana Patten—Juveniles should be real "gone" on this one—89m.—11-28-56—4259—(B).

RUN OF THE ARROW (5729)—D—Rod Steiger, Sarita Montiel, Brian Keith—Good offbeat Indian and Cavalry yarn—6-12-57—4338—TC—RKO.

SLAUGHTER ON TENTH AVENUE—(5801)—MD—Richord Egon, Jon Sterling, Don Duryea—Good meller—103m.—9-18-57—4379.

SLIM CARTER—(5802)—D—Jock Mohoney, Julie Adoms, Tim Hovey—Neat entry for the program—82m.—10-2-57—4384—EC.

TAMMY AND THE BACHELOR (5724)—C—Debbie Reynolds, Leslie Nielsen Walter Brennan—89m.—5-29-57—4335—TC—CS.

TARANTULA (5605)—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—11-16-56—4063.

TATTERED DRESS, THE (5716)—D—Jeff Chandler, Jeanne Crain, Jack Carson—Highly interesting entry—93m.—3-6-57—4298—CS.

THAT NIGHT—5731—D—John Beoi, Augusta Dabney, Shepperd Strudwick—Heart attack made interesting—88m.—8-7-57—4363—RKO.

UNHOLY WIFE, THE—(5735)—D—Diana Dors, Rod Steiger, Tom Tryon—Program drama—94m.—9-4-57—4376—TC—RKO.

YOUNG STRANGER, THE (5711)—D—Jomes MacArthur, Kim Hunter, James Daly—Interesting, well-made entry—84m.—2-20-57—4292—RKO.

TO BE REVIEWED

BIG BEAT, THE—William Reynolds, Andra Martin, Jeffrey Stone—Color.
DAMN CITIZEN!—Keith Andes, Margaret Hayes, Gene Evans.
DEATH RIDES THE TRAIL—Will Rogers, Jr., Maureen O'Sullivan—C—CS.
FEMALE ANIMAL, THE—Hedy Lamarr, Jane Powell, George Nader—CS.
FLOOD TIDE, THE—George Nader, Cornell Bouchers—CS.
FOR LOVE OF MONEY—Debbie Reynolds, Curt Jurgens, John Saxon—C—CS.
GAME CALLED LOVE, A—Lana Turner, Jeff Chandler—Color—CS.
GIRL MOST LIKELY, THE—Jane Powell, Kaye Ballard, Tommy Noonan—RKO.
HEMP BROWN—Rory Calhoun, Beverly Garland—Color—CS.
I MARRIED A WOMAN—George Gobel, Diana Dors, Jessie Royce Landis—RKO.
IF I SHOULD DIE—Jeffrey Hunter, Joanna Moore, Brian Keith—CS.
LOVE SLAVES OF THE AMAZONS—Don Taylor, Giana Segale, Eduardo Ciannelli—Color.
MAGNIFICENT BRAT, THE—Dan Duryea, Jan Sterling, Patty McCormack—Color—CS.
MAN IN THE SHADOW—Jeff Chandler, Orson Welles, Colleen Miller—CS.
MIDDLE OF THE STREET—Audie Murphy, Gia Scala, Henry Silva—C—CS.
MONEY, WOMEN AND DREAMS—Jock Mahoney, Jean Hagen, Jeffrey Stone—Color—CS.
NO POWER ON EARTH—Richard Egan, Julie London—CS.
ONCE UPON A HORSE—Don Rowan, Dick Martin, Martha Hyer—Color—CS.
RAW WIND IN EDEN—Esther Williams, Jeff Chandler, Rosana Podesta—Color—CS.
STAGE STRUCK—Susan Strasberg, Henry Fonda, Joan Greenwood—Color—RKO.
SUMMER LOVE—John Saxon, Judy Meredith, Jill St. John.
TAKE MY HAND—Teresa Wright, Cameron Mitchell—Color—RKO.
TARNISHED ANGELS, THE—Rock Hudson, Robert Stack, Dorothy Malone—CS.
THERE'S A TIME TO LOVE—John Gavin, Lisa Pulver, Jock Mahoney—Color—CS.
THIS HAPPY FEELING—Debbie Reynolds, Curt Jurgens, John Saxon, Alexis Smith—C—CS.
THIS IS RUSSIA—Documentary produced by Sid Feder and Carey Wilson—Color.
TOUCH OF EVIL—Charlton Heston, Orson Welles, Janet Leigh.
TWILIGHT FOR THE GODS—Rock Hudson, Cyd Charisse—Color.
VIOLATORS, THE—Arthur O'Connell—RKO.
WESTERN STORY, THE—Jock Mahoney, Gilbert Roland, Linda Cristal—Color—CS.
WONDERFUL YEARS, THE—John Saxon, Sandra Dee, Teresa Wright—CS.

Warner Bros.

BABY DOLL (607)—D—Karl Malden, Carroll Baker, Eli Wallach—Off-beat adult drama is best for sophisticated metropolitan spots—114m.—12-12-56—4263—(C).
BAND OF ANGELS—621—MD—Clark Gable, Yvonne De Carlo, Sidney Poitier—Gable entry has all the angles—127m.—7-24-57—4358—WC—(B).
BIG LAND, THE (610)—W—Alan Ladd, Virginia Mayo, Edmond O'Brien—Ladd hits the trail again in colorful outdoor show—93m.—2-6-57—4287—WC.
BLACK PATCH (702)—W—George Montgomery, Diane Brewster—Good off-beat western—83m.—9-18-57—4379.
BLACK SCORPION, THE—(705)—MD—Richard Denning, Mara Corday—Average entry in the "big bug" sweepstakes—88m.—10-2-57—4384.
BRIGHT LEAF (633)—D—Gary Cooper, Lauren Bacall, Jack Carson—Names will help reissue —110m.—5-15-57—4329.
BOMBERS B-52 (708)—D—Natalie Wood, Karl Malden, Marsha Hunt—Good service film—106m.—10-30-57—4398—WC—CS.
COUNTERFEIT PLAN, THE (612)—MD—Zachary Scott, Peggie Castle—Slow moving English meller for the lower half—79m.—4-3-57—4309—England.
CURSE OF FRANKENSTEIN, THE (620)—MD—Peter Cushing, Christopher Lee, Hazel Court—Gruesome horror item—83m.—6-26-57—4345—Color—English—(B).
D.I., THE (617)—D—Jack Webb, Don Dubbins, Jackie Loughery—Forceful and timely story of U. S. Marine recruiting—106m.—6-12-57—4338.
DEEP ADVENTURE (4912)—NOV—Ross Allen, Dottie Lee Phillips—Colorful addition to any program—46m.—4353—WC—(B).
EAST OF EDEN (414)—D—James Dean, Julie Harris, Raymond Massey—Dean name will help this high rating drama—115m.—4-3-57—4309—WC—CS—RE.
FACE IN THE CROWD, A (616)—D—Andy Griffith, Patricia Neal, Anthony Franciosa—Impressive, compelling drama for adults—125m.—6-12-57—4339—(B).
GIRL HE LEFT BEHIND, THE (605)—C—Tab Hunter, Natalie Wood—Highly amusing entry—103m.—11-14-56—4252—(B).
HELEN MORGAN STORY, THE—(704)—DMU—Ann Blyth, Paul Newman, Richard Carlson —Entertaining dramatic musical—118m.—10-2-57—4384—CS.
JAMES DEAN STORY, THE—623—NOV—James Dean—Novelty for lower half depends on Dean addicts for draw—82m.—8-7-57—4363.
JIM THORPE—ALL-AMERICAN (631)—D—Burt Lancaster, Charles Bickford, Steve Cochran—Names should land reissue in the better money—107m.—5-15-57—4329.
JOHNNY TROUBLE (703)—D—Ethel Barrymore, Cecil Kellaway, Stuart Whitman—Unassuming drama should appeal in smaller towns, family situations—80m.—9-18-57—4379.
PARIS DOES STRANGE THINGS (611)—C—Ingrid Bergman, Mel Ferrer, Jean Marais—Bergman name will barely carry this import—86m.—3-6-57—4299—TC—France—(B).
PAJAMA GAME, THE (701)—MU—Doris Day, John Raitt, Carol Haney—Bright, highly entertaining musical—101m.—8-7-57—4363—WC—(B).
PRINCE AND THE SHOWGIRL, THE (618)—C—Marilyn Monroe, Laurence Olivier—117m.—5-29-57—4335—TC—(B).
REBEL WITHOUT A CAUSE (504)—D—James Dean, Natalie Wood—Dean name should still keep this in the better money—111m.—4-3-57—4309—WC—CS.
RISING OF THE MOON, THE—(622)—D—Cyril Cusack, Noel Purcell, Jack MacGowaran—Charming film of Ireland and its people—81m.—4353—Filmed in Ireland.
SHOOT-OUT AT MEDICINE BEND (615)—W—Randolph Scott, James Craig, Angie Dickinson Okay Randolph Scott programmer—87m.—4-17-57—4315.
SPIRIT OF ST. LOUIS, THE (614)—D—James Stewart, Patricia Smith, Murray Hamilton—High rating dramatic entertainment—138m.—3-6-57—WC—CS.
STORY OF MANKIND, THE (706)—NOV—Ronald Coleman, Sir Cedric Hardwicke, all-star cast—Weird novelty for off-beat audience has "names"—100m.—10-30-57—4398—TC.
STRANGERS ON A TRAIN (635)—MD—Farley Granger, Ruth Roman, Robert Walker—Reissue of top flight Hitchcock meller—101m.—5-15-57—4329.
TOP SECRET AFFAIR (609)—C—Susan Hawyard, Kirk Douglas, Paul Stewart—Highly amusing comedy—100m.—1-23-57—4280—(B).
UNTAMED YOUTH (613)—MD—Mamie Van Doren, Lori Nelson, John Russell—Highly exploitable rock 'n' roll meller should have youth appeal—80m.—4-3-57—4309—(B).
WEST POINT STORY, THE (634)—C—James Cagney, Virginia Mayo, Doris Day—Reissue should prove pleasing entertainment—107m.—5-15-57—4329.
WINNING TEAM, THE (632)—D—Doris Day, Ronald Reagan, Frank Lovejoy—Name values should help reissue of baseball show—98m.—5-15-57—4329.
WOMAN IN A DRESSING GOWN—D—Yvonne Mitchell, Anthony Quayle—Off-beat drama for art and some regulation houses—93m.—9-18-57—4379—English.
WRONG MAN, THE (608)—D—Henry Fonda, Vera Miles—Highly interesting drama—105m.—1-9-57—4275.
X, THE UNKNOWN (619)—MD—Dean Jagger, Edward Chapman—Okay science fiction entry for lower half—80m.—6-26-57—4345—English.
YOUNG MAN WITH A HORN (636)—D—Kirk Douglas, Lauren Bacall, Doris Day—Reissue has plenty of angles—112m.—5-15-57—4329.

TO BE REVIEWED

BLONDE AND DANGEROUS—Susan Oliver, Linda Reynolds, Carla Merey.
CHASE A CROOKED SHADOW—Richard Todd, Anne Baxter, Herbert Lom—English.
DARBY'S RANGERS—Etchika Choureau. James Garner, Jack Warden—WC.
DEEP SIX, THE—Alan Ladd, Dianne Foster, William Bendix.
FORT DOBBS—Clint Walker, Virginia Mayo.
GIRL ON THE RUN—Efrem Zimbalist, Jr., Erin O'Brien.
GREEN EYES—Susan Oliver, Linda Reynolds, Carla Merey.
GUN TRAP AT ABILENE—George Montgomery, Neville Brand, Buster Crabbe.
HELL'S HIGHWAY—Brian Keith, Dick Foran, Merry Anders.
JAMBOREE—Count Basie and Orchestra, Fats Domino.
LEFT HANDED GUN, THE—Paul Newman, Lita Milan.
MARJORIE MORNINGSTAR—Gene Kelly, Natalie Wood, Claire Trevor—C.
MISGUIDED—George Baker, Frankie Vaughan, Carole Lesley.
NO TIME FOR SERGEANTS—Andy Griffith, Myron McCormick, Nick Adams.
OLD MAN AND THE SEA, THE—Spencer Tracy—WC—CS.
ONIONHEAD—Andy Griffith, Erin O'Brien, Felicia Farr.
SAYONARA—Marlon Brando, Red Buttons, Patricia Owens—TE.
STAKEOUT ON DOPE STREET—Yale Wexler, Jonathan Haze, Abby Dalton.
TOO MUCH, TOO SOON—Errol Flynn, Dorothy Malone.
WESTBOUND—Randolph Scott, Virginia Mayo, Karen Steele.
WITH YOU IN MY ARMS—Tab Hunter, Etchrika Choureau, J. Carroll Naish.

English Films

(Distributors' addresses will be furnished on request)

CONSTANT HUSBAND, THE—CD—Rex Harrison, Margaret Leighton, Kay Kendall—Art house fluff—88m.—10-2-57—4385—Stratford.
WEE GEORDIE—C—Bill Travers, Alastair Sim, Norah Gorsen—Highly amusing entry—93m.—1-23-57—4280—Times.

Foreign-Made

(Distributors' addresses will be furnished on request)

ANGELS OF DARKNESS—D—Linda Darnell, Anthony Quinn, Valentina Cortese—Exploitation item—84m.—1-23-57—4281—Italy—Dubbed in English—Exelsior.
DON GIOVANNI—MU—Filmed grand opera for art spots—153m.—2-20-57—4293—EC—Austria—Festival.
INSIDE A GIRLS' DORMITORY—C—Jean Marais, Francoise Arnoul—Amusing French who-done-it—100m.—11-14-56—4252—France—Titles—Ellis.
IT HAPPENED IN THE PARK—D—Anna Maria Ferrero, Francois Perier, Vittorio De Sica—Entertaining import for art spots—81m.—10-2-57—4385—French-Italian—Titles—Ellis.
LA SORCIERE—D—Marina Vlady—Okay art house entry—97m.—1-23-57—4281—France—Titles—Ellis.
LIGHT ACROSS THE STREET, THE—D—Brigitte Bardot, Raymond Pellegrin, Roger Pigaut—Art house material—76m.—10-30-57—4398—France-titles—(UMPO)—(C).
LOST CONTINENT, THE—DOC—Directed and produced by Leonardo Bonzi—Interesting documentary—69m.—4-3-57—4310—Color—CS—Italy—Lopert.
LOVER'S NET—D—Francoise Arnoul, Daniel Gelin—Interesting drama for art houses—110m. —10-2-57—4385—France—Titles—Times.
NANA—D—Martine Carol, Charles Boyer—Lavish French drama is tasteless stuff—122m. —4355—EC—France—Titles—Times—(C).
OBERSTEIGHER DER (THE FOREMAN)—C—Cute entry for foreign language and art spots —98m.—12-26-56—4271—Austria—Titles—Casino.
PANTALOONS—C—Fernandel—Amusing import with Fernandel—93m.—2-20-57—4293—TC—France—Titles—UMPO—(B).
ROYAL AFFAIRS IN VERSAILLES—D—Sacha Guitry, Claudette Colbert—Lengthy tale of French nobility for art spots—152m.—5-1-57—4320—EC—France—Titles—Times—(B).
SINS OF CASANOVA—D—Gabriele Ferzetti, Corinne Calvet—Interesting import for art and specialty spots—104m.—10-30-57—4398—EC—Italian-English titles—(Times).
STELLA—D—Fair Greek offering for art and specialty spots—93m.—6-12-57—4339—(Greek-made; English titles)—(Burstyn)—(C).
TEL AVIV TAXI—C—Israeli cast—Fair comedy—70m.—2-20-57—4293—Israel—English dialogue—Principal.
TEMPEST IN THE FLESH—D—Francoise Arnoul, Raymond Pellegrin—Highly effective adult import for the art spots—92m.—2-20-57—4294—France—Titles—Pacemaker.
THREE FEET IN A BED—C—Fernandel—Moderately amusing farce—78m.—9-18-57—4379—France—Titles—Janus—(B).
TWO LOVES HAD I—MU—Gabriele Ferzatti, Marta Toren, Nadia Gray—Good entry for art spots—98m.—12-26-56—4271—Italy—English dialogue—TC—Jacon.
VITELLONI—D—Franco Fabrizi, Leonora Ruffo—Interesting import—103m.—12-12-56—4263 Italy—Titles—API—(B).
VIRTUOUS SCOUNDREL, THE—C—Michel Simon, Marguerite Pierry, Laura Badie—Amusing Sacha Guitry art house import—90m.—10-2-57—4385—France—titles—Zenith.
WE ARE ALL MURDERERS—D—Marcel Mouloudji—Superior drama for art and specialty spots —113m.—10-2-57—4385—France—Titles—Kingsley-Int.
WHITE SHEIK, THE—C—Alberto Sordi, Brunella Bovo—Highly amusing import—86m.—4-3-57—4310—Italy—Titles—Janus—(B).

Miscellaneous

(Distributors' addresses will be furnished on request)

ALBERT SCHWEITZER—BIOD—Produced and directed by Jerome Hill—Attractive biographical drama for art sports—80m.—3-20-57—4303—EC—(deRochemont).
ARMORED ATTACK (THE NORTH STAR)—MD—Anne Baxter, Dana Andrews—Reissue is gripping war tale—105m.—9-18-57—4380—(NTA)—RE.
BATTLE STRIPE (THE MEN)—D—Marlon Brando, Teresa Wright—Reissue of outstanding story of wounded war vets—85m.—9-18-57—4380—(NTA)—RE.
BIG FUN CARNIVAL, THE—NOV—Marlan Stafford, Jared Reed, the Bunin Puppets—Novelty should please youngsters at special showings—90m.—1-23-57—4281—(APA).
CARNIVAL ROCK—D—Susan Cabot, Brian Hutton, David J. Stewart—Hodge podge of rock 'n' roll and corny dramatics—74m.—10-30-57—4398—(Howco).
CARTOUCHE—MD—Richard Basehart, Patricia Roc—Lower half filler—73m.—9-4-57—4375—(RKO).

CURFEW BREAKERS—MD—Paul Kelly, Cathy Downs, Regis Toomey—Mild, inept expose of drug traffic among high school teenagers—70m.—4-3-57—4310—(Screen Guild).

DAUGHTER OF HORROR (Dementia)—MD—Adrienne Barret—Exploitation entry is only suited for particular situations—60m.—2-20-57—4294—(E.P.I.).

FLAMING TEEN-AGE, THE—MD—Noel Reyburn, Ethel Barrett—Amateurish "fast buck" attempt—55m.—5-15-57—4329—(Truman Ent.).

FRONTIER WOMAN—W—Cindy Carson, Lance Fuuller, Ann Kelly—Indian thriller okey for duallers—80m.—1-9-57—4275—EC—Vistarama—(Top).

GUNS DON'T ARGUE—DOC—Myron Healy, Jean Harvey, Paul Dubov—Re-enactment of gangster vs G-Men warfare can be exploited—92m.—10-30-57—4398—(Visual Drama).

LOVE ME MADLY—C—Marilyn Waltz, Lynn Craig—"Fast buck" compilation—60m.—12-26-56—4271—Part Color—(McCarthy).

MELBOURNE RENDEZVOUS—DOC—Resume of the 16th Olympiad—For sports fans only—87m.—10-16-57—4391—Color—Australia—(Trans-Lux).

NAKED EYE, THE—DOC—Written, directed and produced by Louis Clyde Stoumen—Entry on photography for the art and specialty spots—71m.—5-1-57—4320—Part Color—(Film Rep.).

NOAH'S ARK—D—Dolores Costello, George O'Brien, Noah Beery—Museum piece has exploitation possibilities—72m.—7-24—57—4359—(Associated Artists-Dominent)—RE.

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—10-19-56—4051—EC—Todd-AO—(B)—(Magna).

OEDIPUS REX—D—Players of the Stratford, Ontario, Shakespearean Festival—Strictly for the specialty spots and situations catering to the school trade, drama troups, etc.—88m.—1-23-57—4281—EC—(MPD).

ON THE BOWERY—DOC—Produced by Lionel Rogosin—Off-beat and interesting documentary for specialty spots—65m.—4-17-57—4315—(Rogosin).

ROCK BABY, ROCK IT—MU—Johnny Carroll, Don Coats, Kay Wheeler—Mediocre "beat" film—67m.—5-15-57—4329—(Freebar Dis't).

ROCKIN' THE BLUES—MU—Mantan Moreland, Flourney Miller, Hal Jackson—All Negro rock 'n' roll epus should click in some spots—66m.—4-3-57—4310—(Jewel).

SEARCH FOR PARADISE—TRAV—Lowell Thomas—Special entry for limited exhibition—120m.—10-16-57—4391—TC-Cinerama—(SW-Cinerama).

TEEN AGE THUNDER—MD—Charles Courtney, Melinda Byron, Robert Fuller—Suitable for teen-age package—74m.—10-30-57—4399—(Howco).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—1-25-57—4092—TC—(Famous).

THRILLARAMA—NOV—Albert Reynolds' wide screen novelty has technical problems, but can be played at many situations as a change of pace—90m.—3-6-57—4299—EC—(Thrillarama).

WALK INTO HELL—MD—Chips Rafferty—Excellent film of type is best for art, specialty houses—93m.—9-18-57—4380—EC—New Guinea—(Patric).

WHITE SLAVERY—DOC—Photographed by Michael Steel—Has exploitation possibilities—56m.—7-24-57—4359—(Eden).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1955-56 shorts product will be found on pages 4386 and 4387 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR.—Ed.)

Buena Vista

TECHNICOLOR FEATURETTE

	(............)	Cow Dog	E	22m. 4246
	(......)	Wet Back Hound	E	18m. 4331

PEOPLES AND PLACES
(CinemaScope; Technicolor)

	(............)	Disneyland	E	42m. 4271

WALT DISNEY CARTOONS

	(............)	A Cowboy Needs A Horse	E	8m. 4247

WALT DISNEY CLASSIC CARTOON REISSUES
(Technicolor)

74101	(Aug. 3)	The Hockey Champ	E	7m. 4208
74102	(Aug. 24)	Pluto At The Zoo	G	8m. 4211
74103	(Sept. 14)	Donald's Tire Trouble	E	7m. 4247
74104	(Oct. 5)	The Purloined Pup	G	7m. 4247
74105	(Oct. 26)	Bill Posters	G	8m. 4252
74106	(Nov. 16)	Pluto's Playmate	E	8m. 4256
74107	(Dec. 7)	Donald's Snow Fight	G	7m. 4283
74108	(Dec. 28)	Society Dog Show	E	7m. 4283
74108	(Jan. 18)	Donald's Gold Mine	G	7m. 4283
74110	(Feb. 8)	T-Bone For Two	G	7m. 4283
74111	(Mar. 1)	Dumbell Of The Yukon	G	7m. 4294
74112	(Mar. 22)	Bone Trouble	E	9m. 4294
74113	(............)	Window Cleaners	G	8½m. 4295
74114	(......)	The Sleepwalker	F	7m. 4392
74115	(......)	Trombone Trouble	G	7m. 4392
74116	(......)	In Dutch	G	7m. 4392
74117	(......)	Squatter's Rights	G	7m. 4392
74118	(......)	Rescue Dog	G	7m. 4392

WALT DISNEY REISSUES FROM "MUSICLAND"

54106	(......)	Contrasts In Rhythm	G	8m. 4399
44118	(......)	Once Upon A Wintertime	G	9m. 4400
54107	(......)	Blame It On The Samba	G	6m. 4399
44113	(......)	Two For The Record	G	8m. 4400
44114	(......)	Johnny Fedora and Alice Blue Bonnet	G	6m. 4399
44116	(......)	Casey At The Bat	G	9m. 4399
43601	(......)	Pecos Bill	G	22m. 4399

Columbia

TWO REEL COMEDIES

SPECIAL COMEDY FEATURETTE

2411	(Oct. 24)	Tricky Chicks (Muriel Landers)	F	16½m. 4399

ASSORTED FAVORITE REPRINTS (6)

2421	(Sept. 5)	A Pinch In Time (Herbert)		
2422	(Nov. 7)	Nurse Behave (Vague)		

COMEDY FAVORITES RE-RELEASES

2431	(Oct. 10)	He's In Again (Schilling & Lane)		

CINEMASCOPE MUSICAL TRAVELARKS
(Technicolor)

2441	(Oct. 31)	Land of Laughter	G	15m. 4386

SERIALS

2120	(Sept. 26)	The Vigilante (Reissue)	G	15ep. 4399

THE THREE STOOGES (B)

2401	(Sept. 12)	Horsing Around	F	15m. 4399
2402	(Oct. 17)	Rusty Romeos	F	15m. 4399

One Reel

CANDID MICROPHONES
(Reissue)

2551	(Sept. 5)	Series 4, No. 3		

CAVALCADE OF BROADWAY
(Reissue)

2951	(Sept. 19)	Havana Madrid		

COLOR FAVORITES CARTOONS
(Technicolor)
(Reissue)

2601	(Sept. 12)	The Miner's Daughter		
2602	(Oct. 10)	Big House Blues		
2603	(Nov. 7)	Giddyap		
2604	(Nov. 21)	Snowtime		

CINEMASCOPE MAGOOS
(Technicolor)

2751	(Sept. 26)	Magoo Saves The Bank	G	6m. 4399

SCREEN SNAPSHOTS
(Color)

2851	(Oct. 3)	Hollywood Glamour On Ice		

WORLD OF SPORTS

2801	(Oct. 24)	Champion Stunt Divers		

MGM

One Reel

CINEMASCOPE CARTOONS
(Technicolor)

C-931	(Sept. 6)	Mucho Mouse		
C-932	(Oct. 4)	Blackboard Jumble		
C-933	(Nov. 1)	Tom's Photo Finish		

GOLD MEDAL REPRINT CARTOONS
(Technicolor)

W-961	(Sept. 6)	Out-Foxed	G	8m. 4392
W-962	(Sept. 20)	Jerry and The Lion	G	7m. 4392
W-963	(Oct. 11)	Goldilocks and The Three Bears	F	11m. 4392

Paramount

POPEYE CHAMPIONS REISSUES
(Technicolor)

E17-1	(Sept. 6)	Tops In The Big Top	F	7m. 4388
E17-2	(Sept. 6)	Wotta Knight	F	7m. 4392
E17-3	(Sept. 6)	Tar With A Star	G	7m. 4392
E17-4	(Sept. 6)	How Green Was My Spinach	E	7m. 4388
E17-5	(Sept. 6)	Fistic Mystic	F	7m. 4388
E17-6	(Sept. 6)	Safari So Good	G	7m. 4388
E17-7	(Sept. 6)	Barking Dogs Don't Fite	G	7m. 4388
E17-8	(Sept. 6)	Baby Wants Spinach	G	7m. 4388

CARTOON CHAMPIONS REISSUES
(Technicolor)

S17-1	(Sept. 13)	Deep Boo Sea	G	7m. 4388
S17-2	(Sept. 13)	Spunky Skunky	G	7m. 4392
S17-3	(Sept. 13)	Cat-Choo	G	7m. 4388
S17-4	(Sept. 13)	Audrey The Rainmaker	G	7m. 4386
S17-5	(Sept. 13)	Cat Tamale	G	7m. 4388
S17-6	(Sept. 13)	By Leaps And Hounds	F	8m. 4388
S17-7	(Sept. 13)	Scout Fellow	G	8m. 4388
S17-8	(Sept. 13)	Cat Carson Rides Again	F	7m. 4388
S17-9	(Sept. 13)	The Awful Tooth	F	7m. 4386
S17-10	(Sept. 13)	Law And Audrey	G	7m. 4388
S17-11	(Sept. 13)	City Kitty	G	7m. 4388
S17-12	(Sept. 13)	Clown On The Farm	G	7m. 4388

CASPER CARTOONS
(Technicolor)

B16-1	(Nov. 2)	Fright From Wrong	G	6m. 4256
B16-2	(Jan. 4)	Spooking About Africa	F	6m. 4295
B16-3	(Mar. 1)	Hooky Spooky	F	6m. 4355
B16-4	(May 24)	Peekaboo	F	6m. 4359
B16-5	(July 19)	Ghost of Honor	G	6m. 4399
B16-6	(Aug. 30)	Ice Scream	F	6m. 4399

HERMAN AND CATNIP CARTOONS
(Technicolor)

H16-1	(Dec. 7)	Hide And Peak	F	6m. 4295
H16-2	(Feb. 22)	Cat In The Act	F	6m. 4355
H16-3	(June 14)	Sky Scrappers	F	6m. 4400
H16-4	(Aug. 16)	From Mad To Worse	F	6m. 4399

NOVELTOONS
(Technicolor)

P16-1	(Oct. 19)	Sir Irving And Jeames	G	7m. 4256
P16-2	(Dec. 21)	Lion In The Roar	F	6m. 4295
P16-3	(Jan. 25)	Pest Pupil	F	6m. 4295
P16-4	(Mar. 29)	Fishing Tackler	F	6m. 4355
P16-5	(June 7)	Mr. Money Gags	G	7m. 4355
P16-6	(July 5)	L'Amour The Merrier	F	7m. 4399

POPEYE CARTOONS
(Technicolor)

E16-1	(Oct. 12)	Parlez Vous Woo	G	6m. 4256
E16-2	(Nov. 16)	I Don't Scare	F	6m. 4295
E16-3	(Dec. 14)	A Haul In One	G	6m. 4295
E16-4	(Feb. 8)	Nearlyweds	F	7m. 4355
E16-5	(Apr. 5)	The Crystal Brawl	F	6m. 4359
E16-6	(May 10)	Patriotic Popeye	F	8m. 4368
E16-7	(June 21)	Spree Lunch	F	6m. 4400
E16-8	(Aug. 9)	Spooky Swabs	F	6m. 4400

SPEAKING OF ANIMALS CHAMPIONS
(Reissue)

A15-1	(Sept. 30)	Tain't So	F	10m. 4044
A15-2	(Sept. 30)	Monkey Shines	G	9m. 4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m. 4043
A15-4	(Sept. 30)	From A To Zoo	E	9m. 4043

TOPPERS

M15-1	(Oct. 7)	Three Kisses	E	10m. 4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m. 4096
M15-3	(Jan. 27)	Animals A La Carte	F	10m. 4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m. 4126
M15-5	(May 4)	Ups And Downs	G	9m. 4179
M15-6	(Aug. 24)	Herman Hickman's Football Review	G	10m. 4256

VISTAVISION SPECIALS
(Technicolor)

V15-1	(............)	Bing Presents Oreste	E	10m. 4126
V15-2	(June 29)	VistaVision Visits Panama	G	10m. 4187
V15-3	(Aug. 3)	VistaVision Visits Gibraltar	G	10m. 4240
V15-4	(Oct. 5)	VistaVision Visits Austria	E	17m. 4252

Republic

SERIALS

5682	(Oct. 15)	Federal Operator 99 (Reissue)	G	12ep.	4246
5683	(Jan. 14)	Dangers Of The Canadian Mounted (Reissue)	G	12ep.	4299
5684	(Apr. 8)	The Purple Monster Strikes (Reissue)	G	15ep.	4323
	( )	Radar Men From The Moon (Reissue)		12ep.	

20th Century-Fox

ONE REEL
CINEMASCOPE
(Color)

7701	(Jan.)	Port Of Sports	G	9m.	4331
7702	(Feb.)	Divided By The Sea	E	7m.	4331
7703	(Mar.)	Future Baseball Champs (Black and White)	G	10m.	4331
7704	(Apr.)	Bluefin Fury	E	8m.	4331
7705	(May)	Orient Express To Hong Kong	G	9m.	4331
7706	(June)	Guardians Of The North	G	8m.	4369
7707	(July)	Tempo Of Tomorrow	F	8m.	4376
7708	(Aug.)	Swamp Boat Sports	E	9m.	4376
7709	(Sept.)	Midway Medley			
7710	(Oct.)	Journey Thru Ceylon			

TWO REEL
CINEMASCOPE COLOR SPECIALS

7608	(Apr.)	Land Of The Bible (DeLuxe Color)	E	18m.	4114
7609	(June)	Dark Wave (Technicolor)	E	23m.	4177

One Reel

CINEMASCOPE TERRYTOONS
(Technicolor)

5701	(Jan.)	John Doormat In Topsy TV	F	7m.	4315
5702	(Feb.)	Spoofy In Gag Buster	F	7m.	4355
5703	(Mar.)	Beefy In A Bum Steer	F	7m.	4355
5704	(Apr.)	Sniffer In The Bone Ranger	F	7m.	4380
5705	(May)	Gaston Is Here	G	6m.	4368
5706	(June)	Shove Thy Neighbor	G	7m.	4386
5707	(July)	Clint Clobber's Cat	F	6m.	4376
5708	(Aug.)	Flebus	G	7m.	4331

TERRYTOON TOPPERS
(Technicolor)

5731	(Jan.)	Heckle And Jeckle In Pirate's Gold	G	7m.	4355
5732	(Feb.)	A Hare-Breadth Finish	G	7m.	4339
5733	(Mar.)	African Jungle Hunt	F	7m.	4347
5734	(Apr.)	Dimwit In Daddy's Little Darling	G	7m.	4380
5735	(May)	Love Is Blind	G	7m.	4392
5736	(June)	Beauty On The Beach			
5737	(July)	All This And Rabbit Stew			
5738	(Aug.)	Beaver Trouble			
5739	(Sept.)	Mighty Mouse In Goons From The Moon			
5740	(Oct.)	Nutsy In Squirrel Crazy			

MOVIETONE MELODY

7201	(Nov.)	Lawrence Welk and His Champagne Music (Reissue)	F	9m.	4295

Universal-International

Two Reel
SPECIALS

3601	(Mar. 4)	Song of The Grape (Color)	G	20m.	4323
3602	(July 8)	So Proudly We Hail (CS)			

MUSICAL FEATURETTES

3651	(Nov. 25)	Riddles In Rhythm	G	15m.	4283
3652	(Dec. 17)	Skylarkin' Time	F	15m.	4283
3653	(Feb. 11)	Rhythms With Regis	F	14m.	4315
3654	(Feb. 25)	Golden Ladder	G	15m.	4323
3655	(Mar. 11)	Swingin' And Singin'	G	15m.	4331
3656	(April 8)	Riot In Rhythm	G	16m.	4368
3657	(May 6)	Dance Demons	G	15m.	4368
3658	(June 3)	The Goofers	G	16m.	4391
3659	(July 1)	The Elgart Touch	F	15m.	4391

LAWRENCE WELK MUSICAL FEATURETTES

3607	( )	Champagne Music	F	15m.	4391
3608	( )	Lawrence Welk & Orch.	F	15m.	4391
3609	( )	The Modernaires and Lawrence Welk & Orch.	F	15m.	4391

COLOR PARADES

3671	(Dec. 24)	Holiday In The Hills	G	9m.	4283
3672	(Jan. 21)	Valley of Two Faces (CS)	G	10m.	4283
3673	(Feb. 11)	Frozen Frontier	G	9m.	4323
3674	(Mar. 25)	Junior Jamboree	G	9m.	4323
3675	(May 20)	Crossroads Of The Ages	G	9m.	4323
3676	(July 1)	The Lion Dancers (CS)	G	8m.	4392
3677	(Sept. 2)	Hurray All Boats	G	9m.	4376
3678	(Oct. 14)	A Brief Case	G	9m.	4380

WALTER LANTZ CARTUNES
(Technicolor)

3611	(Dec. 17)	Woodpecker Meets Davy Crewcut	G	6m.	4283
3612	(Jan. 14)	Fowled Up Party	G	6m.	4283
3613	(Feb. 11)	Red Riding Hoodlum	G	6m.	4283
3614	(Mar. 11)	The Plumber Of Seville	F	6m.	4283
3615	(Apr. 8)	Box Car Bandit	G	6m.	4283
3616	(May 6)	Operation Cold Feet	G	6m.	4283
3617	(June 3)	Unbearable Salesman	G	6m.	4380
3618	(July 1)	International Woodpecker	G	6m.	4323
3619	(July 29)	To Catch A Woodpecker	G	6m.	4392
3620	(Aug. 26)	Goofy Gardner	F	6m.	4376
3621	(Sept. 23)	Round Trip To Mars	G	6m.	4392

VARIETY VIEWS

3691	(Feb. 4)	Milk Run	G	9m.	4323
3692	(Mar. 4)	Monkeys Are The Craziest	F	9m.	4323
3693	(Apr. 1)	Bear Cubs Go Rural	F	9m.	4323
3694	(May 6)	Brooklyn Goes To Detroit	F	9m.	4323
3695	(June 17)	Your Zoo	E	9m.	4371
3696	(July 15)	What A Safari			
3697	(Aug. 26)	Hot Reel			
3698	(Sept. 23)	Brooklyn Goes To New Orleans			

Warners

SPECIAL FEATURETTES

4911	(............)	Chasing The Sun	G	36m.	4252

Two Reel
WARNERCOLOR SCOPE GEMS (4)

4101	(Oct. 6)	South Of The Himalayas	E	18m.	4264
4102	(Dec. 29)	The Legend Of El Dorado	E	18m.	4310
4103	(July 13)	Blue Danube	E	16m.	4399

SPECIALS (4)
(WarnerColor)

4001	(Sept. 8)	East Is East	G	18m.	4246
4002	(Dec. 2)	Howdy Partner	G	18m.	4311
4003	(Mar. 2)	Pearls Of The Pacific	G	18m.	4368

One Reel
BLUE RIBBON HIT PARADES
(Reissue)
(Technicolor)

4301	(Sept. 15)	Mouse Mazurka	F	8m.	4247
4302	(Oct. 20)	Paying The Piper	F	7m.	4247
4303	(Nov. 17)	Daffy Duck Hunt	F	7m.	4264
4304	(Dec. 1)	Henhouse Hennery	E	7m.	4272
4305	(Jan. 19)	Swallow The Leader	F	7m.	4323
4306	(Feb. 2)	For Scent-Imental Reasons	G	7m.	4323
4307	(Mar. 9)	Mouse Wreckers	G	7m.	4323
4308	(Apr. 6)	Dough For The Do-Do	F	7m.	4323
4309	(Apr. 27)	Fast And Furry-Ous	G	7m.	4323
4310	(May 18)	Bear Feat	E	8m.	4359
4311	(June 15)	Each Dawn I Crow	G	7m.	4368
4312	(June 29)	Bad Ol' Putty Tat	F	7m.	4368
4313	(Aug. 24)	Hippety Hopper	G	7m.	4399

BUGS BUNNY SPECIALS
(Technicolor)

4723	(Sept. 15)	A Star Is Bored	G	7m.	4247
4724	(Oct. 27)	Wideo Rabbit	G	7m.	4256
4725	(Dec. 15)	To Hare Is Human	F	7m.	4311
4726	(Feb. 9)	Ali Baba Bunny	E	7m.	4311
4727	(Apr. 13)	Bedeviled Rabbit	F	7m.	4368
4728	(May 25)	Piker's Peak	G	7m.	4368
4729	(July 6)	What's Opera Doc?	E	7m.	4369
4730	(Aug. 31)	Mugsy and Bugsy	G	7m.	4368

MERRIE MELODIES
(Technicolor)

4701	(Sept. 1)	Slap Hoppy Mouse	G	7m.	4227
4702	(Sept. 20)	Deduce, You Say!	G	7m.	4247
4703	(Oct. 13)	Yankee Dood It	F	7m.	425
4704	(Nov. 10)	There They Go-Go-Go	F	7m.	425
4705	(Nov. 24)	Two Crows From Tacos	G	7m.	4247
4706	(Dec. 8)	The Honey Mousers	G	7m.	4311
4707	(Jan. 5)	The Three Little Bops	E	7m.	4311
4708	(Jan. 12)	Tweet Zoo	F	7m.	4311
4709	(Jan. 26)	Scrambled Aches	F	7m.	4311
4710	(Feb. 23)	Go Fly A Kite	G	7m.	4311
4711	(Mar. 16)	Tweety And The Beanstalk	E	7m.	4311
4712	(Apr. 20)	Boyhood Daze	G	7m.	4368
4713	(May 4)	Cheese It, The Cat	F	7m.	4368
4714	(May 11)	Fox Terror	F	7m.	4368
4715	(June 8)	Steal Wool	F	7m.	4368
4716	(June 22)	Boston Quackie	G	7m.	4368
4717	(July 20)	Tobasco Road	F	7m.	4400
4718	(Aug. 10)	Birds Anonymous	G	7m.	4399
4719	(Aug. 17)	Ducking The Devil	F	7m.	4399
4720	(Sept. 14)	Zoom And Bored	F	7m.	4400
4721	(Sept. 28)	Greedy For Tweety	G	7m.	4399
4722	(Oct. 12)	Touche And Go	F	7m.	4400

WARNERCOLOR SPECIALS (6)

4401	(Oct. 27)	Playtime Pals	G	9m.	4247
4402	(Mar. 30)	I'll Be Doggoned	E	10m.	4369
4403	(July 27)	Tales Of The Black Forest	G	9m.	4400

WARNERCOLOR SCOPE GEMS (6)

4501	(Sept. 22)	Crossroads Of The World	E	9m.	4276
4502	(Nov. 3)	Magic In The Sun	E	8m.	4283
4503	(Feb. 16)	Under Carib Skies	F	9m.	4323
4504	(Aug. 3)	Alpine Glory	G	9m.	4399

Miscellaneous

Bloodstock (BIS) (Color)	F	15m.	4310
Bespoke Overcoat, The (Arthur)	F	33m.	4281
Challenge In The Air (BIS)	F	13½m.	4315
Coney Island, U.S.A. (Burstyn) (Color)	G	16m.	4391
Face Of Lincoln, The (Cavalcade)	G	20m.	4331
Hidden Talent (McCarthy)	F	17m.	4272
Impression Of London, An (BIS) (Technicolor)	E	14m.	4311
Majesty Of The Air (BIS) (Tech.)	G	21m.	4311
Queen Elizabeth II (Rank) (Color)	G	15m.	4391
Red Balloon, The (Lopert) (Tech.)	E	34m.	4310
Robinson-Basilio Middleweight Championship Bout (UA)	E	19½m.	4386
Suez Canal—(Technicolor)—(deRochemont)	E	25m.	4221
Trooping The Colour (BIS) (Tech.)	G	10m.	4331
True Story Of The Civil War, The (Film Representations)	E	33m.	4331
Undersea Conquest (Lexington) (Color)	G	18m.	4347

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SECTION THREE
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ALLIED ARTISTS

Affair In Havana (5723) Melodrama 74m

Estimate: For the lower half.

Cast: John Cassavetes, Raymond Burr, Sara Shane, Lilia Lazo, Sergio Pena, Celia Cruz, Jose Antonio Rivero, Miguel Angel Blanco. Produced by Richard Goldstone; directed by Laslo Benedek; a Dudley Pictures International Corporation of Cuba, S. A. production.

Story: Composer John Cassavetes and Sara Shane have a love affair in Havana while her paralytic husband, Raymond Burr, is away on business. Upon his return, the three find themselves together on his Cuban sugar plantation. She asks for a divorce without confessing her love for Cassavetes, but Burr refuses and continues to remain an affable host, although he soon learns of the affair. Burr tries to kill Cassavetes by wrecking a fishing boat on a reef. Cassavetes and Shane decide to confess their love to Burr, but when they do he tells her doctors have only given him a few weeks to live and promises her his wealth if she will remain with him. When she wavers in her decision, Cassavetes goes into town. Burr now tells Shane he lied to her so that she would show her true colors before Cassavetes. They quarrel and in rushing to her aid, servant Sergio Pena, long infatuated with her, pushes Burr into a pool and drowns him. Shane makes no attempt to rescue him. She and Cassavetes are questioned at length about the murder, but she accuses Pena, who admits the killing and refuses to implicate her. When Cassavetes learns the truth about her inciting Pena to murder, he leaves her. Lilia Lazo, Pena's wife, kills Shane.

X-Ray: This melodramatic love triangle tragedy was made in Cuba and shapes up as satisfactory for the lower half of the duallers. It is lacking in star values, although Sara Shane and Raymond Burr turn in very good performances. Production and direction shape up as average. There is a minimum of Spanish spoken which might make this suitable for houses in that type of situations. Some rhumba music is fair. The screenplay is by Burton Lane and Maurice Zimm, from an original story by Janet Green.

Ad Lines: "Passions Soar In A Latin Clime"; "The Eternal Triangle Results In Crimes Of Passion Once Again"; "Dynamic Drama Of A Love Mad Woman."

Cyclops (5702) Melodrama 75m

Estimate: Lower half science fiction entry.

Cast: James Craig, Floria Talbott, Lon Chaney Jr., Tom Drake. Written, produced, and directed by Bert I. Gordon.

Story: Gloria Talbott organizes a searching party to enter a remote section of Mexico to look for her fiance who disappeared. Along are scientist James Craig, businessman Lon Chaney, Jr., who helped finance the expedition, and pilot Tom Drake. They are forced to land in a region where the animals grow to tremendous sizes due to mysterious ground radiation. They tangle with a huge one-eyed monster and their safety is in doubt until Craig fatally wounds him with a spear in his eye. They theorize that the dead thing was Talbott's fiance, having grown to a fantastic height after surviving wounds and the loss of an eye.

X-Ray: There is some excitement to be found here, but it comes in moderate doses, and the effort as a whole shapes up as another minor science fiction bit that will serve to round out the program on the lower half. The acting is fair, as is the direction and production.

Ad Lines: "Few People Faced The One-Eyed Monster And Lived"; "Could This Story Be True?"; "Thrills And Chills In This Latest Science Fiction Adventure."

The Disembodied (5720) Melodrama 65m

Estimate: Okay voodoo meller for duallers.

Cast: Paul Burke, Allison Hayes, John E. Wengraf, Eugenia Paul, Joel Marston, Robert Christopher, Norman Fredric, A. E. Ukonu, Paul Thompson, Otis Greene. Produced by Ben Schwalb; directed by Walter Grauman.

Story: Author Paul Burke, photographer Joel Marston, and assistant Robert Christopher are in the jungle when the latter is attacked by a lion and wounded. He is taken to doctor John E. Wengraf, who, with young wife Allison Hayes, lives on edge of jungle. Hayes, who secretly practices voodoo, has had a romance with native Norman Fredric, and has tried to cast a fatal spell over her husband. She is attracted to Burke, and Fredric becomes jealous. Wengraf discovers Hayes practising voodooism over the unconscious Christopher and threatens her. Later she is seen performing strange rituals by Burke, as Fredric lies rigid atop an altar. Fredric is found murdered, his heart cut out, and his wife, Eugenia Paul, accuses Wengraf of murder. Christopher recovers but under a mesmeric spell assumes Fredric's characteristics and attacks Burke when he discovers him making love to Hayes. Hayes denies having voodoo power and accuses Wengraf of creating deadly evils. She begs Burke to kill him and becomes enraged when he repulses her. She tries her powers on Burke, is led to believe her voodoo has failed, and begins another wild ritual during which Burke is captured by natives as he spies upon her. Christopher, still under a hypnotic spell, attempts to stab Burke on Hayes' orders, but recovers just as Paul arrives and knifes Hayes to death. Burke, Marston, and Christopher bid Wengraf farewell and return to civilization.

X-Ray: This thriller aimed for the duallers is really a voodoo meller with exotic dance gyrations reminiscent of the burlesque stage thrown in. These and other histrionics are satisfactorily and sexily performed by Allison Hayes. Production is adequate while the direction makes the phony voodoo rites look realistic. This was written by Jack Townley. In most situations, this is being doubled with "From Hell It Came."

Ad Lines: "Female Witch Doctor—Fiendish Tigress Of The Jungle"; "The Big Safari Of Voodoo Terror"; "Killer Witch Of The Jungle."

From Hell It Came (5727) Melodrama 73m

Estimate: Satisfactory science-fiction meller for duallers.

Cast: Tod Andrews, Tina Carver, Linda Watkins, John McNamara, Gregg Palmer, Robert Swan, Baynes Barron, Suzanne Ridgway, Mark Sheeler, Lee Rhodes, Grace Mathews, Tani Marsh, Chester Hayes, Lenmana Guerin. Produced by Jack Milner; directed

A SPECIAL MESSAGE

. . . to all new subscribers who are inspecting this PINK SECTION for the first time . . .

This eight page saveable Servisection of REVIEWS appeared originally as SECTION TWO of the October 30 issue of MOTION PICTURE EXHIBITOR.

Because this is a current example of an every-second-week service that has proved itself, and that we plan on continuing with a minimum of changes, we have reprinted it for your inspection, —and, we hope, approval.

Take a few minutes and read it over, won't you? Thanks a lot.

THE EDITORS

PLEASE NOTE • that our *complete* service has resulted in *complete* reviews of 34 Features and 29 Shorts • all indexed and punched for a standard ring binder.

P.S. All old subscribers please ignore! Thanks!

by Dan Milner.

Story: Gregg Palmer, son of a deceased Island chief, is put to death for his friendship with an American atomic research group, blamed by witch doctor and tribal chief for deaths caused by the black plague. He swears to return from the grave to avenge himself upon them and his wife. Later, doctors Tina Carver and Tod Andrews, engaged in the work of caring for natives suffering from radiation burns, discover a strange stump growing from Palmer's grave, and from native Lee Rhodes they and professor John McNamara learn of the legend of "Tabanga," a monster which rises from the grave for vengeance. Although they know it may anger the natives, they determine to remove the monstrous growth in the interest of science. The witch doctor and the chief plan to kill the prodding doctors. The monster-stump is taken to the laboratory and given injections. Later, it escapes and sets out for revenge. Palmer's wife is its first victim, and the chief is next. Andrews realizes the thing must be captured and killed, but before this is accomplished it captures Carver. However, it is finally shot and disappears in quicksand. Natives witnessing the death rush to thank the Americans.

X-Ray: This science-fiction hokus-pokus toys with the idea of reincarnation and makes it sound fairly plausible. It is no better and no worse than most "horror" or "monster" films of its ilk and has exploitation possibilities. The cast, of weak marquee strength, is adequate, as is production and direction and effects. This is from a story by Richard Bernstein and Jack Milner. In most situations, this is being doubled with "The Disembodied."

Ad Lines: "Frightmare! Born Of Jungle Witchcraft; Created By A Curse!"; "The Beast-Thing From Hades!"; "Ancient Voodoo Vs The Monster Of The Atomic Age!"

The Hunchback Of Notre Dame (5725)

Drama
104m

(Technicolor)
(CinemaScope)
(Made in France)

Estimate: Ponderous retelling of costume classic.

Cast: Gina Lollobrigida, Anthony Quinn, Jean Danet, Alain Cuny, Danielle Dumont, Robert Hirsch, others. Produced by Robert and Raymond Hakim; directed by Jean Delannoy.

Story: Gypsy Gina Lollobrigida is responsible for the crowning of Anthony Quinn, hunchbacked bellringer of Notre-Dame Cathedral, and servant of alchemist Alain Cuny, as "King Of Fools," a title awarded on the day of The Feast of Fools to the ugliest man in Paris. Cuny is furious with the people for ridiculing Quinn and orders him to leave the carnival. Cuny has been attracted to Lollobrigida and orders Quinn to kidnap her. Quinn is arrested by a squadron of soldiers captained by Jean Danet, who is likewise enchanted by Lollobrigida's charms. She is fascinated by him, but flees when she realizes his real intentions. Playwright Robert Hirsch wanders into a den inhabited by vagrants and gypsies, where he is seized and condemned to be hanged for trespassing, but Lollobrigida, invoking a gypsy law, offers to marry him to save his life. After the ceremony, she informs him their relationship is to be only platonic. Next day, Quinn is being punished for his kidnap attempt. The King's executioner lashes him in the public square. Lollobrigida, moved to pity for him, wins his devotion. She meets Danet again and agrees to meet him at a tavern that night. Cuny trails her, witnesses their embrace, stabs Danet, and escapes. Lollobrigida is arrested for the attempted murder, confesses under torture, and is sentenced to be hanged. Quinn carries her into the sanctuary of the church. Frightened by the monstrous Quinn at first, she learns to appreciate his loyalty. Encouraged by the vindicative Cuny, the King decides to temporarily revoke the rights of sanctuary of Notre-Dame in order to capture the gypsy girl and force her to fulfill the judgment of his court. Hearing of the plan, her gypsy friends, and Hirsch storm the church to rescue her. Quinn, believing they want to take her from him, stones them from the top of the cathedral. The King's troops rout the gypsies and Lollobrigida is killed. Quinn encounters Cuny, realizes he was responsible for her tragedy, and throws him from the top of the church to the square below. He then goes to Lollobrigida's crypt and dies.

X-Ray: This is a studious but stilted and pedestrian retelling of the Victor Hugo classic, twice before told in memorable films, in 1923 by Universal with the late Lon Chaney and in 1939 by RKO with Charles Laughton. This version is hardly enhanced by the color and the wide screen, and Lollobrigida's well known physical charms are pretty much hidden in the overly dressed costumes of the 15th Century period. Her performance as the gypsy is hardly a memorable one. Anthony Quinn, however, gives an outstanding portrayal as the hunchback, aided by more or less hideous makeup. The boxoffice possibilities are difficult to predict. However, whatever success the film may have will be do to Quinn's top performance and the added value of Lollobrigida's vaunted sexiness. Production is for the most part adequate, although some corners were evidently cut in using stage scenery especially in the ancient street scenes. Direction plods through, finally gets the job wrapped up in more or less laborious, old style fashion.

Ad Lines: "Hugo's Classic Story Of An Impossible Love"; "Half Man, Half Beast, His Heart Cried Out For Love."

Looking For Danger (5728)

Comedy
61m

Estimate: Average "Bowery Boys" entry.

Cast: Huntz Hall, Stanley Clements, Lili Kardell, David Gorcey, Jimmy Murphy, Eddie LaRoy, Peter Mamakos, Richard Avonde, Michael Granger, George Khoury, Henry Rowland, Otto Reichow. Produced by Ben Schwalb; directed by Austen Jewell.

Story: "The Bowery Boys" have the cash register in Percy Helton's cafe, their favorite hang-out, rigged as a booby trap to balk hold-ups. John Harmon, of the War Department, visits the place to trace a missing cook pot issued to Stanley Clements during World War II, and the boys tell him a wild tale of how during the North African campaign, they posed as German officers, infiltrated enemy lines, contacted the Sultan, a Nazi sympathizer, were rescued by dancing girl Lili Kardell, etc. All this has no bearing on the missing pot, however, and Harmon insists on payment. Helton accidentally touches off the cash register booby trap, the place blows up, the pot falls on Harmon's head. The Government's case is closed.

X-Ray: There are a few laughs mainly resultant from tried and proven slapstick situations in this average "Bowery Boys" entry which by the means of flashbacks gives an opportunity for them to cavort in some rather tired and forced soldier buffoonery. This will do only where the series is still popular. The screenplay is by Elwood Ullman.

Ad Lines: "Man, What Sights In The Land Of Arabian Nights"; "They Crash The Sultan's Harem To Teach Those Dolls With The Seven Veils How To Rock 'N' Roll"; "It's A Ball In The Land Of Ali Baba!"

COLUMBIA

Escape From San Quentin (222)

Melodrama
81m

Estimate: Lower half entry.

Cast: Johnny Desmond, Merry Anders, Richard Devon, Ray Engel, William Bryant, Ken Christy, Larry Blake, Don Devlin. Produced by Sam Katzman; directed by Fred F. Sears.

Story: Among the prisoners transferred from San Quentin to an honor prison farm are Johnny Desmond, a first time loser whose term has little to run, and Richard Devon, who wants to use Desmond's knowledge as a pilot in an escape from a nearby airfield. He promises him a cut of the loot he has hidden. A letter from his wife seeking a divorce sways Desmond, and they get away. Another prisoner, Ray Engel, trails to horn in but is driven off. Devon's attempt to get the money is thwarted by Engel and the cops. Meanwhile, Merry Anders, his sister-in-law, who has always been in love with Desmond, convinces him Devon is a killer, and he arranges for the police to trap him. It won't go too hard with him when he returns after having cooperated with the law.

X-Ray: This is obviously intended for the lower half, and as such it's okay, with a yarn that moves and holds interest and acting and direction that are average. It was written by Raymond T. Marcus.

Ad Lines: "Only the Tough Ones Escaped From San Quentin"; "When Convicts Go After Hot Money, the Result is Rough, Tough Entertainment"; "He Was A Marked Man."

How To Murder A Rich Uncle

Comedy
80m

(English-made)
(CinemaScope)

Estimate: British comedy for lorgnette and raised pinky set.

Cast: Nigel Patrick, Charles Coburn, Wendy Hiller, Katie Johnson, Anthony Newley, Athene Seyler, Noel Hood, Kenneth Fortescue, Patricia Webster. Produced by John Paxton; directed by Nigel Patrick.

Story: As wealthy uncle Charles Coburn plans to return from Canada where he made his fortune to home and hearth in England, his kin, Nigel Patrick, plans on murdering him and making it look like an accident so he can inherit his money. His plans for an accidental gun discharge, for poisoning, for drowning, etc., go astray, and one or another of his relatives are killed off, even Patrick himself when he forgets one of his traps. Coburn is suspected of the murders but is freed when aunt Katie Johnson testifies Patrick was guilty. He marries her, and they head back for Canada. She starts slipping him some pills.

X-Ray: This contains some British humour that is sly and some that is obvious, but whatever, it's all so veddy British. Those who appreciate this type of thing will get a bang out of the people and events. The cast is eminently suitable, and the direction and production are adequate. Art and specialty spots are first choice with this import. The screenplay is by John Paxton based on a play by Didier Daix.

Ad Lines: "Tea Time Was Murder Time"; "It's Kill or Be Killed Here"; "This Comedy Will Kill You."

CONTINENTAL

A Man Escaped

Drama
94m.

(French-made) (English Titles)

Estimate: High rating adventure in suspense.

Cast: Francois Leterrier, Charles Leclainche, Maurice Beerblock, Roland Monod, Jaques Ertaud, Jean-Paul Delhumeau. Directed by Robert Bresson; produced by Jean Thuillier and Alain Poire.

Story: In Lyon, France, in 1943, French underground leader Francois Leterrier is arrested by the Gestapo. He knows he will be sentenced to die and has but one thought to escape. With a stolen spoon, much dexterity, and infinite patience, he is able to fashion an undetected escape hatch in his wooden door. He is given moral support by the other prisoners. When he is told he must die, he knows he must act quickly. Just then, a young lad is assigned to share his cell. He is worried whether the lad is a spy, but he takes a chance and asks him to come along with him. They spend the entire night making good their escape. As dawn arrives, they walk away free.

X-Ray: This import has won a number of awards and deservedly so for it sells suspense, intrigue, and drama almost continuously from start to finish and in an extremely palatable way. It is supposed to be based on a true story with actual locales being used. High calibre acting and direction are to be found here, along with sensitive photography that makes it all realistic. Art and specialty house attendees will particularly get a thrill out of the on-screen proceedings. Were it in English, its acceptance might be ever more widespread. It was written by Robert Bresson adopted from the true story by Andre Devigny.

Ad Lines: "An Adventure in Suspense"; "Thrills A-Plenty For The Adventure Seekers"; "Don't Reveal The Outcome of this Unusual Thriller."

D.C.A.

The Devil's General

DRAMA 119M

(German-made)
(English titles)

Estimate: Exceptional Nazi-intrigue film for art, language spots.

Cast: Curt Jurgens, Marianne Cook, Victor De Kowa, Karl John, Eva Ingeborg-Scholz, Camilla Spira, Erica Balque, Albert Lieven, Carl-Ludwig Diehl, Paul Westermeier, Harry Meyen. A Gyula Trebitsch production; directed by Helmut Kautner.

Story: General Curt Jurgens, of the German Luftwaffe, is being closely watched by the secret police. There has been a number of unexplained crashes during test flights of new aircraft and sabotage is suspected. Jurgens has too often voiced derogatory opinions about the Nazi regime and his contempt for Hitler. A net of political intrigue soon surrounds him and SS General Victor De Kowa becomes his nemesis. Jurgens has a brief romance with much younger Marianne Cook, which is interrupted when De Kowa has him arrested and imprisoned in what is intended as a "softening up" process. Jurgens learns that his best friend has crashed fatally in one of the new planes and after persuading Cook to flee the country, goes to the airport determined to test the aircraft himself. Karl John, his comrade of World War One, in charge of the test flights, tries to prevent this, and finally confesses to Jurgens that he is responsible for tampering with the planes. De Kowa and the SS arrive to occupy the airport. Jurgens evades them and takes up a plane, which crashes into the airport, killing him. De Kowa issues the report that Jurgens was "fatally injured in performance of his duties for the Fatherland."

X-Ray: This excellent film based on the play by Carl Zuckmayer features brilliant performances by Curt Jurgens, Victor De Kowa, Karl John, and highly competent support by the entire cast. Carefully directed, the film, although confusing in parts, holds the interest throughout its considerable length as its story of internal trouble within Hitler Germany of 1941 unfolds. The general character is said to have been inspired by the life of Ernst Udet, World War One ace. Jurgens won a "best actor" award at a Venice Film Festival for his performance in this, one of the best post-war films to come out of Germany. It is a pity that language will limit this film's showing to the art and specialty houses. This Bears A Legion of Decency 'B' Rating.

Ad Lines: "They Bought His Soul And Put Him In Command Of Hell"; "An Internationally Acclaimed Motion Picture"; "She Was His Last Beautiful Possession In A World Gone Mad."

THE SERVISECTION is the only service of its kind giving a full coverage, listing, and reviews of all features and shorts in the domestic market.

Escapade

DRAMA 87M.

(English-made)

Estimate: Talky import for the art spots.

Cast: John Mills, Yvonne Mitchell, Alastair Sim, Marie Lohr, Colin Gordon, Jeremy Spenser, Andrew Ray, Peter Asher. Produced by Daniel M. Angel; directed by Philip Leacock.

Story: John Mills and Yvonne Mitchell have three boys in a boarding school whose headmaster is Alastair Sim. Mills' pet hobby is world peace, and his wife thinks she is being neglected and is thinking of leaving home. The youths at the school have a poor opinion of the way adults are running world affairs and think they can do a better job. The Mills' boys steal a plane and fly to Luxembourg where two are let off. The third takes the plane to Vienna. The parents, press, and other students are in a dither. The parents are united once more, and the boys' mission is revealed, namely to tell the Big Four at Vienna that today's youth wants peace.

X-Ray: Much ado about nothing much is to be found here, with perhaps the idealists and other highbrow types who frequent the art and specialty situations appreciating this import best. It's quite verbose. The acting is fair, the direction adequate, and the production is okay. The screenplay is by Gilbert Holland, based on a play by Roger MacDougall.

Ad Lines: "A Child Shall Lead Them," "A Dramatic Tale of Parents and Their Youngsters"; "They Had to Speak Up and This Was The Only Way They Could Do It."

Loser Takes All

COMEDY 88M

(CinemaScope)
(Eastman Color)

Estimate: Light weight comedy romance.

Cast: Glynis Johns, Rossano Brazzi, Robert Morley, Felix Aylmer, Geoffrey Keen, Joyce Carey, Peter Illing, Tony Britton, Albert Lieven, A. E. Matthews. A John Stafford production; directed by Ken Annakin.

Story: Rossano Brazzi, an Italian, is employed as an accountant in London, where he falls in love with co-worker Glynis Johns. He wins the favor of boss Robert Morley by explaining an accounting error and is offered a wedding and honeymoon at Monte Carlo at the firm's expense, with Morley planning to be there on his yacht in time for the ceremony. Morley is delayed, but Brazzi and Johns are wed and live at the best hotel with no money. While waiting for Morley, Brazzi tries to work out a mathematical system to break the bank at Monte Carlo. Feeling neglected, Johns is attracted to fortune hunter Tony Britton. The hotel makes Brazzi a loan which he uses to win a great deal of money. He meets Felix Aylmer, minority stockholder in Morley's company, who offers him this stock in exchange for his "system." Morley makes a belated appearance and fires Brazzi when he learns of the stock deal, stating that he can't have an employee who is a stockholder in the company. Johns informs Brazzi she is going away with Britton. Brazzi locates them after turning down Aylmer's stock and gives Britton the choice between his money and the "system" and Johns. Britton takes the former. Humiliated, Johns, upon learning that Brazzi has lost his job, fixes things with Morley, who when he realizes the stock has not changed hands, rehires Brazzi, and sends the couple on a honeymoon on his yacht.

X-Ray: This lightweight romantic comedy with farcical overtones is best suited for the art or specialty houses but might do okay as part of the program due to some members of the cast being known here, and other assets such as color, CinemaScope, the lush Monte Carlo settings, and the fact that it was authored by Graham Greene, usually not associated with the lighter side of life. This Bears A Legion of Decency 'B' Rating.

Ad Lines: "Sizzling Romance That Puts A Blush On Plush Monte Carlo"; "The Winning-est Romance Of The Year"; "A Peek Inside High Society's Swankiest Playground."

MGM

Jailhouse Rock (806)

DRAMA 96M

(CinemaScope)

Estimate: Presley shows to advantage in film headed for better money.

Cast: Elvis Presley, Judy Tyler, Mickey Shaughnessy, Vaughn Taylor, Jennifer Holden, Dean Jones, Anne Neyland. Produced by Pandro S. Berman; directed by Richard Thorpe; an Avon Production.

Story: Elvis Presley, serving a prison term for manslaughter, is befriended by convict Mickey Shaughnessy, who teaches him to play the guitar. Shaughnessy recognizes Presley's singing talent and tricks him into signing a contract calling for 50 per cent of all Presley's future earnings. Presley serves his term, and decides to try to make it as a singer. He meets song plugger Judy Tyler, who befriends him. Presley is bitter, and it doesn't help his disposition any when a famous singer pirates one of his songs and arrangements. He perfects his singing style and begins to climb rapidly to the top. Tyler falls in love with him, but he refuses to be tied down, insisting that their relationship be strictly business. Shaughnessy arrives to claim his rights under the contract, which Presley now knows is invalid. He takes Shaughnessy on as a lackey, becoming increasingly overbearing and hard to get along with. When he hurts Tyler, Shaughnessy blows up and hits him in the throat. It is feared that Presley will never sing again, but he recovers his voice and resumes his career a new and better person. He and Tyler are reunited.

X-Ray: This is the best vehicle Presley has been given to date. Much of what was considered objectionable in his delivery of a song has been minimized. The result is an entertaining film with some enjoyable musical numbers in the still popular rock-'N'-roll vein. Presley proves a personable performer, and thanks to the tight direction of Richard Brooks, what could be a trite story manages to hold interest. There should be plenty of boxoffice power in this one, as Presley's phenomenal record sales attest to his draw. Screenplay for this exploitation natural is by Guy Trosper.

Tip On Bidding: Better program rates.

Ad Line: "The King Of Rock-'N'-Roll In His Greatest Screen Role"; Movin', Lovin', Laughin' To The Beat Of The 'Jailhouse Rock' "; "Dramatic Dynamite, Musical Magic In A Picture With A Beat."

PARAMOUNT

Hear Me Good (5706)

COMEDY 80M

(Vista Vision)

Estimate: Fair Comedy.

Cast: Hal March, Joe E. Ross, Merry Anders, Jean Willes, Milton Frome, Joey Faye, Richard Bakalyan, Tom Duggan. Written, produced, and directed by Don McGuire.

Story: Confidence men Hal March and Joe E. Ross are seeking money to pay for their hotel room and other necessities. March is working on an idea to rig a beauty contest with Jean Willes, March's former girl friend and steady of a gangster, to win. The gangster decides she shouldn't enter, and March is forced to look for another, selecting pretty process server Merry Anders. During their getting acquainted, she convinces him to tell the truth, and he gets to like it when he sees it paying off. He falls for her. She wins the contest when her dress unravels. She is ashamed and packs to leave town, but he convinces her he loves her and will go straight if she remains and marries him.

X-Ray: Attempting to present Hal March as a Runyonesque character with a yen for a dishonest buck comes off in fair fashion and with some humor. If audiences don't mind constant conversation, and if they are March fans from TV, then they should receive this with average enthusiasm. The story is slight, the cast is light in weight and effort, and the direction is standard. It's for a supporting spot or better where the individual situation warrants.

Tips on Bidding: Fair program rates.

Ad Line: "Hal March at His Funniest"; "Hal March Goes Looking For $64,000"; "It's a Cute Comedy About Confidence Men and Their Capers."

Mister Rock And Roll (5703)

Musical
86m

Estimate: For rock-n-roll addicts.

Cast: Alan Freed, Rocky Graziano, Teddy Randazzo, Lois O'Brien, Lionel Hampton, Jay Barney, Al Fisher and Lou Marks, Earl George, Ralph Stanley, Frankie Lyman and the Teenagers, Chuck Berry, La Vern Baker, Clyde McPhatter, Brook Benton, Little Richard, Ferlin Husky, The Moonglows, Shaye Cogan. Produced by Ralph Serpe and Howard B. Kreitsek; directed by Charles Dubin.

Story: Writer Lois O'Brien gets an interview with rock-n-roll singer Teddy Randazzo, and they get along fine. Her boss, Jay Barney, hates rock-n-roll and twists O'Brien's story into an attack on Randazzo. When Alan Freed, credited as rock-n-roll discoverer and promoter, gets wind of it while doing his disc jockey radio show, he asks the people listening to prove they aren't delinquents by supporting Barney's Heart Fund drive. They donate generously and collect heavily. Barney is convinced, backs down, and even brings Randazzo and O'Brien together as the place rocks and rolls.

X-Ray: The lightweight and simply contrived story merely serves as a framework to present one rock-n-roll artist after another, and those who will appreciate it are the fans of this off-beat music. In other words, the youngsters may go for this as a novelty. Acting, direction, and production are fair. It is claimed there are 30 rock-n-roll tunes herein. This was written by James Blumgarten. This bears a Legion of Decency 'B' rating.

Tip on Bidding: Program rate except in areas where novelty can be exploited.

Ad Line: "The Biggest of 'Em All"; "A Who's Who of the Rock and Roll Kingdom Appears for Your Enjoyment"; "This Is for Hipsters—Squares Not Allowed."

The Sad Sack (5709)

Comedy
98m

(VistaVision)

Estimate: Funny Jerry Lewis entry.

Cast: Jerry Lewis, David Wayne, Phyllis Kirk, Peter Lorre, Joe Mantell, Gene Evans, George Dolenz, Lilliane Montevecchi, Sheppard Strudwick, Abraham Sofaer, Mary Treen. Produced by Hal B. Wallis; directed by George Marshall.

Story: WAC psychologist Major Phyllis Kirk is given the job of trying to make competent soldiers out of Army sad sacks, and foremost amongst these is private Jerry Lewis. She engages the help of Corporal David Wayne and his buddy Private Joe Mantell. Their adventures lead them to a night in a WAC barrack, a near killing experience on the rifle range, and assignment to Monaco where they get involved with larcenous Arabs who steal American weapons. Lewis falls for singer Liliane Montevecchi. They wind up capturing villainous Arabs, recovering the weapons, and getting medals. Lewis gets his girl and Wayne gets Kirk.

X-Ray: Those old pros, Hal Wallis and George Marshall, producer and director respectively, combine their talents with those of Jerry Lewis to come through with an amusing concoction of slapstick and fun that should prove a crowd-pleaser for young and old alike. A sneak preview audience seemed to have an enjoyable time keeping track of comic Lewis. The cast is okay, and direction and production are competent. The screenplay is by Edmund Beloin and Nate Monaster, based on the cartoon character created by George Baker. There may be an added angle in the appeal to veterans with regard to the service comedy and well-know character.

Tip on Bidding: Higher program rates.

Ad Lines: "It's a Good Time For All With Jerry Lewis as the Famous Sad Sack"; "A Wacky Comedy About the Army At Its Best and Its Worst"; "Fun For All the Family—From Six to Sixty."

Zero Hour (5707)

Drama
81m

Estimate: Well-made suspense drama.

Cast: Dana Andrews, Linda Darnell, Sterling Hayden, Elroy "Crazylegs" Hirsch, Geoffrey Toone, Jerry Paris, Peggy King, Carole Eden. Produced by John C. Champion; directed by Hall Bartlett.

Story: While Dana Andrews was in the war, he led his squadron on a mission that resulted in the loss of several of his squadron members, and he felt responsible. His guilt feelings prevent him from keeping a job or leading a normal life. Wife Linda Darnell leaves him with their son, but he pursues her aboard her plane to ask for another chance. After dinner is served, a number of the passengers become sick from the tainted food as do the pilot and co-pilot. Since Andrews is the only one aboard with flying experience, he is forced to take over despite unfamiliarity with the controls. Darnell sits in to handle the radio as Andrews is talked down by veteran airline pilot Sterling Hayden, who knew Andrews during the war. A doctor aboard and stewardess Peggy King care for their son and the other passengers, and they get medical aid in time, thanks to Andrews' action. After landing, there is a reconciliation and undoubtedly a chance for a good job.

X-Ray: This one should keep patrons glued to the seat's edge and on the ever-alert to the happenings on the screen, for the story and events are suspense and drama laden. It moves at the right pace. Acting, direction, production, and special effects are good, and the result shapes up as an entertaining entry for the program. Andrews and Darnell do well by the lead roles. The screenplay is by Arthur Hailey, Hall Bartlett, and John C. Champion, based on a story by Hailey.

Tips on Bidding: Higher program rates.

Ad Line: "He Held the Lives of 35 People in His Hands"; "Could His Past Ruin His Future"; "A Graphic Experience in Suspense."

REPUBLIC

Hell Canyon Outlaws (5616)

Western
72m

Estimate: Okay western.

Cast: Dale Robertson, Brian Keith, Rossana Rory. Dick Kallman, Don Megowan, Mike Lane, Buddy Baer, Charles Fredericks, Alexander Lockwood, James Nusser, James Maloney, William Pullen, George Ross, George Pembroke, Vincent Padula, Tom Hubbard. Produced by T. Frank Woods; directed by Paul Landres.

Story: Sheriff Dale Robertson warns a group of tough gunmen led by Brian Keith to stay out of his town. Later, town council votes to fire both him and his drunken deputy and give their leader, Alexander Lockwood, the post. Robertson finds comfort in the arms of his girl, Rossana Rory. Keith and his rowdies take over the town and perpetrate all sorts of outrages upon the townspeople with Lockwood ineffective. Trigger happy young Dick Kallman, who always wanted to be a deputy, tries to prove his ability. but is mussed up by the gang. So is Lockwood when he tries to reason with the outlaws. Kallman, crazy with humiliation, draws on Keith, who drops him. Robertson joins Lockwood when Council admits its mistake in firing him, and after Keith and his bad'uns plan to rob the bank, engage them in a gun fight in which Keith and his gang are killed. Robertson, wounded, is restored as sheriff.

X-Ray: This is an actionful, rough, tough, interest holding western which, while it offers nothing new, does present some good characterizations and a moral story by Allan Kaufman and Max Glandbard, in which law and order wins out against the gunslingers, as usual. There are several songs sung by Dick Kallman, recording artist.

Ad Lines: "They Went Gunning—For A Town"; "Four Guns Flashed And A Town Froze With Terror"; "Terror Moves In With A Killer Quartet In A Town That Didn't Need A Sheriff"!

Last Stagecoach West (5617)

Western
67m

(Naturama)

Estimate: Satisfactory western.

Cast: Jim Davis, Mary Castle, Victor Jory, Lee Van Cleef, Grant Withers, Roy Barcroft, John Alderson, Glenn Strange, Francis McDonald, Willis Bouchey, Lewis Martin, Tristram Coffin. Produced by Rudy Ralston; directed by Joe Kane.

Story: Disguised as a patent medicine salesman, Jim Davis, detective for the Railroad Protective Association, comes into Colorado to investigate a series of train robberies. He seeks the advice of cattle rancher Victor Jory, former stagecoach owner who lost out to the railroad. Jory's assistant, Lee Van Cleef, resents Davis' interest in Jory's daughter, Mary Castle. Van Cleef is in cahoots with outlaw Roy Barcroft, and they plan to steal a herd of cattle, sell it to a railroad construction camp, and then rob the camp's safe. Davis anticipates the outlaws' plans, alerts the sheriff, and a posse corners them and shoot up the gang. Barcroft is killed by Van Cleef. Davis, however, is certain that the head of the gang is still at large, and plants a train shipment of gold to bait him. Led by a masked man, the outlaws rob the train. Davis and posse kill several, but the leader, though wounded, escapes with the money. Castle learns that Jory is the outlaw leader when he dies. Van Cleef threatens to kill Castle when she refuses to keep the gold, but Davis arrives and shoots him.

X-Ray: This shapes up as okay western fare containing all the usual elements that make such fare popular. It's action all the way and the cast of oatie veterans perform their chores capably. Direction and production are first rate and wide screen Naturama photography helps. This was written by Barry Shipman.

Ad Lines: "The West Breaks Loose!"; "Thundering Hoofs; Burning Bullets!"; "Renegades Ride In A Wave Of Lawlessness And Terror."

The Lawless Eighties (5613)

Western
70m

(Naturama)

Estimate: Fair western.

Cast: Buster Crabbe, John Smith, Marilyn Saris, Ted deCorsia, Anthony Caruso, John Doucette, Frank Ferguson, Sheila Bromley, Walter Reed, Buzz Henry, Will J. White, Bob Swan. Produced by Rudy Ralston; directed by Joe Kane.

Story: Circuit rider John Smith ("Brother Van") tangles with Indian agent Ted deCorsia, who plans an Indian War in the hope that the cavalry will drive the Indians out of Deadwood territory so that he can start a cattle spread with stolen cattle. Texas gunman Buster Crabbe rescues Smith from an attack by some of deCorsia's henchmen, but not before Smith is wounded. Crabbe takes him to the ranch of Frank Ferguson, where Smith stays to recuperate and where Crabbe meets and falls in love with daughter Marilyn Saris, who is wary of having anything to do with a gunman. Crabbe goes to town, where he is hired by deCorsia, who continues to stir up trouble with the redskins, which culminates in their kidnapping Saris as a hostage. Smith and Crabbe follow deCorsia and his henchmen as they ride after the Indians and Crabbe saves the Chief's life. Saris is freed as Crabbe reveals deCorsia's plot to the Army. Smith convinces Saris that Crabbe has reformed.

X-Ray: The Indians go on the warpath, with good reason, in this fairly interesting opus of the western frontier in the days right after the Civil War. There is plenty of the usual outdoor action in the screenplay by Kenneth Gamot based on "Brother Van," a biography by Alson Jesse Smith. Production and direction are okay and the Naturama wide screen photography helps.

Ad Lines: "Brave Women And Fighting Men Who Conquered A Violent Land"; "Indian Raid!"; "Exciting And Different Western Thriller."

Time Is My Enemy (5612)

Melodrama
64m

(English-made)

Estimate: Okay import for lower half.

Cast: Dennis Price, Renee Asherson, Susan Shaw, Patrick Barr, Duncan Lamont, Bonar Colleano. Produced by Roger Proudlock; associate producer, David Birtwistle; directed by Don Chaffey.

Story: Dennis Price kills a jeweler during an unsuccessful hold-up and desperate for money, tries to blackmail Renee Asherson, his former wife, now married to wealthy publisher Patrick Barr. Police inspector Duncan Lamont, friend of Barr, suspects a different crook. Price's room-mate, Bonar Colleano, now blackmails him, and, consequently, Price's demands on Asherson become excessive. She goes to Price's flat to try to reason with him and accuses him of being the man wanted for the jeweler's murder. He goads her into shooting him with his own gun. When she returns home she confesses all to Barr and Lamont. Barr sticks by her, and Lamont continues his investigation. It is finally disclosed that Price had arranged for Asherson to "shoot" him with blanks, and after she left, substituted the body of Colleano, whom he had previously shot. Price is apprehended at the airport and confesses both crimes.

X-Ray: This English-made crime meller should please most devotees of crime-suspense yarns and since it is competently acted, produced, and directed, should find favor on the lower half in most spots. The screenplay by Allan McKinnon contains many surprising mystery thriller ingredients.

Ad Lines: "Blackmailer Blackmailed!"; "Action, Mystery, Thrills, and Suspense"; "Hush Money—What Was The Final Pay-Off?"

20th-FOX

Rockabilly Baby (741)

Drama
82m

(Regalscope)

Estimate: For lower half.

Cast: Virginia Field, Douglas Kennedy, Les Brown, Irene Ryan, Ellen Corby, Judy Busch, Marlene Willis, Gary Vinson. Produced and directed by William F. Claxton.

Story: Virginia Field and her two teen-age children, Gary Vinson and Judy Busch, settle in the small town of Springville, and Field becomes active in civic affairs while the youngsters do well in school and socially. Principal Douglas Kennedy becomes interested in Field. She also makes friends with the town's social leader, Ellen Corby, who backs her idea of a town youth center. Town busy body Irene Ryan resents her and delves into Field's background, finding out that she was once a strip tease artist. Field begins to pack to leave, but the other townspeople beg her to stay as do Kennedy and Corby. She has found a home at last after much wandering.

X-Ray: A nice, mild drama about life and the social whirl in a small town with music and the antics of teen agers for the amusement of other teenagers is to be found here. The story is average, as are the cast, direction, and production. It's intended as filler for the program. One of the features which may be sold is the appearance of Les Brown both with and without his orchestra. The film is being released as a companion feature to "Young and Dangerous." The screenplay is by Will George and William Driskill.

Tip on Bidding: Program rates.

Ad Lines: "Don't Be A Square . . . Get With It"; "A Jumping Jamboree Of Teen Age Fun."

Stopover Tokyo (745)

Melodrama
100m

(CinemaScope)
(Color by Deluxe)
(Filmed in Japan)

Estimate: Fairly interesting meller.

Cast: Robert Wagner, Joan Collins, Edmond O'Brien, Ken Scott, Reiko Oyama, Larry Keating, Sarah Selby, Solly Nakamura. Produced by Walter Reisch; directed by Richard L. Breen.

Story: Robert Wagner on his arrival in Japan en route to Korea is forced to lay over because he lost his letter of entry. Airline employee Joan Collins tries to facilitate matters. Actually, he is an American intelligence agent sent over to deliver secret data to Japanese intelligence agent Solly Nakamura, detailing a plot to murder the American High Commissioner, Larry Keating. They are watched by enemy agent Edmond O'Brien, who eventually kills Nakamura. Wagner takes his small daughter, Reiko Oyama, under his wing with Collins helping. Eventually, he exposes O'Brien and is in time to save Keating. At parting time, Wagner tells Collins he will return, but she doubts this as he is wedded to his job. He offers to take Oyama to America, but she prefers to remain in Japan.

X-Ray: Once again, American audiences receive a generous look-see into the habits, the customs, and the beauties of Japan where the picture was filmed. The story gives the cameras a chance to roam. It is of average interest if a bit too long. The cast performs adequately, and the direction and production are okay. It should make up well as part of the program, and there are a number of angles that can be sold. The screenplay is by Richard L. Breen and Walter Reisch, based on the novel by John P. Marquand.

Tip on Bidding: Higher program rate.

Ad Lines: "Intrigue in the Orient"; "They Had to Work Fast to Prevent Murder"; "The Incident That Could Have Started Another War."

Young and Dangerous (742)

Drama
78m

(Regalscope)

Estimate: Drama on youths and their problems for the program.

Cast: Mark Damon, Lili Gentle, Eddie Binns, Frances Mercer, Ann Doran, George Brenlin, Jerry Barclay. Produced and directed by William F. Claxton.

Story: Mark Damon and teen-age buddies are interested in thrills, hot rods, and easy girls. One day his buddies bet him he can't date Lili Gentle. She accepts but permits no liberties, and the police happen on their necking spot and bring them into the station. Their parents have to pick them up and forbid their seeing each other. They fall in love, and under her influence, he straightens out and makes plans for going to college. The parents realize they have been wrong and eventually the couple receive encouragement.

X-Ray: Mark Damon impresses as a youngster who can go places given a bit of grooming and a chance, and he does well here as the boy looking for thrills and excitement. The story is well built, and it holds interest throughout for youngsters, parents, and other oldsters. There are some comic bits, but for the most part it's a story of how youngsters straighten themselves out in the fast-paced whirl of today's living. It should make up okay as part of the program. The screenplay is by James Landis.

Tip On Bidding: Program rates.

Ad Lines: "We're Not Bad, Said These Teen Agers"; "The Real Lowdown On Today's Youth"; "They Had To Face The World . . . Could They Do It?"

UNITED ARTISTS

Ride Out For Revenge

Western
79m

(Bryna)

Estimate: Slow western for the duallers.

Cast: Rory Calhoun, Gloria Grahame, Lloyd Bridges, Joanne Gilbert, Frank DeKova, Vince Edwards, Michael Winkelman, Richard Shannon, Cyril Delevanti, John Merrick. Written and produced by Norman Retchin; associate producer, Vic Orsatti; directed by Bernard Girard.

Story: Cheyennes resist an order to vacate their homes in the Dakotas and move to Oklahoma reservations. Army commander Lloyd Bridges learns there is gold on the Indians' land and arranges for the murder of the chief so that the tribe will move. Vince Edwards becomes chief and swears to avenge his father's death. Marshal Rory Calhoun, who understands the Indians and loves Edwards' sister, Indian girl Joanne Gilbert, warns Bridges that the Indians will attack. Bridges arranges for a fight between Edwards and Calhoun, figuring to ambush and kill them both. He kills Edwards, but Calhoun escapes. Calhoun kills Bridges in a gunfight and plans to settle down with Gilbert. The Indians start the move to the reservation with Calhoun realizing that the white man would fight just as hard to protect his land if it were threatened.

X-Ray: The Indian never was so favorably presented, and the white man never treated him so shabbily as in this western. It attempts to say some fine things about tolerance, etc., but gets bogged down in interminable conversations and moves at a snail's pace all the way. There is a minimum of action for real western fans, and no one in the good cast gets a chance to show to advantage. This is strictly for the duallers and has little to recommend it.

Tip On Bidding: Program rates.

Ad Lines: "The Indian's Last Stand As A Doomed Tribe Fights For Its Land"; "One Man Understood, But His Neighbors Called Him Traitor."

U-INTERNATIONAL

All Mine To Give

Drama
102m

(RKO)
(Technicolor)

Estimate: Good drama with special appeal for femmes.

Cast: Cameron Mitchell, Glynis Johns, Rex Thompson, Patty McCormack, Ernest Truex, Sylvia Fields, Hope Emerson, Alan Hale, Steve Wooster, Butch Bernard. Produced by Sam Wiesenthal; directed by Allen Reisner.

Story: At the behest of a relative, immigrants Cameron Mitchell and his pregnant wife, Glynis Johns, arrive in Wisconsin only to find the relative dead. Neighbors help put up a home for them in one day, and Mitchell goes to work as a lumberjack, while Johns has babies until the number of six is reached. Mitchell contracts diphtheria and dies, leaving Johns to carry the burden of support. Shortly afterwards, she too falls ill and dies. On her deathbed, she designates Rex Thompson as head of the family and instructs him to place the children with families where they will be welcome. He does this on Christmas Day, and by nightfall, there is only himself to worry about.

X-Ray: This was known originally as "The Day They Gave Babies Away" and was presented on TV as such some time ago. Don't give this any heed though, because the film is such a heart-touching and heart-warming one that women should go out of their way for a chance to cry at. Mitchell and Johns do nicely in the leads, and direction and production are sincere and competent. Give the film some time for the word to get out, or better still, help it, and the results may be gratifying. At least the audience reaction will be. The screenplay is by Dale and Katherine Eunson, based on the magazine story by Dale Eunson.

Tip on Bidding: Higher program rates.

Ad Line: "An Unforgettable Screen Attraction"; "A Story That Made Adults Out of Children."

The Monolith Monsters (5805)

Melodrama 77m.

Estimate: Satisfactory science fiction programmer.

Cast: Grant Williams, Lola Albright, Les Tremayne, Trevor Bardette, Phil Harvey, Linda Scheley, William Flaherty, Harry Jackson, Richard Cutting. Produced by Howard Christie; directed by John Sherwood.

Story: A meteor shatters in the desert in California. A geologist, Phil Harvey, carries back a sample of the black rock which becomes wet in his office and expands. The next morning he is found dead, literally petrified. A student, Linda Scheley, takes home a souvenir from the desert, and it too becomes wet. Her house is found destroyed, her mother dead, and the child beginning to petrify. School teacher Lola Albright and her geologist boyfriend, Grant Williams, rush her to a hospital where doctors diagnose the rocks have mysteriously drawn the silica from her body. When they replace this, she begins to recover. Further research reveals that salt water will stop the expansion of the rocks. A rain storm starts the rocks moving on the town as they multiply. Williams stops them by dynamiting a dam whose water is salt-treated. Everybody is happy and Albright and Williams plan to marry.

X-Ray: This latest in the science fiction category sustains interest fairly well, and the cast is adequate, as are the direction and production. It should make up nicely in the supporting slot of the program. The screenplay is by Norman Jolley and Robert M. Fresco, based on a story by Jack Arnold and Fresco.

Tips on Bidding: Program rates.

Ad Lines: "They Rode the Rocky Road to Ruin," "What Was the Mystery of the Monolith Monsters?," "A Science Fiction Adventure Thriller."

WARNERS

Bombers B-52 (708)

Drama 106m

(CinemaScope)
(Warner Color)

Estimate: Good service film.

Cast: Natalie Wood, Karl Malden, Marsha Hunt, Efrem Zimbalist, Jr., Don Kelly, Nelson Leigh, Robert Nichols, Ray Montgomery, Bob Hover. Produced by Richard Whorf; directed by Gordon Douglas.

Story: Veteran Air Force line chief Karl Malden considers his service job very important, but daughter Natalie Wood wants him to quit the service and get a high paying job in private industry. Colonel Efrem Zimbalist, Jr., takes command of the base on which Malden works. Malden considers him a playboy and resents Zimbalist's attentions to Wood. He decides to quit the Force. The base is converting to the new B-52 bombers, and Zimbalist needs Malden as line chief. He promises to stay away from Wood if Malden will stay for the conversion period. Malden is thrilled by the new planes, but Wood is heartbroken over Zimbalist's sudden change in feeling. On a test flight, the big bomber develops trouble. Malden diagnoses the problem, but is forced to bail out with the rest of the crew. Zimbalist brings the ship in safely and then leads the search in mountainous country for Malden. He saves Malden's life, and Malden realizes that he is a fine officer. Wood realizes the importance of her father's job with the Air Force, and she and Zimbalist are romantically reunited.

X-Ray: This is a good service film, with the Air Force seen from the unfamiliar point of view of a line chief. The flying sequences are excellent and the work of the ground crews provides an interesting backdrop for the story. While familiar, the story holds interest thanks to good direction and fine performances from the entire cast, particularly Malden. Zimbalist is an interesting newcomer, and Wood's presence should attract the youngsters. The film is a bit long, but on the whole is a stirring tribute to the Air Force. There is plenty in it that should please the ladies as well, if they can be attracted to the picture. The screen play is by Irving Wallace.

Tip On Bidding: Better program rates.

Ad Lines: "His job . . . To Keep America's Mighty Air Armada In The Sky"; "The Stirring Saga Of The Mightiest Bomber Of Them All, Bomber B-52."

The Story Of Mankind (706)

Novelty 100m.

(Technicolor)

Estimate: Weird novelty for off-beat audience has "names" to sell.

Cast: Ronald Coleman, Hedy Lamarr, Groucho Marx, Harpo Marx, Chico Marx, Virginia Mayo, Agnes Moorehead, Vincent Price, Peter Lorre, Charles Coburn, Sir Cedric Hardwicke, Cesar Romero, John Carradine, Dennis Hopper, Marie Wilson, Helmut Dantine, Edward Everett Horton, Reginald Gardiner, Marie Windsor, George E. Stone, Cathy O'Donnell, Franklin Pangborn, Melville Cooper, Henry Daniell, Francis X. Bushman, etc. Produced and directed by Irwin Allen.

Story: When a super H-Bomb is to be exploded, it could bring an end to all mankind. A hearing is set in Heaven to determine whether or not to interfere. Assigned to plead the case is Ronald Coleman as the spirit of mankind and Vincent Price as the Devil. The Judge is Sir Cedric Hardwicke, and he permits them to bring forth incidents and people from any period in history to bolster their cases. Hardwicke eventually decides to postpone the explosion for the present to give mankind a chance to straighten out its future.

X-Ray: A compilation with some pretty popular personalities is to be found in this conglomeration of chit-chat from the historic past. As each indulges in a particular skit of which the whole is a series, the results range from fair to good. Some are interesting, some are amusing, and some are not. There is a liberal sprinkling of library footage employed to bolster the film. Put all this together and it spells an off-beat film that can best be sold because of the large number of "names" in the cast. There are some who will like this, and there are others who won't. Sales of the book on which the film is based, by Hendrick Van Loon, are said to be strong, and this is a plus factor. The direction and production are fair. The screenplay is by Irwin Allen and Charles Bennett.

Tips on Bidding: Higher in some situations than others.

Ad Lines: "It Took 50 Top Film Personalities to Tell This Story," "The Book They All Talked About Is Now a Picture They'll All Talk About," "A Distinguished Film Strong on Top Talent and Entertainment".

FOREIGN

The Light Across The Street

Drama 76m

(UMPO)
(French-Made)
(English Titles)

Estimate: Art house material.

Cast: Brigitte Bardot, Raymond Pellegrin, Roger Pigaut, Claude Romain, Guy Pierrould, Jean Debucourt, Produc ques Gauthier; directed by Georges Lacombe.

Story: Truck driver Raymond Pellegin is in love with Brigitte Bardot and proposes to her. She is about to accept to get away from the impossible home of her stepfather, but Pellegrin is late for their date. His truck caught fire and he heroically took it through a town to save it. The crash leaves him alive, but barely so. He is told undue exertion even strenuous romance, may bring on his death. Bardot insists on marrying him. He buys a roadside cafe which fellow truck drivers patronize. They are happy until their unnatural existence begins to prey on him. Roger Pigaut buys the gas station across the road, and a triangle of sorts ensues. Pellegrin, in a jealous rage, tries to kill the pair and he loses his metal balance and commits suicide. Bardot and Pigaut are free at last to think about a future together.

X-Ray: This would seem to be made of the stuff which art house patrons appreciate, including liberal doses of drama, tense situations, romantic implications and complications, and gallic reasoning and results. The cast is competent, and the direction and production okay. Interest is well maintained. Original scenario is by Jacques Gauthier, adapted by Louis Chavance, Rene Masson, and Gauthier.

Ad Lines: "How Long Could She Live A Loveless Marriage?", "They Wanted Happiness Desperately," "Men Desired Her."

Sins OF Casanova

Drama 104m

(Times)
(Italian-made)
(English titles)
(Eastman Color)

Estimate: Interesting import for art and specialty spots.

Cast: Gabriele Ferzetti. Corinne Calvet, Irene Galter, Nadia Gray, Mara Lane, Marina Vlady, Carlo Campanini, Aroldo Tieri, Anna Amendola, Lia De Leo, Produced by Sandro Pallavicini; directed by Steno.

Story: How the legend of Casanova got its start is shown here as the romantic life of the adventurer and seducer of women is presented, with Gabriele Ferzetti in the title role. His diary is revealed and the camera records his various and sundry adventures, including his narrow escapes from outraged husbands and his escapes from imprisonment, as well as his conquests of the opposite sex. Some of his escapades are quite humorous as he dares anything to make another conquest.

X-Ray: Well-done is this lightweight yarn about one of history's most famous lovers. Ferzetti fits the part neatly, making a romantic figure for the ladies. His technique is smooth and his victims are lovely, while his adventures provide a little bit of everything. The direction and production are good and the use of color is in the film's favor. It should please and entertain audiences where the import is acceptable and it has some exploitation possibilities. Screenplay credits are not available.

Ad Lines: "The Greatest Lover Of Them All"; "He Was A Man Of Many Words And Much Action"; "The Most Beautiful Women In The World Were His For The Asking."

MISCELLANEOUS

Carnival Rock

Drama 74m.

(Howco)

Estimate: Hodge-podge of rock-'n'-roll and corny dramatics.

Cast: Susan Cabot, Brian Hutton, David J. Stewart, Dick Miller, Iris Adrian, Jonathan Haze, Ed Nelson, Chris Alcaide, Horace Logan, Yvonne Peattie, Gary Hunley, Frankie Ray, Dorothy Neuman, Clara Andressa, Terry Blake, The Platters, David Houston, Bob Luman, The Shadows, The Blockbusters. Produced and directed by Roger Corman.

Story: Middle-aged David J. Stewart, violently in love with young singer Susan

Cabot, operates a run down night club in conjunction with a carnival. Cabot falls in love with gambler Brian Hutton. Stewart finds out and almost goes crazy. He gambles with Hutton and loses his club, staying on as a baggy pants comic to be near Cabot. On the eve of Cabot's wedding to Hutton, Stewart sets fire to the club. Hutton rescues him. Stewart wanders off as the young couple head for their wedding.

X-Ray: Interspersed with many violent rock-'n'-roll musical numbers is a lurid story that is laughably over-melodramatic. The acting is the chewing of the scenery variety and the director has done little to keep his cast in check. Cabot is an attractive performer, but the script allows no one to show to advantage. This has little to recommend it, even to the least discriminating fan. It is apparently aimed at the kids by virtue of the many musical numbers, but it will probably miss that mark as well. Screenplay is by Leo Lieberman who probably knows better.

Ad Lines: "Some Laugh . . . Some Cry . . . Some Rock 'N' Roll"; "Drama Pulsing To The Newest Musical Beat."

Guns Don't Argue

Documentary 92m

(Visual Drama, Inc.)

Estimate: Re-enactment of gangster vs G-Men warfare can be exploited.

Cast: Myron Healy, Jean Harvey, Paul Dubov, Sam Edwards, Richard Crane, Tamar Cooper, Baynes Baron, Doug Wilson, Jim Davis, Lyle Talbot, Sydney Mason, Lash Larue, Ralph Moody, Jeanne Carmen, Ann Morriss, Aline Towne, Regina Gleason, Jeanne Bates, Hellen Van Tuyl, Knobby Schaeffer, Russell Whitney, Coulter Irwin, Robert Kendall, Sam Flint, Bill Baldwin. Produced by William J. Faris; directed by Bill Karn and Richard C. Kahn; presented in association with Terry Turner.

Story: Shown briefly in reenacted sequences are highlights of the careers of such prominent public enemies of the past as John Dillinger, Ma Barker, Alvin Karpis, Fred Barker, Homer Van Meter, Bonnie Parker, Clyde Barrow, and Pretty-Boy Floyd, particularly their capture or death at the hands of the G-Men.

X-Ray: This decidedly different type of film fare unfolds in documentary fashion so well has the reenacted round-up of the nation's mad dog killers of yesteryear's gang wars been produced and directed. The actors involved have satisfactorily impersonated the infamous personages. Although economically made, this one has exploitation possibilities and should attract that large segment of the public who relish such things as "True Detective Stories" and such. Although overly-long, and at times repetitious due to the nature of subject matter, this is paced with machine gun battles, gore, murders, hold-ups, kidnappings, etc., although there is nothing offensive and, as usual, the killers get theirs in the end at the hands of the G-Men. Given a proper boost, this one should deliver at the boxoffice, particularly in the less discriminating spots.

Ad Lines: "The Factual Story Of The Short But Vicious Lives Of America's Public Enemies"; "How The Nation's Mad-Dog Killers Traded Slugs For a Slab With the G-Men"; "See The G-Men Put The Blast On The Mobs That Terrified A Nation!"

Teen Age Thunder

Melodrama 74m.

(Howco)

Estimate: Suitable for teen-age package.

Cast: Charles Courtney, Melinda Byron, Robert Fuller, Tyler McVey, Paul Bryar, Helene Heigh, Gilbert Perkins, Bing Russell, Gregory Marshall, Marshall Kent, Mona McKinnon. Produced by Jacques Marquette; directed by Paul Helmick.

Story: Teen-ager Charles Courtney is interested in hot-rod racing, but his father doesn't understand his problems and considers him a problem child. Courtney goes around with Melida Byron and is constantly being baited by wild teen-ager Robert Fuller. When pressures at home become too much, Courtney runs away, but he returns in time to drive the hot-rod of gas station operator Paul Bryar in a drag race. He wins, and his father realizes that his son is a good boy. They vow to understand one another better.

X-Ray: This is a low budget entry aimed at the teen-age market that has been put together with some care. Photography is good, as are other production credits. Direction is more than adequate, and an interesting cast of youngsters performs capably. The kids should enjoy this, packaged with another film of youth-appeal for a teen-age program. It has a familiar story, says little that is new, but is refreshingly well-made, showing that a low budget effort need not look cheap. Screenplay is by Rudy Makoul, and a theme song, "Teen Age Kisses," is heard.

Ad Lines: "Chicken Is Not Just A Word . . . It's Murder"; "Young Love And Teen Age Kisses. . . Hot Rods And Hot Tempers"; "Introducing Stars Of Tomorrow In A Story More Modern Than Today."

The Shorts Parade

TWO REEL

CinemaScope Color Travel

THE BLUE DANUBE. Warners-Warnercolor Scope Gems. 16m. The camera takes a tour of this famous river from its source in the Black Forest of Germany down through Austria to the sea. The camera work is extraordinarily beautiful, the subject matter has been artistically chosen, and the musical background is exceptional. EXCELLENT. (4103).

Color Cartoons

PECOS BILL. Buena Vista-Walt Disney Reissues from "Musicland." 22m. Edited from "Musicland," 1955, which was in itself a reissue of Disney subjects dating back to 1946-1948, this is the western tale of "Pecos Bill" played and sung by Roy Rogers and Sons of the Pioneers, with a cartoon portrayal. GOOD. (43601).

Comedy

HORSING AROUND. Columbia-The Three Stooges. 15m. Once again, the Three Stooges are mixed up with their departed sister, who has returned in the form of a horse with a colt. She begs her brothers to save her husband, a nag scheduled for the glue factory. They manage to save him and reunite the family. FAIR. (2401).

RUSTY ROMEOS. Columbia-The Three Stooges. 15m. Each of the Three Stooges is engaged to the same girl unknowingly, and each gives her an engagement present. The fun begins when they discover they are engaged to one and the same gal. FAIR. (2402).

TRICKY CHICKS. Columbia-Special Comedy Featurette. 16m. Government investigators get a tip that subversives may be active around a night club where Muriel Landers is appearing in a show. She and her girl friend become interested romantically in the investigators and, in order to keep them around, they fake some evidence. The G-men stick around and even summon chief Benny Rubin to be in at the arrest, after which the whole thing fizzles out. FAIR. (2411).

Serial

THE VIGILANTE. Columbia-Serial Reissue. 15 episodes. Ralph Byrd, Ramsay Ames, Lyle Talbot, George Offerman, Jr. Produced by Sam Katzman; directed by Wallace Fox. Chapter One. "The Vigilante Rides Again." 25m. Reissue. May, 1947. Ralph Byrd, known as a singing western star, is really a government agent. He is assigned to recover some jewels in the hands of a prince visiting suspicious character Lyle Talbot. His side-kick, George Offerman, Jr., is trapped in a burning barn. This packs plenty of action and there are many exploitation possibilities to enhance its value. The tieup with "Action Comics" should be a good bet. GOOD. (2120).

ONE REEL

CinemaScope Color Cartoon

MAGOO SAVES THE BANK. Columbia-Mr. Magoo. 6m. Magoo sets out to deposit some money at the bank and gets on the bus bound for the race track instead. He winds up at the betting window accidentally, placing his funds on one long shot after another until he wins a phenomenal amount. As he is thrown out as a tout with his bag of loot, he expresses amazement at the way compound interest has increased his earnings. GOOD. (2751).

CinemaScope Color Travel

ALPINE GLORY. Warners-Warnercolor Scope Gems. 9m. The Austrian Alps are visited by the camera and many picturesque shots of the mountains, valleys, villages, lakes, and streams are captured. GOOD. (4504).

Color Cartoon

BIRDS ANONYMOUS. Warners-Merrie Melodies Cartoons. 7m. Sylvester decides to reform, joins Birds Anonymous, something like Alcoholics Anonymous, which is intended to keep cats from chasing birds. However, everything he and the head of the group get on television and radio concerns birds. Tweety doesn't help any by flitting around, driving them nuts. GOOD. (4718).

BLAME IT ON THE SAMBA. Buena Vista-Walt Disney Reissues from "Musicland." 6m. Edited from "Musicland," 1955, which was in itself a reissue of Disney subjects dating back to 1946-1948, this has organist Ethel Smith performing while Donald Duck and his feathered friends handle the action. GOOD. (54107).

CASEY AT THE BAT. Buena Vista-Walt Disney Reissues from "Musicland." 9m. Edited from "Musicland," 1955, which was in itself a reissue of Disney subjects dating back to 1946-1948, this has Jerry Colonna narrating the classic poem as it is illustrated in Disney fashion. GOOD. (44116).

CONTRASTS IN RHYTHM. Buena Vista-Walt Disney Reissues from "Musicland." 8m. Edited from "Musicland," 1955, which was in itself a reissue of Disney subjects dating back to 1946-1948, this illustrates two contrasting numbers against Disney backgrounds. Fred Waring and his Pennsylvanians and choral group do Joyce Kilmer's "Trees"; Freddy Martin and his orchestra render their version of "Flight Of The Bumblebee." GOOD. (54106).

DUCKING THE DEVIL. Warners-Merrie Melodies Cartoons. 7m. Daffy visits the zoo. The Tasmanian Devil escapes, with a reward offered for its recapture. Daffy learns that music is the only thing that makes the beast docile. His singing finally effects the capture. FAIR. (4719).

FROM MAD TO WORSE. Paramount-Herman and Katnip Cartoon. 6m. The little mice and cousin Herman have taken over the toy department of a department store and are having a high time playing with a train. To get rid of Katnip, the night watchman, they decide to make him think he's crazy. This works, and he sets up a regular toy carnival for them to play in. He finally wises up, corrals all of the mice, except Herman, who comes to the rescue and sends the cat screaming into the night. FAIR. (H16-4).

ALPHABETICAL GUIDE To 111 Features Reviewed

This Index covers features reviewed thus far during the 1957-58 season in addition to features of the 1956-57 season, reviewed after the issue of Sept. 4, 1957.—Ed.

A

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All Mine To Give—102m.—UI 4397
Armored Attack (The North Star)—105m.—NTA—RE 4380
As Long As They're Happy—76m. Rank 4383

B

Badge Of Marshal Brennan, The—74m, —AA 4373
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Black Scorpion, The—88m.—WB 4384
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Bombers B-52—106m.—WB 4398
Brothers In Law—90m. 4389
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C

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Carnival Rock—74m. 4398
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Cat Girl—69m.—AI 4381
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E

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G

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H

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I

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J

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O

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P

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Q

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T

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U

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V

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W

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Y

Young And Dangerous—78m.—Fox ..4397

Z

Zero Hour—81m.—Par 4396

GHOST OF HONOR. Paramount-Casper Cartoons. 6m. Casper attends the premiere of one of his own pictures, is given the full Hollywood treatment. When asked how he became a cartoon star, he tells of his Hollywood venture. The live studio people, including telephone operators, script writers, animators, and artists all run from him, never having seen a ghost before; but the various Paramount cartoon characters, including Herman and Katnip, leap from the drawing boards and greet him with open arms. The producers realize his great appeal and make him a star. GOOD. (B16-5).

GREEDY FOR TWEETY. Warners-Merrie Melodies Cartoons. 7m. As the result of an old-fashioned, knock down and drag out street fight, Tweety, Sylvester, and a big bulldog are all hospitalized. They keep fighting, however, with Sylvester finally catching Tweety and eating him. He is discovered via X-ray and Tweety is saved by an operation on the cat. Later, the fighting starts all over again. GOOD. (4712).

HIPPETY HOPPER. Warners-Blue Ribbon Hit Parade Cartoons. 7m. Reissue. December, 1949. The mouse adopts the small kangaroo as a pal, and puts the latter to work when he convinces the cat that the kangaroo is just a grown up mouse after taking a growing pill. The kangaroo knocks the cat all over the place until a bulldog decides to protect the cat's interests, but the bulldog lands on the short end, too. GOOD. (4313).

ICE SCREAM. Paramount-Casper Cartoons. 6m. The friendly ghost takes on the guise of a snowman and consoles a little boy whom he helps win the big skating race in the winter sports carnival by steering him from beneath the ice. FAIR. (B16-6).

JOHNNY FEDORA AND ALICE BLUEBONNET. Buena Vista-Walt Disney Reissues from "Musicland." 6m. Edited from "Musicland," 1955, which was in itself a reissue of Disney subjects dating back to 1946-1948, this has the music being supplied vocally by the Andrews Sisters while the cartoon tells the romance of a couple of hats. GOOD. (44114).

L'AMOUR THE MERRIER. Paramount-Noveltoon Cartoons. 7m. Hector, the big, fat garbage collector, enlists the aid of a French matchmaker to help him win the hand of the princess. The wind-up has the matchmaker getting the princess and Hector falling for the matchmaker's homely, husband-hunting sister. FAIR. (P16-6).

ONCE UPON A WINTERTIME. Buena Vista-Walt Disney Reissues from "Musicland." 9m. Edited from "Musicland," 1955, which was in itself a reissue of Disney subjects dating back to 1946-48, this has Frances Langford rendering the song, which is illustrated in beautiful cartoons. GOOD. (44118).

SKY SCRAPPERS. Paramount-Herman and Katnip Cartoon. 6m. The little mice with their brave cousin, Herman, vie with Katnip, the big, greedy cat, for possession of a new home in a building under construction. After a battle with red hot rivets, Katnip is finally routed with dynamite, and the little mice set up housekeeping. FAIR. (H16-3).

SPOOKY SWABS. Paramount-Popeye Cartoons. 6m. Popeye and Olive Oyl find themselves aboard "The Sea Witch," a ship that has disappeared in 1694 and which is inhabited by the ghosts of the crew. Popeye and Olive want to take the boat back to civilization. This is something the ghosts do not want. After eating his spinach, however, Popeye finally wins the argument. FAIR. (E16-8).

SPREE LUNCH. Paramount-Popeye Cartoons. 6m. Popeye and Bluto open diners opposite each other and stop at nothing to get the trade—in this case one lone, little man, who doesn't look as though he can even pay his bill. Taking full advantage of all the competition, this character winds up sitting comfortably at a table in the middle of the street, the recipient of a 12-course meal. FAIR. (E16-7).

TOBASCO ROAD. Warners-Merrie Melodies Cartoons. 7m. A big party is given in honor of Speedy Gonzales, the fastest mouse in all Mexico, and he saves two little mice, Pablo and Fernando, from the big cat. The Mexican dialect is the cute thing here. FAIR. (4717).

TOUCHE AND GO. Warners-Merrie Melodies Cartoons. 7m. Pepe, the passionate skunk, is trying to impress a new lady friend. They get mixed up with the sea, a boat, a skin diver, but at the end it is still no dice. FAIR. (4722).

TWO FOR THE RECORD. Buena Vista-Walt Disney Reissues from "Musicland." 8m. Edited from "Musicland," 1955, which was in itself a reissue of Disney subjects dating back to 1946-1948, this has Benny Goodman and orchestra and quartette providing the musical setting for the cartoon portrayal of "After You've Gone" and "All The Cats Join In." (44113).

ZOOM AND BORED. Warners-Merrie Melodies Cartoons. 7m. Another in the coyote and road-runner series, this continues the efforts of the former to capture the latter. Of course, the coyote is frustrated and foiled although he tries every conceivable method to win, including the use of bird seed and a harpoon. FAIR. (4720).

Color Travel

TALES OF THE BLACK FOREST. Warners-Warnercolor Special. 9m. The camera visits this picturesque, beautiful, and historic section of Germany; seen are some annual village festivals and much of nature itself. GOOD. (4403).

Complete back seasons of these pink "servisections" are available to subscribing theatres at 52¢ per set.

RELEASE DATA GUIDE

As regularity of quantity of releases gives way to fewer features of a better quality from most major sources of supply, the so-called National Release Date loses much of its former importance. It is now much more necessary to know the order in which current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	RANK	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	The Disembodied Paul Burke Allison Hayes Cyclops James Craig Gloria Talbott Lon Chaney, Jr. Portland Expose Edward Binns Virginia Gregg Death In Small Doses Peter Graves Mala Powers From Hell It Came Tod Andrews Tina Carver Man From Monterey Sterling Hayden Pamela Duncan Teenage Doll June Kenney John Brinkley Fay Spain Undersea Girl Mara Corday Pat Conway Naked In The Sun (C) James Craig Barton MacLane Lita Milan	Pickup Alley (CS) Victor Mature Anita Ekberg 3:10 To Yuma Glenn Ford Van Heflin Kathryn Grant The Brothers Rico Richard Conte Dianne Foster The Parson and The Outlaw (TC) Anthony Dexter Buddy Rogers Marie Windsor Woman Of The River (TC) Sophia Loren Gerard Oury The Story of Esther Costello Joan Crawford Rossono Brazzi Domino Kid Rory Calhoun Kristine Miller The Tijuana Story Rodolfo Acosta James Dorren Jean Wiles	Man On Fire Bing Crosby Inger Stevens Mary Fickett Silk Stockings (CS-Color) Fred Astaire Cyd Charisse Janis Paige Gun Glory (CS-C) Stewart Granger Rhonda Fleming Tip On A Dead Jockey (CS) Robert Taylor Dorothy Malone Decision Against Time Jack Hawkins (England) Action Of The Tiger (CS-Color) Van Johnson Martine Carol House Of Numbers Jack Palance Barbara Lang	Loving You Elvis Presley Lizabeth Scott Wendell Corey (VV-TC) Omar Khayyam (VV-TC) Cornel Wilde, Debra Paget Cecil B. DeMille's The Ten Commandments (VV-TC) (Special Engagements) Stowaway Girl Trevor Howard Elsa Martinelli (England) Shortcut To Hell (VV) Robert Ivers Georgann Johnson Mr. Rock And Roll Alan Freed Rocky Graziano Lionel Hampton The Devil's Hairpin (VV-TC) Cornel Wilde Jean Wallace	Value For Money (TC-VV) John Gregson Diana Dors Triple Deception (TC-VV) Michael Craig The Third Key Jack Hawkins The Spanish Gardener (TC-VV) Dirk Bogorde Jon Whiteley The Black Tent (TC-VV) Anthony Steel A Town Like Alice Virginia McKenno The Gentle Touch (T) George Baker As Long As They're Happy (EC) Jack Buchonan Diana Dors Jacqueline John Gregson Kathleen Ryan Pursuit Of The Graf Spee (TC-VV) John Gregson	Time Is My Enemy Dennis Price Renee Asherson (English) The Lawless Eighties Buster Crabbe Marilyn Saris Pawnee (C) G. Montgomery, Lola Albright Last Stagecoach West Jim Davis, Mary Castle Taming Sutton's Gal John Lupton, Gloria Talbott Hell Canyon Outlaws Dale Robertson Brian Keith Rosanno Rory Operation Conspiracy Philip Friend Mary Mackenzie The Wayward Girl Marcia Henderson Peter Walker	Ride A Violent Mile (RS) John Agor Penny Edwards April Love (DC-CS) Pat Boone Shirley Jones Under Fire Rex Reason Henry Morgan Steve Brodie Ghost Diver James Croig Audrey Totter The Abominable Snowman (RS) Forrest Tucker Peter Cushing Young And Dangerous Lili Gentle Mark Damon Rockabilly Baby Les Brown & Band Kiss Them For Me (C-CS) Cary Grant Joyne Mansfield	Valerie Sterling Hayden, Anita Ekberg Jungle Heat Lex Barker, Mari Blanchard My Gun Is Quick Robert Bray Lady Of Vengeance Dennis O'Keefe, Ann Sears Chicago Confidential Brian Keith Beverly Garland Gunsight Ridge Joel McCrea Mark Stevens Joan Weldon Enemy From Space Brian Donlevy The Careless Years Dean Stockwell Natalie Trundy Street Of Sinners Geo. Montgomery Geraldine Brooks Satchmo, The Great Louis Armstrong	Doctor At Large (VV-C) (English) Dirk Bogarde The Land Unknown (CS) Jock Mahoney, Shawn Smith Jet Pilot (TC) John Wayne, Janet Leigh Quantez (EC-CS) Fred MacMurray Dorothy Malone The Unholy Wife (TC) Diana Dors Rod Steiger Escapade In Japan (TC-TE) Teresa Wright Cameron Mitchell Slaughter On Tenth Avenue Richard Egan Jan Sterling Dan Duryea Slim Carter (C) Jock Mahoney Tim Hovey Julie Adams	X—The Unknown Dean Jagger The Curse Of Frankenstein (C) Peter Cushing, Hazel Court Band Of Angels (C) Clark Gable Yvonne DeCarlo Rising Of The Moon Frank Lawton Denis O'Dea The James Dean Story James Dean The Pajama Game (C) Doris Doy John Raitt Carol Honey Black Patch George Montgomery Diane Brewster Johnny Trouble Ethel Barrymore Cecil Kellaway Stuart Whitman	Johnny Tremain (TC) (Disney) Hal Stalmaster Luana Paten, Jeff York (BuenaVista) Drag Strip Girl Steve Terrell Fay Spain (American Int.) Rock All Night Dick Miller and Platters (American Int.) Bambi (TC) (Disney) (RE) (Buena Vista) I Was A Teenage Werewolf Michael Landon Yvonne Lime (American-Int.) Invasion Of The Saucer Men Steve Terrell Gloria Castillo (American-Int.)
PROMISED FOR EARLY RELEASE	Looking for Danger Bowery Boys Streets Of Havana John Cassavetes Raymond Burr Sara Shane The Rifle (C) Joel McCrea Virginia Mayo Hunchback Of Notre Dame (TC-CS) Gina Lollobrigida Anthony Quinn Hongkong Story Jack Kelly Lita Hwa Sabu and the Magic Ring (C) Sabu Up In Smoke Bowery Boys New Day At Sundown (CS) George Montgomery Randy Stuort	The Harlem Globetrotters (RE) Operation Mad Ball Jack Lemmon Ernie Kovacs Kathryn Grant Decision At Sundown (TC) Rondolph Scott Karen Steele Escape From San Quentin Johnny Desmond Merry Anders Torero (Mexicon-mode) Luis Procuna Pal Joey (TC) Rita Hayworth Frank Sinatra Kim Novok The Long Haul Victor Mature Diana Dors (English) The Hard Man (TC) Guy Madison Valerie French	The Hired Gun Rory Calhoun Anne Francis Until They Sail Jean Simmons Joan Fontaine Paul Newman The Invisible Boy Richard Eyer Diane Brewster Philip Abbott I Accuse Jose Ferrer Viveca Lindfors Anton Walbrook Les Girls (C-CS) Gene Kelly Mitzi Gaynor Kay Kendall Taina Elg Jailhouse Rock (CS) Elvis Presley Judy Tyler Saddle The Wind Robert Taylor John Cassavetes Julie London Don't Go Near The Water (MC-TC) Glenn Ford Anne Francis Gia Scala	The Joker Is Wild (VV) Frank Sinatra Jeanne Crain Sailor Beware (RE) Dean Martin Jerry Lewis Jumping Jacks (RE) Dean Martin Jerry Lewis Hear Me Good (VV) Hal March Merry Anders Zero Hour Dana Andrews Linda Darnell Sterling Hayden The Tin Star (VV) Henry Fonda Anthony Perkins Betsy Palmer Sad Sack (VV) Jerry Lewis Phyllis Kirk David Wayne Spanish Affair (C-VV) Richard Kiley Carmen Sevilla	An Alligator Named Daisy (TC-VV) Donald Sinden Diana Dors Across The Bridge Rod Steiger Marla Laudi	Panama Sal Eleno Verdugo Edward Kemmer Raiders Of Old California Jim Davis Arleen Whelan The Crooked Circle John Smith Fay Spoin Thunder Over Tangier Robert Hutton Lisa Gostoni Gunfight at Indian Gap Vera Ralston George Mocready Hell Ship Mutiny Jon Hall John Carradine Roberta Hayes Fighting Wildcats Keefe Brasselle Kay Callard Outcasts Of The City Robert Hutton Osa Massen Dead End Street Roland Culver Patricia Roc	Fraulein (C-CS) Dana Wynter Mel Ferrer Plunder Road Gene Raymond Jeanne Cooper Escape From Red Rock Brian Donlevy Eilene Janssen A Farewell To Arms (DC-CS) Jennifer Jones Rock Hudson Vittorio DeSica Peyton Place (DC-CS) Lana Turner Lloyd Nolan Hope Lange The Singin' Idol (CS) Tommy Sands Lili Gentle The Enemy Below (DC-CS) Robert Mitchum Kurt Jurgens Frank Albertson Blood Arrow Scott Brady Phyllis Coates	Time Limit Richard Widmark Richard Basehart Hell Bound John Russell June Blair The Girl In Black Stockings Lex Barker Anne Bancroft Mustang Jack Beutel Steel Bayonet Leo Genn Ride Out For Revenge Rory Calhoun Tiger By The Tail Larry Parks Gun Fever Mark Stevens	My Man Godfrey (EC-CS) June Allyson David Niven The Monolith Monsters Grant Williams Lola Albright Love Slaves Of The Amazons (EC) Don Toylor Gianna Segale The Violators Arthur O'Connell The Tarnished Angels (CS) Rock Hudson Dorothy Malone Robert Stack All Mine To Give (TC) Glynis Johns Cameron Mitchell Rex Thompson (RKO) Man In The Shadow (CS) Jeff Chandler Colleen Miller Orson Welles This Is Russia (C) Sid Feder documentary	The Helen Morgan Story (CS) Ann Blyth Paul Newmon Richard Carlson Black Scorpion Richard Denning Mara Corday The Story Of Mankind All-Star Cast Woman In A Dressing Gown Yvonne Mitchell Anthony Quayle Bombers B-52 (WC-CS) Karl Malden Notalie Wood Jamboree Count Basie & Orchestra Fats Domino Green Eyes Suson Oliver Linda Reynolds Sayonara (TE) Marlon Brando Red Buttons Potricia Owens	Reform School Girl Gloria Castillo (Americon Int.) Rock Around The World Tommy Steele (American Int.) The Amazing Colossal Man Glenn Langon Cathy Downs (American Int.) The Cat Girl Lynn Tracey Barbara Shelley (American Int.) Perri (TC) (Disney) (Buena Vista) Old Yeller (TC) Fess Parker Jeff York Dorothy McGuire (Disney) (Buena Vista)

SYMBOLS USED ABOVE: **CS—CinemaScope, C—Color, RE—Reissue, TC—Technicolor, VV—VistaVision—Name of country, other than U.S.A., indicates import.**

Pajama Gain!

Hey there!

This is not small talk . . . so let us button-hole you for just a moment.

It was more than a seven-and-a-half cent raise and the cost of steam heat that blew the price of pajamas up to the top! According to figures from the U.S. Department of Labor, Bureau of Labor Statistics, pajamas are up 178 per cent since 1940!

Compare these figures to the small increases, if any, that some of you have given the Prize Baby during this same period.

Yes, the Prize Baby has been hit by the cost spiral—just as you have—but continues to deliver the tops in service for the bottom dollar!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

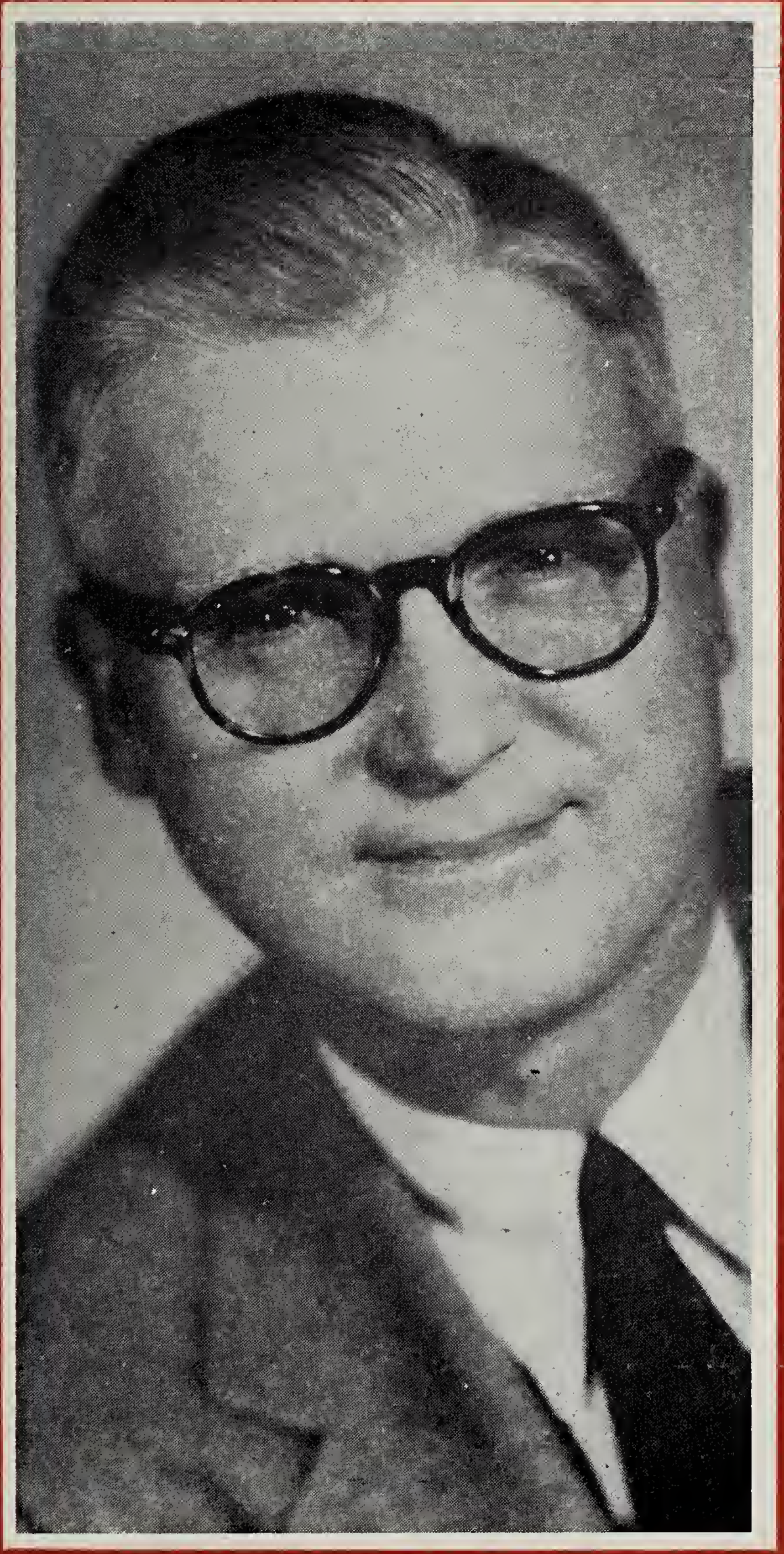
NOV 18 1957

MOTION PICTURE EXHIBITOR

Plus... SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

NOVEMBER 13, 1957 VOLUME 59 NUMBER 3
IN TWO SECTIONS • THIS IS SECTION ONE



TOA Miami Agenda Set

(See Page 8)

Industry Booms New Slogan

(See Page 11)

Henry "Hi" Martin was named last week to succeed the late Charles J. Feldman as Universal general sales manager (page 9).

editorial: *PIE IN THE SKY . . . a discussion of TV trends*

LATE FLASH!
60 SPOTS BEAT BIG "BLACKBOARD JUNGLE"

ELVIS GOING LIKE HELVIS!

"Jailhou
Rock" i
No. 2
song in
Americ
and
headec
for the
top!

P. S. Get in on the M-G-M box-office boom! "LES GIRLS" *(Sol C. Siegel Prod.)* WOW! "DON'T GO NEAR THE WATER" comedy block-buster sets 2-year Audience Preview rating record! Watch for "BROTHERS KARAMAZOV" the Great of '58; "GIGI" *(Arthur Freed Prod.)* the Musical of the Century! And keep an eye on "RAINTREE COUNTY" in its SRO special road-show engagements!

"JAILHOUSE" SETS ALL-TIME RECORDS!

New M-G-M Box-office Highs Nationwide!

In Charlotte–
In Detroit (*non-holiday*)
In Memphis (*non-holiday*)
In Atlanta–
In Nashville–
In New Orleans–
In Jackson, Miss.–
In Little Rock–
In Mobile–
In Pensacola–
In Durham–
In Jackson, Tenn.–
In Birmingham–
In Columbia, S. C.–
In Tulsa–
In Owensboro, Ky.–
In Fort Worth–

—and it's just the beginning

At press-time 1,000 saturation bookings have begun or are about to begin—and it's the same sensational story everywhere:

A NEW HIT IS BORN!

M-G-M presents ELVIS PRESLEY in "JAILHOUSE ROCK" co-starring Judy Tyler · with Mickey Shaughnessy · Dean Jones Jennifer Holden · Screen Play by Guy Trosper · In CinemaScope An Avon Production · Directed by Richard Thorpe · Produced by Pandro S. Berman.

20th ANNOUNCES

for selected
engagements at
the holiday season...

JERRY WALD'S

Peyton Place

CINEMASCOPE COLOR by DE LUXE

Prints available with MAGOPTICAL SOUND The best in Stereophonic Sound

STARRING

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HOPE LANGE · LEE PHILIPS · LLOYD NOLAN

DIANE VARSI · ARTHUR KENNEDY

RUSS TAMBLYN · TERRY MOORE

featuring DAVID NELSON · BARRY COE

BETTY FIELD · MILDRED DUNNOCK

LEON AMES · LORNE GREENE

PRODUCED BY JERRY WALD

DIRECTED BY MARK ROBSON

SCREENPLAY BY JOHN MICHAEL HAYES

another super-blockbuster... ..from 20th!

39 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 229 West 42nd Street, New York 36. West Coast field office: Paul Manning 8141 Blackburn Avenue, Los Angeles 48, Calif. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nanamaker, feature editor; Mel Konecoff. New York editor; William Haddock, Physical Theatre and Extra Profits departmental editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

VOLUME 59 • NUMBER 3 NOVEMBER 13, 1957

as we screen it . . .

PIE IN THE SKY

Current items from several different sources seem to indicate that, while TV still means gold plated pie-in-the-sky to some people, it can be pretty humble-cornpone to others.

Out in Bartlesville, Okla., where a wired pay-movie experiment is offering 13 first-run features, and a slew of second-runs and reissues, for $9.50 per set per month, the public seems to be voting against it. At least, according to a poll of 8,500 set owners, conducted by Senator Langer (North Dakota). The first returns have been announced as 1,737 to 116 disapproving. Of course, those first-run movies are the same preponderantly B quality ones that aren't doing too well right now at the nation's boxoffices. But this is hardly the success that was anticipated; or that was promised by the exponents of the very similar pay-TV.

Another story from the west coast indicates that the profit bloom is off the TV production peach. One studio, which in recent years focused more and more attention on TV half-hour shows, and less and less on theatrical productions, finds itself literally up to its armpits in unsold "pilots," that remain unsold. So the early profits are slipping away, and much of the TV equipment and facilities haven't yet been paid for. And a lot of reappraisals are being made.

In the "pie-in-the-sky" department we have Tony Curtis, the play actor, who hit a TV column recently with the erudite observation that pay-TV is "good for the actor and good for the viewer." As proof Tony offered his opinion that whopping budgets and ample time for rehearsals could sort of guarantee him a successful one-shot video appearance each year. Says Tony: "I'm as sure of this as I am of my own name. Pay-TV can only result in improving the quality of TV entertainment. People are going to think twice before they spend 85 cents, or whatever it is going to cost. And, because of that, producers will think twice before they present the kind of shows we're seeing today."

And while everybody is "thinking twice," business is going to be just about as bad as it is today—in Bartlesville or Keokuk.

Whopping budgeted "pie" is dream stuff!

WHAT THE INDUSTRY OWES THE VARIETY CLUBS

Whether or not a particular theatreman is a member of his local Variety Club tent is rightly a matter between him and his tent. And into such a matter no trade paper should inject its views. But there can be little argument about the great deal of public relations good that the individual and collective Variety Club tents have reflected on this industry, at home and abroad, through their outstanding charitable works. For this, any trade paper would be derelict in its duty to the industry not to offer public acknowledgment.

So we were disturbed lately to receive from John Rowley of Dallas, a rather discouraging account of the way in which theatremen have given playing time to the Variety Club's official picture "HEART OF SHOW BUSINESS." Physically handled and sold by Columbia, the original version ran 55 minutes and was greeted with praise by all trade press reviewers. It was the kind of picture every theatre could be proud to show, and to boast about. Public reaction has been uniformly good. But theatremen let the picture die. Out of 4483 signed contracts and hundreds of pledges to buy it, only 1133 theatres, aggregating total film rentals of only $30,000, have actually played it. More than two-thirds have "run out" on their contracts.

Due to some complaints about the original length, a new 20 minute version has now been prepared. It's in Technicolor. And Columbia has 125 prints nationally.

As John Rowley puts it: "Aside from the vast amount of good to be derived from any profits (Will Rogers Memorial Hospital), it is the greatest exponent of good will for the amusement industry at our command, and certainly our industry needs it at this time. I should think that every exhibitor in the country, whether he belongs to Variety or not, would be glad to play this picture."

We think so, too. And we can only hope that this reminder will start a whole new flood of dates. Even if it were a poor picture, this industry owes that kind of support to the Variety Clubs. But fortunately it is a good one. And 20 minutes of playable film is often a very useable commodity.

Have a heart.

RANDOM SHOT

• There may be a grin in a recent remark credited to A. R. Boyd, independent theatre circuit owner in Pennsylvania and one of the sage old-timers, affectionately known as "The Judge." Talking about current boxoffice grosses, Mr. Boyd hit his desk and growled: "If I was a real judge and anyone offered me a theatre today I'd give him 100 years in jail at hard labor."

Think of what you'd get if you actually sold him one!

JDA Honors Brandt As Industry Applauds

NEW YORK—As more than 500 industryites watched, prominent exhibitor Harry Brandt was honored last week for his "outstanding leadership in advancing the cause of human rights" at a luncheon sponsored by the Joint Defense Appeal at the Hotel Sheraton-Astor.

Mayor Robert Wagner took time out from his campaigning for re-election to personally present the third annual Human Relations Award to Brandt. Wagner lauded Brandt for his efforts on behalf of civil rights as well as those on behalf of the motion picture industry. This dais was loaded with civic and industry luminaries.

Robert S. Benjamin, chairman of the board of United Artists, and general chairman, JDA Motion Pictures Division, was luncheon chairman. Arnold Grant, attorney, and general chairman, JDA, discussed the programs of the organization and the need of financial support of its programs. A general goal of $5,600,000 has been set for this year.

After accepting his award, Brandt made an award to Boris Morros, film producer who for 10 years had been acting as a counter-espionage agent for the Federal Bureau of Investigation.

Eugene Pleshette, managing director, Brooklyn Paramount, is seen with screen star Monique Van Vooren as he recently received the city's official proclamation from New York's Mayor Robert F. Wagner opening the Fight For Sight campaign which will culminate in the annual "Lights On!" revue to be staged by Pleshette again this year.

Villa Suits Settled

SALT LAKE CITY—Two anti-trust suits by the Villa against Paramount and AB-PT were settled out of court here last fortnight. The matter had long been in litigation and a total of $1,950,000 in damages had been asked.

The NEW YORK Scene

By Mel Konecoff

HORROR IS MY BUSINESS: Horror is a big business to the Carreras of England. Jim Carreras, managing director of Hammer Films, and son Mike, executive producer, seem to have acquired the designation of being the bloody brothers of Britain, having turned out so many gory subjects that are making nothing but money. As a matter of fact, so in demand are they and their products that all of the distributors have closed deals with them for either one or more of their films.

At a press luncheon hosted by Universal, the pair reported that the score stood as follows:

Universal—"The Horror of Dracula," to be made in wide screen and color.

United Artists—"The Creeping Unknown," "Enemies From Space," "Black Sleep."

Warners—"X—The Unknown" and "The Curse of Frankenstein."

20th Fox—"The Abominable Snowman."

Columbia—"The Camp On Blood Island," "The Snorkel," and "The Revenge of Frankenstein."

Paramount—"The Man In Half Moon Street" (a remake).

Screen Gems—a series of 39 TV releases called "House of Frankenstein."

MGM—They talked here but no deal announced as yet.

What most of the companies like about the situation is that the horror films are selling like crazy and the Carerras are turning them out relatively inexpensive. For instance, the package of "The Curse of Frankenstein" and "X—The Unknown" cost a total of $540,000 or $270,000 each, and the package grossed $2,500,000 in the U. S. and Canada and five millions world-wide.

The Carreras said they were "horror specialists" because it pays off. "We'll make Strauss Waltz things if they pay off," said they. The pair felt that their efforts have been successful because they've made them believable. They take their horror seriously and don't kid it.

They are able to tailor their horror films as to the requirements and demands of certain countries. For instance, the version for Japan will feature plenty of nice, bright, red blood because the Japanese children like their horror films loaded and gory, whereas censors elsewhere would cut out much of these sequences. He estimated they make five different versions of certain scenes for varying countries. In England, their films are usually classified for adults only.

The Carreras claimed that their films are also successful because people have tired of the diet of science-fiction pictures, and they happened to time their entry into the horror field at exactly the right time.

Their "Curse of Frankenstein" has made more money than any other British film with the possible exception of "Red Shoes," which took five years to gross what the horror entry took in in five months.

The production team admitted slanting their material for the teen-age market because in their opinion there isn't any other. In their own country, even though "Curse of Frankenstein" was banned to youngsters under sixteen, it still broke records. They are waiting to see the horror cycle exhausted, but at the moment it is the biggest seller on a world-wide basis. When the day comes for the change, they have a score or more subjects waiting with non-horror themes.

The Carreras have been turning out six to eight features per year and have been in production since 1948, with no problems as far as financing is concerned. They have been in

(Continued on page 15)

BROADWAY GROSSES

(As of this Monday)

Veteran's Day Helps

NEW YORK—The Veteran's Day holiday aided generally sagging boxoffice receipts in the Broadway first-runs last weekend. The good news included the continuing smash business of Columbia's "Pal Joey," Capitol, a good Roxy opening, and surprisingly strong holding power of "Les Girls," Music Hall.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE STORY OF MANKIND" (Warners). Paramount ($47,654)*—$30,000 was expected on the opening week.

"KISS THEM FOR ME" (20th-Fox). Roxy ($81,398)—Friday, Saturday, and Sunday accounted for $45,776, with the opening week claimed at $68,000. Usual stage show.

"LES GIRLS" (MGM). Radio City Music Hall ($146,192)—Thursday through Sunday reported at $92,530, with the sixth and last week sure to top $142,000. Usual stage show.

"PAL JOEY" (Columbia). Capitol ($39,813)—Still wonderful with $69,000 claimed for the third session.

"SLAUGHTER ON 10TH AVENUE" (U-I). Astor ($24,573)—Opening week estimated at $22,000.

"TIME LIMIT" (UA). Victoria ($21,930)—Dropped to $13,000 on the third week.

"THE TIN STAR" (Paramount). Loew's State ($18,644)—The third and last week down to $12,000.

"THE STORY OF ESTHER COSTELLO" (Columbia). RKO Palace reported $24,000 for the opening week.

**Figures in parentheses represent 1956 weekly averages as reported in MOTION PICTURE EXHIBITOR.*

Telemovies Expand

HOLLYWOOD—W. J. Dennis, head, Tele-Movie Development Company, Inc., revealed last fortnight that his firm will seek an additional 36 wire TV franchises in five states.

Meanwhile, he said, negotiations have been started with cable and equipment manufacturers for Telemovie's initial installation at Oceanside, Cal.

California cities in which TDC will seek franchises are Arcadia, Azusa, Carlsbad, Chula Vista, Covins, El Segundo, Gardena, Hawthorne, Hermosa Beach, Lakewood, Manhattan Beach, Monrovia, Montebello, National City, Delano, Colton, Redlands, Paramount, Ventura, San Fernando, San Gabriel, Upland, Escondido, Le Mesa, El Cajon, Coronado, Santa Barbara. Pomona, Riverside, Bakersfield, Oxnard, and Corona.

Other franchise applications are being pursued in Chicago, Milwaukee, Phoenix, and Las Vegas, Dennis said.

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Institutional Ad Campaign Ready

TOA Miami Convention May Provide First Look At Effort To Increase Interest And Attendance

NEW YORK—The Theatre Owners of America convention at Bal Harbour, Fla., Nov. 20-23, may provide an important segment of exhibition with a preview of the $2,000,000 industry institutional advertising campaign prepared by the advertising and publicity committee of the Motion Picture Association of America and the Council of Motion Picture Organizations.

This preview, reliable sources here said, was contingent upon the fact that TOA president Ernest Stellings sees and approves the campaign before the convention.

The campaign, as now planned, is the result of the suggestions and submissions of six advertising agencies which ordinarily serve motion picture companies. Each company submitted its ideas, copy, and layouts, and the MPAA committee made up its campaign in turn.

Plans were said to include an expenditure of $2,000,000 for the first year, with the intention of increasing the amount each succeeding year, over a five year period.

Designers of the plan are said to feel that if institutional advertising is able to benefit motion pictures as it has benefited the oil, metals, and leather industries, it must be a continuing process over an extended period.

Stellings has already declared that exhibition would raise its share to support the overall industry promotion campaign which consists of 11 points of which the institutional advertising campaign is one. According to the formula suggested by Stellings, exhibition would raise its share of the money for the overall campaign on a basis of a tax of 3/10 of 1 per cent of its annual film rentals.

However, at various times, the TOA chief had made it plain that this money would not be forthcoming unless the over-all campaign contained an institutional advertising campaign designed to interest the public in the theatre.

The point Stellings made had been anticipated by Charles McCarthy, information director of the Council of Motion Picture Organizations, who in a report on the subject had declared that a campaign would be of no effect unless:

(1) It aimed at getting people to go to the theatres.

(2) Theatres offered a place where entertainment was offered that could not be found anywhere else.

TOA Group Insurance Plan Explained To Members

NEW YORK—The Theatre Owners of America this week announced to its members that it contemplated establishing a group insurance plan covering them which members in turn could extend to employees earning $5,000 a year or more.

The insurance, based on a plan submitted by the Travelers Insurance Company, requires the approval of the TOA board and executive committee, which will meet in Bal Harbour, Fla., prior to the TOA convention, Nov. 20-23. President Ernest Stellings had written members to learn if they are interested.

The plan proposes to offer $20,000 maximum life insurance without evidence of insurability and regardless of salary or age, to TOA paid up members who are active owners, partners, or officers; insurance for their full-time employees, earning $5,000 a year or more, the maximum amount of insurance to depend upon salaries.

Employer may pay all or part of employee premium, but the maximum the employee may contribute is 60 cents a month per $1,000 on life and nine cents a month on accidental death and dismemberment. For employees to get insurance on this basis, 75 per cent must enroll. However, if employer pays all the premium, all eligible employees must sign up.

Maximum insurance which those, other than the $20,000 active owners, partners, or officers may take out, follows:

Employees earning $17,500 a year, $20,000 maximum life insurance and $20,000 accidental death and dismemberment; earning $15,000 up to $17,500, $17,500 maximum in both life and D and D; $12,500 up to $15,000, $15,000 maximum life and D and D; earning $10,000 up to $12,500, $12,500 life and D and D; earning $7,500 up to $10,000, $10,000 life and D and D; and earning $5,000 up to $7,500, $7,500 life and D and D.

Orderly Release Project Wins Further Support

NEW HAVEN—Motion Picture Theatre Owners of Connecticut, Inc., last week affirmatively endorsed the efforts of AB-PT's Leonard Goldenson and Edward Hyman looking to the establishment of an orderly system of distribution of motion pictures.

Further, the group will send members to attend any meeting with distributors to assist the Goldenson-Hyman project, president George H. Wilkinson stated.

MGM Switches "Raintree" Plan

NEW YORK—MGM will begin in December to release a two hour-48 minute version of "Raintree County" on a continuous performance basis in "carefully selected major cities," vice-president and general manager Charles M. Reagan announced yesterday. Reagan did not name the cities to be selected.

The picture to date has played on a reserved seat, two-a-day policy in Louisville, Ky., where it was premiered, Chicago, Boston, Beverly Hills, Cal., and Washington, D.C. Its length in these engagements is three hours-five minutes.

Reagan pointed out that experimenting simultaneously with two-a-day and continuous showings was not new with MGM. It had been followed "successfully" with "Quo Vadis."

The continuous run on "Raintree County," he added, "will bring the picture to larger audiences."

Rabinovitz Joins Loew's

NEW YORK—Jason Rabinovitz has been appointed assistant treasurer at Loew's, Inc., it was announced last week by Robert H. O'Brien, financial vice-president.

Rabinovitz, 36, has been associated with American Broadcasting-Paramount Theatres since 1950 and with American Broadcasting Company since 1953. Early in 1954 he was appointed assistant controller there, and was named administrative vice-president to the TV network in April, 1956, which position he resigned recently.

Sen. Langer, Griffing Clash On Telemovies

WASHINGTON—The legislation to outlaw subscription television proposed by Senator William Langer, Republican of North Dakota, received substantial support last week from the residents of Bartlesville, Okla., where the telemovies experiment of Video Independent Theatres has been launched, according to the results of a poll conducted by the Senator among the residents of the town who own television sets.

At the close of the deadline day for submitting ballots on the controversial question, 163 Bartlesville citizens had declared themselves in favor of pay TV, while 1930 were opposed. Another 225 had expressed approval of existing cable telemovies system but against broadcast pay TV.

Although a hospital patient last week, Senator Langer indicated that the results of his poll show a popular rejection of all pay TV. He noted, however, that some of those who responded indicated that there was some question in their minds about the difference between pay-as-you-see television and pay-as-you-see movies, while others stated that the cable telemovies could be the harbinger of broadcast pay TV.

The Senator launched his survey after the Federal Communications Commission disclosed that it would receive applications for broadcast toll TV tests on a limited basis after March 1, unless blocked by Congressional action earlier. His letter assured voters that their ballots would be appended to his legislation.

At Bartlesville, Video Independent president Henry S. Griffing charged that the poll had caused confusion and hurt the telemovie test there. "We are afraid the Senator has helped to confuse some of the people here and has put an unnecessary burden on telemovies," he said. "We believe it is unfair to describe telemovies as pay TV, and the Senator was in error when he said the TM test here had been 'allowed' by the FCC. Most of all, we certainly have done nothing to justify an inquiry" by Congress, he added.

Griffing also released the text of a letter he had written to Langer, in which he pointed out that telemovies are delivered to the home TV set by wire, not through the air, and that Video, like the Senator, is opposed to broadcast pay TV. He further noted that his theatre circuit is trying to give additional service to customers inasmuch as television has kept many of them at home in recent years. "Since ours is a local venture," Griffing concluded, "we don't come under the FCC, so that part of your press release was in error."

Editor's Note: See editorial, "PIE IN THE SKY," page 5.

Exhib Files Three Suits

PHILADELPHIA—A. M. Ellis Theatres last week filed three separate suits in U.S. District Court against the major distributors and others asking $2,128,500 damages.

On behalf of the Chester Pike Drive-In and the Coatesville, Pa., Drive-In, product is asked on national release date. On behalf of the Renel, Philadelphia, a key run is asked. At present the SW Yorktown and William Goldman's Esquire enjoy clearance over the Renel.

Sylvan Cohen is counsel for the plaintiff.

Cable-TV, Business Aids Highlight Program For TOA Miami Convention

NEW YORK—The tentative program for the convention of Theatre Owners of America in the Americana Hotel, Miami Beach, next week was announced last fortnight.

The opening event of the conclave, to be held in conjunction with the TESMA and NAC convention and trade shows, will be a meeting of the TOA nominating committee, headed by Burton I. Jones, on Monday, Nov. 18 at 10:30 a.m. in the organization's headquarters suite in the hotel. A meeting of the finance committee, headed by Mitchell Wolfson, was slated to follow at two p.m.

On Tuesday, Nov. 19, convention registration in the Caribbean Suite of the Americana was scheduled to start at nine a.m., followed by an all-day joint meeting of the executive committee and board of directors at 10 a.m. in the Eastward and Westward Rooms. A ladies committee luncheon in the Starlite Patio was announced for 12:30 p.m.

On Wednesday, Nov. 20, registration continues at nine a.m. in the Caribbean Suite, followed by the official opening of the Tenth Anniversary Convention at 10 a.m. in the Bal Masque Room under the gavel of Sidney Meyer, chairman of the general session. Among those to be heard are Wolfson, Robert Wotherspoon, TOA president Ernest G. Stellings, Jones, and Herman M. Levy. A luncheon in the Medallion Room is to hear Motion Picture Association president Eric Johnston as guest speaker, followed by the official opening of the Second International Trade Show at two p.m. Later in the afternoon, round table meetings are to be conducted by Jones and Albert M. Pickus in the Westward Room, on small theatre owners' problems; by Walter Reade, Jr., in the Eastward Room, on foreign films; by Paul Krueger and Albert Forman in the Floridian Room, on drive-ins; by J. B. Schuyler and Carl Patrick in the Gaucho Room, on film rentals; and by M. B. Smith and Dave Jones, in the Floridian Foyer, on advertising and publicity. Final scheduled event of the day is a get-together cocktail party in the Starlite Patio from 6:30 to eight p.m., hosted by TOA, TESMA, and NAC.

Registration is slated to open again at nine a.m. on Thursday, Nov. 21, in the Caribbean Suite, followed by a debate at 10 a.m. on cable television, moderated by Philip F. Harling, in the Bal Masque Room. A luncheon at 12:30 p.m. in the Medallion Room is to hear Abe Montague, Columbia vice-president, as guest speaker. At two p.m., a closed session, open to exhibitors only, will be held in the Bal Masque Room with Myron N. Blank as chairman. Open house in the entertainment suites of the hotel follows at eight p.m.

On Friday, Nov. 22, registration opens at nine a.m. and is followed by a discussion, "Building Our Business," in the Bal Masque Room. Henry G. Plitt is chairman for the session, and among the speakers scheduled are Roger Lewis, on the industry promotion campaign; George Seaton, on the Academy Awards telecast; and others on the subjects of building new star personalities and the TOA insurance program. For the subsequent 12:30 p.m. luncheon in the Medallion Room, S. H. Fabian will be toastmaster; honored guests will be all past presidents of TOA. In the afternoon, the general session continues at two p.m. At eight p.m., the Pepsi-Cola Company hosts a dinner party in the Grand Ballroom of the nearby Fontainebleau Hotel.

The first scheduled event for Saturday, Nov. 23 is a brunch at 11 a.m. in the Medallion Room. Toastmaster will be Sam Pinanski, while J. R. Johnstone, National Carbon Company, will introduce the guest speaker, Wotherspoon, who is provost of the Royal Burgh of Inverness, in Scotland. In the evening, National Carbon will host the cocktail party in the Mezzanine, preceding the Coca-Cola Company's banquet in the Grand Ballroom.

NOTICE ... to *ALL Subscribers!*

While it has been said in several different announcements, we want to again repeat:

1. All subscriptions to MOTION PICTURE EXHIBITOR, currently in effect, *will be honored by this publication* right up to their expiration dates.
2. All subscriptions to SHOWMEN'S TRADE REVIEW, currently in effect, *will be honored by this publication* right up to their expiration dates.
3. All duplicating subscriptions to both MOTION PICTURE EXHIBITOR and SHOWMEN'S TRADE REVIEW, currently in effect, *will have their unexpired terms added together and will be honored by this publication* right up to their new, *and later*, expiration dates.

This is to further reassure our valued subscribers that there will be no loss to them, and no need to immediately resubscribe, in order to continue the unexcelled service of this

NEW LEADER

among Industry Trade Papers

Eells Heads UA Video Subsidiary Operation

NEW YORK—Arthur B. Krim, president, United Artists, last week announced the appointment of Bruce G. Eells as executive vice-president of United Artists Television, Inc., recently-formed, wholly-owned subsidiary of United Artists Corporation. Eells, currently vice-president of Television Programs of America and a pioneer in the field of TV film and program syndication, will be in charge of United Artists projected television film production activities. Eells United Artists' headquarters will be in New York.

EELLS

With the appointment of Eells, United Artists television film production program will go into high gear. UA Television, Inc., will in effect, parallel the theatrical film activities of the parent UA company. Just as United Artists participates in the financing as well as the distribution of theatrical films with independent producers, so UA Television will work in a similar fashion with the independent producers of television film programs.

As the head of this TV project, Eells brings to his new post more than 25 years experience in the field of broadcasting and business administration.

After a brilliant career as the youngest national bank examiner in the history of the United States Treasury Department, Eells held top executive positions with the Don Lee Broadcasting System, Young & Rubicam advertising agency, Ziv Television Programs, Inc., and currently with TPA as vice-president and director responsible for all national and syndicated sales activity in both the western and central divisions. He also has been liaison between TPA Hollywood production and the New York office on new program development.

United Artists Television, Inc., will also include the company's expanded syndication of theatrical movies to television stations. John Leo will continue as director of television sales of these films.

Pleshette Aids TB Fund

NEW YORK—Gene Pleshette, managing director, Brooklyn Paramount, has once again agreed to accept the honorary position as publicity director of the Miss Christmas Seals Contest, and Brooklyn theatre promotion for the forthcoming Brooklyn TB and Health Association's 51st Annual Christmas Seals Campaign.

Pleshette has undertaken to help publicize the tuberculosis campaign, which opens on Nov. 16. Closing of TB hospitals and home treatment of tuberculous patients have created a greater need for assistance to Boro residents from the TB Association.

Decca Earnings Up

NEW YORK—It was revealed last week that the consolidated net earnings of Decca Records, Inc., for the nine-month period ended Sept. 30, including the company's share of undistributed earnings of its subsidiary, Universal Pictures, amounted to $3,123,014, equal to $1.95 per share on 1,602,501 outstanding shares of capital stock. This compares to reported earnings of $2,917,379, equal to $1.82 per share on the same number of shares outstanding the same period of 1956.

"Rudy" Berger Dies; Was Loew's Executive

BETHESDA, MD.—Rudolph Berger, 67, who retired as southern division sales manager for Loew's, Inc., in late February, died last week. He had been hospitalized at the National Institute of Health at Bethesda, Md., since he suffered a relapse in the condition which had incapacitated him for some time. He was seriously ill at various periods over the past two years preceding his retirement.

Berger was one of the pioneers of the motion picture industry in the nation's capitol city where he had been an MGM executive since Feb. 6, 1924, when he was employed as branch manager by Goldwyn, one of the predecessor companies. He began his industry career with Associated Producers as Washington branch manager in 1919. He later was New York branch manager for American Releasing Corporation. He served briefly as branch manager at Charlotte in 1924-25 and in the ensuing years was advanced from Washington branch manager to district manager and in 1945 to southern division sales manager with headquarters in Washington.

The widow and a sister survive.

Stock Notes

WASHINGTON — The Securities and Exchange Commission last fortnight reported the following stock transactions involving industry officials for the Sept. 11-Oct. 10 period:

ALLIED ARTISTS—G. Ralph Branton acquired 1,900 shares; Samuel Broidy and George D. Burrows acquired 8,000 shares each; and Sam Wolf acquired 8,500 shares.

ASSOCIATED MOTION PICTURE INDUSTRIES, INC.—William J. German acquired 150 shares.

GUILD FILMS CO., INC.—Nicholas Reisini, Robert International, Inc., acquired 173,000 shares from Lombardy Industrial and Commerce Company.

NATIONAL THEATRES, INC.—Alan May acquired 400 shares.

REPUBLIC PICTURES CORPORATION—Herbert J. Yates disposed of 1,000 shares.

TRANS LUX CORPORATION — Harry Brandt acquired 600 shares, and Brandt holding companies acquired 200 shares.

Booking Services Merge

PITTSBURGH—The Stearn-Hanna Co-Operative Theatre Service last week announced its association with the Moore Theatre Service, buying and booking representative of Manos Theatres, western Pennsylvania's pioneer theatre circuit with extensive and important theatre holdings throughout this area. The Manos organization is directed by Mike Manos and his son, Tedd, now active vice-president and supervising executive.

This merger, to take effect Nov. 15, will constitute the largest independent buying and booking service in the United States, representing approximately 182 theatres, including drive-ins.

Offices are at the new headquarters of Co-Operative Theatre Service, 1709 Boulevard of the Allies.

Civil Rights Law Passed

GARY, IND.—City Council here last fortnight passed a municipal civil rights ordinance under which discriminatory treatment of patrons "on account of race or color" could bring condemnation proceedings against the premises, and fines ranging from $100 to $200 "for each and every day on which any person shall be guilty of such violation." The ordinance is effective at once.

Universal Names Henry "Hi" Martin To General Sales Manager Position

Martin Circuit Wins FCC Okay In TV Station Buy

WASHINGTON—The Federal Communications Commission last fortnight approved the sale of WROM-TV, Chattanooga, Tenn., to Martin Theatres of Georgia, Inc., which already owns WTVM-TV, Columbus, Ga.

The purchase was made from the estate of Leon Covington, Edward N. McKay, Charles Doss, and Mary W. Jessee for $722,500.

'Oscar' Changes Aimed At Simplifying Awards

HOLLYWOOD — Some changes in the "Oscar" awards system were voted last week by the board of directors of the Academy of Motion Pictures Arts and Sciences.

Henceforth there will be strict limiting of nominations-voting to Academy members numbering 1,780.

The Academy directors also voted to reduce the number of awards given in each of six categories, art direction, cinematography, costume-design, music, short-subjects, and writing.

In recent years, parallel awards were made in some categories, for black and white and color pictures, but the Academy board points out that today it is felt that separate awards are no longer necessary.

The changes are effective at once and are intended for "simplification" rather than "complication," it was said.

WOMPI Sponsors Youth Group

NEW ORLEANS—The Women of the Motion Picture Industry unanimously voted recently to accept the sponsorship of the Francis T. Nicholls chapter of the Future Business Leaders of America, a national organization for business education students, dedicated to service, progress, and education.

The New Orleans chapter of WOMPI plans to guide the FBLA students in becoming better citizens through active participation in community activities. The announcement was made by Mrs. Marie Berglund, president.

At the recent world premiere of United Artists' "Time Limit," Victoria, New York City, director Karl Malden received from John Kusack, managing director of the theatre, the MOTION PICTURE EXHIBITOR Laurel Awards Plaque voted him for his dramatic performance in "Baby Doll."

NEW YORK—Henry H. "Hi" Martin, currently southern division manager, has been appointed general sales manager of Universal Pictures Company, Inc., succeeding the late Charles J. Feldman, it was announced last week by Milton R. Rackmil, president of Universal.

Alfred E. Daff, Universal executive vice-president, pointed out that the company's policy of developing and advancing executives from within its ranks, has paid handsome dividends in providing executive talents in every phase of its operation. He stated that "we are extremely fortunate in having within our organization one of the most capable distribution executives in "Hi" Martin, who has proved himself to be a man of great capacity and integrity. Those who have had a close relationship with him have admired his ability and his fairness in all things. He is one of the youngest men to be appointed to such a position—he is barely 45 years of age, and I feel certain that the industry will welcome a man of his outstanding ability."

Martin has spent 23 years with the Universal organization. He came up the ladder from poster clerk to the top sales spot, as did his predecessor. Martin began his career with Universal as a poster clerk in the Oklahoma City exchange early in 1935. He was promoted to booker in 1936 and to salesman in 1938. He served three years in the Navy, from 1943 to 1946 in the South Pacific. On his discharge, he returned to Oklahoma City, as salesman. He was appointed branch manager of Oklahoma City in 1946 and was moved over to a similar capacity in Dallas in 1948. In 1952 he was appointed a district manager in the southern division and subsequently was designated as southern division manager.

Rugoff Heads R and B

NEW YORK—Donald S. Rugoff, vice-president, Rugoff and Becker Theatres, was elected president of the circuit, it was announced last fortnight.

Rugoff succeeds the late Herman Becker, who together with the late Edward N. Rugoff, founded the firm in 1922, at the Parksville Theatre in Brooklyn. Today the firm operates a circuit of 15 theatres, mainly art houses.

At the same time, Rugoff announced that Clem Perry, who has been managing director, has been elevated to vice-president of the circuit.

Rugoff stated that he intended to carry out the trend instituted by his predecessors in concentrating on the development of art houses in new areas, as he too believed that the future expansion of the motion picture theatre business was more apt to take place in small, intimate type theatres, rather than the building of new huge auditoriums.

Wilson Heads Rank Branch

NEW YORK—In line with an expansion of its domestic sales and distribution operations, Rank Film Distributors of America has established a branch office in Minneapolis and named Earl Wilson as branch manager, it was announced by Irving Sochin, general sales manager.

Wilson will direct the operations of RFDA in the Minneapolis and Milwaukee area, under the supervision of Sam Gorelick, RFDA regional manager who headquarters in Chicago.

Local Option Approved For Bingo In N.Y., To Dismay Of Exhibitors

By BILL SPECHT

NEW YORK—Citizens of New York State, to the dismay of many exhibitors, voted in elections last week to legalize bingo subject to limitations and to the approval of the electorate of each community where the game is to be played.

The bingo amendment provides that city governments may call elections to permit the voters to determine whether bingo should be legalized in that community, provided the games are sponsored by civic, charitable, fraternal or religious organizations; licenses be issued on an annual basis for the games and each game shall pay a fee of $10 to the city, half of which shall be turned over to the state; prizes be limited to $200 a game and to $1,000 for any single occasion where the games are played; and commission, to consist of not more than nine members to be appointed by Gov. Harriman, supervise bingo operation.

The fact that each community must approve legalization of bingo under this state enabling act, indicates strongly that legal bingo may not become a reality in New York state until late next spring. The reason for this is that it is thought unlikely any community will call special elections because of the cost and will let the matter wait until the regular elections are held. In New York City this would mean November of 1958.

Exhibitors in the main shunned public comment on the matter, pointing out that both parties in their past platforms had gone on record as leaving the choice to the public. However, for the most part, they were dismayed. Bingo, they acknowledged, had been played in the past, either illegally or under some veil of legality.

But, they continued, it could not be advertised. Now the sponsors are free to go out with advertising campaigns soliciting patrons, and this, it is felt, will be another blow to theatre patronage.

Some, however, pointed out that the law places a limit on the amounts to be offered, which might be a help. Taking this view is Harry Brandt, president Independent Theatre Owners Association.

Brandt told The MOTION PICTURE EXHIBITOR, "No matter how many places are going to legalize it, it's going to be better for the exhibitor than in the past when it has never been regulated and the prizes were not regulated. . . . It's up to the local communities to see if they can regulate it properly."

Brandt said that his only complaint would arise if the games were played in violation to the regulations.

Sol Strausberg, president, Metropolitan Motion Picture Theatres Association, was out of the city and could not be reached.

Exhibitor organizations took no open part in any fight against the measure. In fact it appears that no fight was conducted to the public at all, on the grounds that it would be an impossible and futile task, especially since the matter was to be left to the people.

Some hope exists that bingo may be stymied at the local level in many communities. There is strong opposition to the game from the Protestant churches, who are opposing it on moral grounds. This opposition, which in some places in upstate New York is reported heavy, might be used to effect, especially if merchants were persuaded that bingo would hurt business. Possibility of church-exhibitor alliances, however, were thought remote.

One exhibitor source pointed out that there might be a strong weapon in presenting not the moral issue, but the practical issue of what bingo may do to a community. He declared that it would cut into the money spent with merchants, and for necessities.

He expressed surprise that television networks and local stations had not been opposing the legislation of bingo on the grounds that "they are the people who depend upon viewers . . . and will find droves of them off to bingo parlors instead of watching TV."

New York state has approximately 62 cities and 1,500 towns which are now authorized to hold elections on legalizing bingo in their precincts.

N.Y. Directors Discuss Pact With Producers

NEW YORK — The newly established Screen Directors International Guild started discussions last fortnight with the Film Producers Association of New York on terms of a basic agreement covering the employment and working conditions of directors in this area and on recognition of the SDIG as their collective bargaining agent.

New Posts For Fox Duo

NEW YORK—Edward S. Feldman has been named metropolitan newspaper contact and Jack Brodsky trade paper contact for 20th-Fox, it was announced last week by Edward E. Sullivan, publicity director.

Feldman, who has been trade paper contact for the past year, joined the company in 1950, following graduation from Michigan State University. He has held a number of publicity and advertising posts at 20th-Fox, including fan magazine contact, copy-writer, and staff publicity writer.

Brodsky, who joined the film company in January of this year as publicity writer, is an ex-staff member of the New York Times Sunday Magazine.

Pioneer Reservations Soar

NEW YORK—The committee arranging the Motion Picture Pioneers' 19th annual dinner in honor of Joseph R. Vogel, president, Loew's, Inc., and scheduled to be held on Nov. 25 at the Waldorf-Astoria, announced last fortnight that reservations were running 50 per cent ahead of the same time last year.

Bingo In N.J. Regulated But Still Hurts Exhibs

ELIZABETH, N. J.—Though legalized bingo in New Jersey, New York's neighbor, is well regulated, it has a definite effect on theatre business in a large number of instances, a spokesman for the president of New Jersey Allied declared Wednesday.

Speaking of the harmful effect on theatre business, the spokesman said:

"It definitely hurts if you have a church that has quite a following right next to you."

Games are run anywhere from a weekly to a nightly basis, he added, but "are very well regulated. There aren't very many people who can get a license unless they can qualify."

Tennessee Circuit Charges Conspiracy

KNOXVILLE, TENN.—New Amusement Corporation, operator, Pike and Tower, filed suit in Federal Court here last week against the operators of the Tennessee, Bijou, Booth, and Park, as well as against 11 film distributing companies. The action is seeking $1,000,000 damages. New Amusement charges the distributors and exhibitors "entered into an unlawful combination and conspiracy to restrain and monopolize interstate trade and commerce in motion picture films." The purpose of the alleged agreement, New Amusement charged, is to put into effect a nationwide system for controlling first-run films and admission prices.

Named in the suit are Knoxville Theatres, Inc.; Wilby-Kincey Service Corporation; Riviera Theatre Corporation; and Paramount, Loew's, 20th-Fox, Warners, RKO Teleradio, United Artists, Universal, Columbia, Republic, Allied Artists, and Buena Vista. By reason of the alleged agreement, New Amusement "has been grievously injured and damaged in its business and property," the petition states.

New Amusement further charged the intent of the agreement was to put into effect the "practices of block-booking and blind buying." It is charged that the defendant distributors have refused to contract for, or deliver films to, New Amusement for exhibition in the Pike and Tower until long after the Tennessee, Bijou, and Riviera have shown them, and frequently not until after the movies have been shown in other theatres and drive-ins.

Pa. Towns Vote On Sunday Law

HARRISBURG, PA.—Voting okay of Sunday movies in last fortnight's Pennsylvania elections were Gratz and Williamstown, Dauphin County; Fermanagh Township, Juniata County; Mount Wolf Township, York County; Kelly Township, Union County; Upper Macungie and North Whitehall Townships, Lehigh County; Carlisle, Cumberland County; Jersey Shore, Lycoming County; Hanover, York County; and Rush Township, Schuylkill County. Also South Heidelburg Township, Berks County, where the Sinking Springs Drive-In is located. This theatre has been paying a $65 fine every Monday for Sunday operations and will continue to do so until Jan. 1, 1958.

Voting to continue the Sunday movie ban were Red Lion, York County; Lewistown, Mifflin County; Edgemont Township, Chester County; Manheim, Lancaster County; and White Township, Indiana County.

Col. Radio-TV Switch

NEW YORK—Columbia has transferred its radio-television publicity and promotion activities, formerly handled as a separate unit, to the publicity department under the direction of publicity manager Hortense Schorr, it was announced early this week by Robert S. Ferguson, director of advertising, publicity and exploitation.

Roger Caras will serve as radio-tv contact in the department.

New Production Co. Formed

MOBILE, ALA.—Edward I. Fessler, president, American National Films, has formed Fessler and Associates, Inc., to produce films for theatrical and television release, it was announced last week. "Bonnie Parker," to go into production Nov. 11, will be the first of four planned theatrical films.

AA Production Soars With Indie Additions

NEW YORK — Production activity has soared at Allied Artists since president Steve Broidy three months ago announced a new operational policy including expansion of its distribution and co-production facilities to independent producers.

Since Aug. 1, it was disclosed last week, the company has acquired 12 pictures, six of which were filmed prior to that date and six finished since then.

It also has concluded negotiations with 11 producers for an additional 20 films yet to be made, and currently is negotiating with three other producers for a total of four films.

Finalized over the weekend were negotiations with producer Bruce Newbery, who is to make six as yet untitled films for Allied Artists release during the next 18 months, and G. L. Productions, Inc., which in England will film "The Human Beast" and "The Night Of The Ghoul" for the company.

Meanwhile, Allied Artists is preparing for the production of six of its own films during the next three months.

Pictures either delivered to the company or now in various stages of editing are: Caryn Productions' "Never Love A Stranger," starring John Drew Barrymore, Lita Milan, and Robert Bray; Archie Mayo's "The Beast Of Budapest"; Roger Corman Productions' "The Cry Baby Killer"; Claremont Pictures' "Hong Kong Incident"; William F. Broidy Productions' "Seven Guns To Mesa"; Charles Deane Productions' "Blonde Blackmailer"; Terry and Lyon Productions' "The Rawhide Breed"; Clinton Pictures' "Little Rascals Variety Show"; William M. Pizor's "The Pagans"; Woolner Brothers' "Teenage Doll"; Nacirema Productions' "Undersea Girl"; and Adrian Weiss' "The Bride And The Beast."

The company has concluded deals with the following independents for distribution of films yet to be made.

Romson-Broidy Productions' "Bullwhipped," to star Guy Madison and Rhonda Fleming; Caryn Productions' "79 Park Avenue"; David Diamond-Eros Films, Ltd., "The Giant Behemoth; Ed Nassour's "Violent Guns," to star John Drew Barrymore; Roger Corman Productions' "War Of The Satellite," "Hot Rod Gang," and "Attack Of The Doll Creatures"; Herbert Ebenstein's "Outlaw"; Nacirema Productions' "Dateline Tokyo" and "The Golden Disc"; Jack L. Copeland and Associates' "Hell's Five Hours"; and Joe Justman's "Teenage Mother."

Variety Tent Elects

INDIANAPOLIS—Variety Club of Indianapolis Tent 10 held its election of officers for the coming year last fortnight and named were chief baker, Sam Oshry, Universal; first assistant, William Carroll, Allied Theatre Owners of Indiana; second assistant; Dr. Marvin Sandorf; dough guy, B. N. Peterson, National Theatre Supply; and property master, Rex A. Carr, Y & W Management Corporation.

Power To Produce For UA

NEW YORK—Tyrone Power, in association with Ted Richmond, will produce a program of at least four major films for United Artists release under the banner of his Copa Productions, it was announced jointly last week by Power and Arthur B. Krim, UA President.

First of the productions under the new deal is "The Lost Steps," adventure drama to be filmed in Cinemascope and color.

Industry Lines Up Solidly Behind New "Get More Out Of Life" Slogan

NEW YORK—The motion picture industry is giving enthusiastic support to the industry's new slogan, "Get More Out Of Life . . . Go Out To A Movie," according to Charles E. McCarthy, information director of COMPO.

Since its adoption only two weeks ago, the phrase is being broadcast daily over many radio and TV stations, appearing as a masthead on newspaper movie columns, featured in theatre display ads, lobby posters, and boxoffice frames, and imprinted on circulars, banners, balloons and other advertising promotions. Negotiations are under way for use of the slogan by restaurants and other retail businesses which profit from the patronage of moviegoers.

Typical of the comments received on the slogan was one from Emil Bernstecker, Florida State Theatres, who wrote, "You have a hit. Wherever merchants suffer from hardening of the arteries of trade due to TV, traffic strangulation, and inertia, your slogan opens vistas of co-op promotion with theatres that may earn them their dues for COMPO. Slugs, postoffice imprints, cartoon art by well known and not so well known cartoonists, decals, stickers, flags, banners, pennants, balloons, etc. are suggested as media for communicating your slogan to mass consciousness with possible sublimal effects on the sub-conscious."

Lou Cohen, Poli Theatre, Hartford, Conn., reports that the Hartford Times has started to head its movie time-table column with the slogan, and that the Hartford Courant will follow suit.

Lou Brown, advertising manager, Loew's Theatres, New Haven, said, "We are starting to incorporate this in our ads, lobby posters, etc., and both the New Haven Register and Journal-Courier are using this slogan in their daily movie time table. We expect to have other towns doing this in the next few days."

All of the advertising departments of the major distributors, and their coast offices, have agreed to cooperate. Paul Lazarus, head, Columbia advertising and publicity department, wrote, "The slogan is being incorporated in all Columbia advertising immediately. We will also work with National Screen to include the slogan in as many of our accessory pieces as possible." Si Seadler, advertising manager, MGM, said he has started his slogan campaign.

Each distributor is naming an individual "slogan contact man" to concentrate on the promotion. Named to date are Bob Ferguson of Columbia, Lars McSorley of Allied Artists, and Si Seadler of MGM.

Harry Mandel, general advertising director, RKO Theatres, started inserting the slogan in RKO advertising in the New York newspapers on Oct. 30. Ernie Emerling, ad chief, Loew's Theatres, also is going all out in use of the slogan in his company's advertising and promotional material.

Hy Fine, New England Theatres, Inc., Boston, wrote, "We have prepared special drawings of the slogan in various sizes and panels for inclusion in all our display ads for the Metropolitan, Paramount, and Fenway Theatres in Boston. We also will be sure the slogan is used in all our radio and TV campaigns."

Albert Bernstein, district manager, Neighborhood Theatres of Petersburg, Va., who has been running his own business-building slogans for some time, has switched to the new industry slogan which is displayed in an attractive box on the theatre advertising pages.

Albert Sottile, president, Pastime Amusement Company of Charleston, S.C., said, "It's a good slogan and we will start making use of it at once—here and there and everywhere, and in any place we have access to."

Frank Murphy, Loew's theatres in Cleveland, said, "Immediate publicity is being given to the slogan in our theatres in Cleveland, Toledo, Akron, and Chicago." Bob Carney, manager, Loew's Poli, Waterbury, Conn., lists a number of items on which the slogan will be used, including a small decorative plaque in front of the theatre.

Birk Binnard, director of advertising, Stanley Warner Theatres in Philadelphia, has sent a bulletin to all theatre and district managers and department heads, urging the entire organization to get behind the slogan. Harry Goldberg, ad chief of the circuit, also has promised to go all out in publicizing the slogan.

Warners New Venture: Industrial Film Field

NEW YORK—An unprecedented association, pooling the resources of Warners, the William Morris Agency, and the Heyward-Wilkes writing-production company, has been formed to create, produce and exploit motion pictures for industrial concerns for television, sales and trade conventions and educational and public relations purposes.

Under terms of the agreement, Warners will provide the full production facilities of its studios in Burbank, Cal.; William Morris will help to coordinate the activities of the film production units with the industrial companies involved; and Heyward-Wilkes will provide the creative talents that have proved so successful for many major advertisers throughout the years.

UA Cuts "Legend" Disk

NEW YORK—The title song from "Legend of the Lost," United Artists' Christmas release starring John Wayne, Sophia Loren, and Rossano Brazzi, will launch the company's newly-organized record and music publishing subsidiaries, it was announced last week by Max E. Youngstein, president, United Artists Records and United Artists Music corporations.

Joe Valino will be featured on the record, initial release on the United Artists label. United Artists Records has signed him to a long term contract, first pact negotiated by the new disk company.

Paramount Names Joel

NEW YORK—Joe Joel has been named publicity and promotion director for Cecil B. DeMille's production, "The Ten Commandments," for the South Pacific and Far East territories, it was announced last week by Paramount Pictures in New York.

SHE'S YOUNG
SHE'S DARING!
SHE'S ENGAGED
TO THREE GUYS
ALL AT THE
SAME TIME!
(she knows *what*
she wants –
she just doesn't
know *which one!*)
It's a BALL when THREE GUYS FALL for the one they CALL
The GIRL MOST LIKELY
JANE POWELL · CLIFF ROBERTSON
She's young She's Daring She's engaged to three guys at the same time
MAT No. 203
TECHNICOLOR
KEITH ANDES · KAYE BALLARD · TOMMY NOONAN · UNA MERKEL
THEATRE
MAT No. 402

THE *PRE-SELL* MOST LIKELY FOR *"THE GIRL MOST LIKELY"*

aimed at the HEART of the nation's YOUNG MILLIONS!...through a national MAGAZINE AD CAMPAIGN in 15 Publications headed by LOOK and SEVENTEEN...representing a reading audience in excess of 50,000,000!

LITHO IN U.S.A.

The GIRL MOST LIKELY

STARRING

JANE POWELL * CLIFF ROBERTSON

*** KEITH ANDES * KAYE BALLARD ***

TOMMY NOONAN with **UNA MERKEL**

TECHNICOLOR®

Dances and Musical Sequences Staged by GOWER CHAMPION · Music and Lyrics by HUGH MARTIN and RALPH BLANE
WILLIAM DOZIER in Charge of Production · Directed by MITCHELL LEISEN · Screenplay by DEVERY FREEMAN
Produced by STANLEY RUBIN · An RKO RADIO Picture · A UNIVERSAL-INTERNATIONAL Release

MUSIC YOUNG! MUSIC GAY!

"The Girl Most Likely"
"All the Colors of the Rainbow"
"I Don't Know What I Want"
and the sensational "BALBOA!"
Plus MORE, MORE, MORE!

The International Scene.....

Canada

Summerville Named Pioneer Of The Year

TORONTO—W. A. (Billy) Summerville, Sr., 78, who built the Eastwood and Prince of Wales theatres here, will be honored by the Canadian Picture Pioneers with the Pioneer of the Year Award. Summerville also has made his mark in the field of politics. He has been a city alderman, member of the Toronto Board of Control, and a member of the provincial legislature.

Another veteran of the industry, Ken Leach of Calgary, is to be given a special award. He is one of the earliest men in the industry, although he is now on the inactive list. Ken built the Strand, Calgary, and today he is partners in its operation with Famous Players Canadian Corporation. He at one time was president, Alberta Theatres Association.

Summerville, an avid baseball fan, is the father of two sons, and a daughter. One son, William, Jr., is general manager of B and F Theatres, a subsidiary of Famous Players Canadian Corporation, while Don, besides being manager, Prince of Wales, is also an active alderman. Summerville, Sr., is still active and any afternoon or evening when he is in the city finds him at the theatre.

An honor reserved for very few celebrities was recently accorded Cecil B. DeMille, producer-director, Paramount's "The Ten Commandments," when he was guest of honor at a Critics' Circle luncheon at the Dorchester Hotel, London, where he is seen chatting with correspondent Jock MacGregor.

Canadian Comment

An invited audience viewed the National Film Board's color film of the opening of Parliament by Queen Elizabeth. Included in the audience was the Governor-General. The 29-minute production, "The Septre and the Mace," will be distributed in Canada by Columbia Pictures of Canada.

Bulk of the income taken in by the National Film Board during the 1956-57 period came from TV. Original intention of the board was in the theatrical distribution field. According to the annual report of the NFB, TV accounted for $357,721, while the theatrical income was $32,669, non-theatrical, $32,234 and the total was $422,624. During the period under review, the Board spent a total of $6,545,508, compared with the previous period when $5,564,321 was spent.

With a view towards modernizing theatre regulations, a special board will be established by the Province of Alberta to meet with appointed representative of the Alberta Theatres Association. This was one of the accomplishments of the association during the past year. The other accomplishment included a reduction in the amusement tax on admissions up to 65 cents. Provincial Treasurer E. W. Hinman told the annual meeting of the Association that the accomplishments were in a measure due to the way the association presented its tax briefs to the government; without sob story but with facts. Another success of the ATA was the reduction of drive-in license fees by 50 per cent., making them comparable to those charged indoor theatres.

A novel contest to promote "Across the Bridge" is being introduced by Rank Film Distributors of Canada in cooperation with Odeon Theatres. The national contest offers patrons a vacation for two at Acapulco, Mexico. They must name and locate, from photographs on the entry form, six famous Canadian bridges built by the Dominion Bridge Company of Montreal. Winners will be flown from the point nearest their homes by Canadian Pacific Airlines. Mexico provides the background for "Across the Bridge."

What's happened to those theatres that have turned off the lights and closed their doors? A survey seems to show they have been put to a variety of uses. For instance, take the Village in Toronto. Its lobby and projection room now house a laundry. Its auditorium is a two-tier parking garage, probably the only parking garage in the city with painted angels on its ceiling and acoustics which would raise the thespian dead. The Vogue and the Joy have taken on a different dress. The former is a social club, the latter an athletic club, complete with wall-to-wall carpet and a ready-made entertainment stage. The Gerrard is an air-conditioning factory. The Community houses a film studio, while the Pape is a bingo hall, and the Ace is an infants' clothing store. Dark houses in Windsor, Hamilton, and other Ontario centres are no longer dark as their sponsors open them to make money. It is evangelism for a silver collection which helps take the financial load off the building owners. Sponsor of the evangelistic tour is the Brendel-Roy-Evangelistic team of Seventh Day Adventists, which rents the theatres for its missions. Other properties in the city of Toronto have been converted to stores, an automobile showroom, and into office buildings.

A unique touch was given to a two-day convention of Odeon's Ontario managers at Prudhomme's Garden Centre at Vineland, Ontario, as the wives of the managers accompanied them to the meeting. A down-to-earth theme was stressed throughout the meetings, led off by Steve McManus, Ontario district manager. Sessions were chaired by Frank Fisher, vice-president and general manager. He expressed Odeon's optimistic

(Continued on page 15)

LONDON Observations

by Jock MacGregor

LONDON—British critics sponsored an honor luncheon for Cecil B. De Mille. In welcoming their guest, Harold Conway, chairman of the film section, pointed out that he was only the sixth film personality to be so feted and that the Critics' Circle had been founded at the same time as he was making Hollywood's first feature film, "The Squaw Man."

De Mille took advantage of the occasion to talk back and in a masterly summing up of criticism pleaded for the right of the artist to expect serious consideration of his work. He accepts severity in criticism, provided it is based on a serious appraisal of the work being judged, regrets superficial cleverness and abhors the smart phrase—he obviously still bitterly resents Time Magazine's "sexodus" crack in connection with "The Ten Commandments"—replacing studied analysis.

De Mille regrets that too many critics lack a real understanding of the medium about which they write and fears that some in their superiority must be very unhappy in their work.

One must hand it to the French and Italians for the enthusiasm with which they endeavor to sell their pictures in this country. Thanks to Unitalia, many Italians who are rarely seen here are nevertheless among the most publicized artists, and the French never miss a chance to exploit their industry. When Rene Clair received the Selznick Award, the French Ambassador held a reception at his residence. I cannot recall an American Ambassador having made such a gesture to the industry in London. . . . Britain's only daily trade papers, The Cinema and Daily Film Renter, are merging on Nov. 11 as The Daily Cinema. 83-year-old Sam Harris, who is now driving the nattiest new sports saloon, heads the set-up, with Bernard Charman as editor. . . . Kenneth Winckles and Harry Norris took a number of contract artists to Brussels when the Deputy Burgomaster opened Rank's Belgium show house, The Piccadilly, in the presence of 10 ambassadors, with the symbolic striking of the gong. "Campbell's Kingdom" was the opening attraction. . . . Ealing is not giving in to exhibitors' threats to boycott its current product if it sells its backlog to Associated British Cinemas TV, but will now control the times of transmission and limit each film to one performance. . . . Latin American distributor Pedro Teitelbaum, Imperial Films Internacion, has been in Europe seeking product and entertained the foreign sales chief of the British companies and many others at a cocktail party in London. He handles Republic Pictures among others. . . . Jim Carreras reports that Barker Jack Klein, managing director of Max Factor, will sponsor the Ladies Luncheon at next April's Variety Clubs International convention in London. . . . Lovely Japanese actress Yoko Tani has arrived to co-star with Dirk Bogarde in Rank's "The Wind Cannot Read." Locations will be shot in Ceylon.

"Adult Night" Started In Two Reade Houses

OAKHURST, N. J.—In a move believed to be the first anywhere in the area, Walter Reade Theatres circuit has instituted "adult night" in two theatres.

Every Thursday evening at the Carlton, Red Bank, N. J., and the Community, Kingston, N. Y., the theatres will present their regular motion picture policy but admission will be restricted to adults only. Patrons under 18 years of age will not be admitted on Thursday evenings at these two theatres.

"Throughout the year we cater to our younger patrons with many types of kiddie attractions and special reduced admission cards for students," Reade stated. "We are now setting aside one evening each week especially for the adults to enjoy our motion pictures in a quiet, comfortable atmosphere. Coffee will be served with the theatre's compliments in the mezzanine before the film program begins, and everything will be done to present an evening of complete enjoyment for the movie-goer."

The circuit announced that these two theatres would try "adult night" on an experimental basis to see whether the adult patronage will respond favorably to the idea. If the plan is acceptable it will be instituted in other Walter Reade Theatres.

Tudor Acquires Six

NEW YORK — Moe Kerman, president, Tudor Pictures, last fortnight announced the acquisition of theatrical rights for the U. S. and Canada to six films, "The Crooked Sky," "Kill Me Tomorrow," "Million Dollar Manhunt," "Mailbag Robbery," "Assignment Redhead," and "One Extra Day."

He is now touring the country rounding up franchise holders.

Diana Dors, star of J. Arthur Rank's "An Alligator Named Daisy," recently visited with Tom McMahon, manager, Sutton, New York, where the film had its American debut.

Mirisches Buy English Play

NEW YORK—The motion picture and United States dramatic rights to the smash London stage comedy, "Roar Like A Dove," have been purchased by The Mirisch Company with production of the film for United Artists release slated for August, 1958, it was announced last week by Harold Mirisch, president.

The price revealed by Mirisch includes a guarantee plus percentages of the gross receipts from the motion picture and the United States stage presentation which can total close to $500,000, one of the highest prices ever paid for a stage property.

Poster Suit Postponed

PHILADELPHIA—To permit the taking of further depositions the Independent Poster Exchange vs. National Screen Service damage suit trial in U.S. District Court was postponed last week until Nov. 14.

Spanish Film Embargo On Despite Defections

NEW YORK—Following a special meeting of the board of directors last fortnight the MPEAA reaffirmed the fact that the resolution of agreement not to ship pictures to Spain still remains in full effect.

It was announced that Griffith Johnson, MPEAA vice-president, and Charles Baldwin, Mediterranean manager, are now in Spain for the purpose of advancing the negotiations with the Spanish government.

The solid front of U. S. film companies in maintaining the Spanish embargo was cracked with the sale by RKO of its Spanish distribution company to José Ramos, former RKO manager there and a prominent Spanish theatre operator. A further chink was revealed by reports that Republic was negotiating with Budd Rogers for the sale of 30 to 50 of its films. Rogers plans to sell them to Globe Films Iberica for Spanish distribution.

Eric Johnston, MPEAA president, who left for Europe shortly after the meeting, stated that efforts were underway to work out the RKO matter on a basis which it is hoped will be satisfactory.

Canada

(Continued from page 14)

and enthusiastic outlook in the future of the motion picture industry and satisfaction at the improvement shown with results this year. He called for an all-out effort to maintain the momentum forward. C. R. B. Salmon, executive vice-president, discussed Telemeter among other subjects. He was followed by each departmental executive on topics affecting his department. Fisher presented winners of the recent Box Office Bonus Booster Contest for showmanship with trophies. Top winner was Victor Nowe, Odeon Carlton, Toronto, followed by Paul Hanner, Odeon Danforth, Toronto. Frank Kennedy, formerly at the Capitol, Niagara Falls, and now at the Odeon, North Bay, took third place.

CINE CHATTER: Estimates by industry executives show theatre business down an average of 15 per cent. However, the strong pictures still are doing big business . . . A thug broke the glass of the small office adjoining the boxoffice at the Town Cinema with a gun and forced Mrs. Helen Parkinson, assistant manager; to hand over $120 cash. . . . Don Edwards, manager, Tivoli, Hamilton, and president, Hamilton Theatres Association, presented $1,000 to the Heart Fund of the Variety Club of Toronto. . . . Cornwall Cable Vision, Ltd., a private company with head office in Cornwall, has been granted Letters Patent of Incorporation by the Ontario Government "to carry on generally the business of a community television antenna system" . . . . Night shopping Thursdays has been introduced by Simpsons in downtown Toronto. Last year, Eaton's, the other major department store introduced shopping on Friday evenings. . . . Canadian Society of Cinematographers, founded recently, is now issuing a monthly bulletin edited by the pro-tem chairman, Herbert Alpert. Its charter members are Alpert, Julian Roffman, M. Jackson Samuels, Dave Smith, Grant McLean, and Chris Slaughter . . . . Ken Johnson, entertainment editor at the Globe and Mail, Toronto, is the father of a son, his first. . . . Thirteen pictures were classified by the Ontario Board of Censors during September as adult entertainment.—Harry Allen, Jr.

The New York Scene

(Continued from page 6)

the distribution end in England for some 25 years. "Horror of Dracula" for U-I will be the 53rd film they have turned out.

The Carreras certainly have made their mark.

IMPORT NOTE: More people than ever in the New York area will get a chance to see top German films since the 72nd Street Playhouse has instituted a policy of showing top imports from that country. The first will be "Cabaret," starring Paul Henreid. Adolph Herman, the managing director, felt that the German film industry has a number of worthwhile films.

Munio Podhorzer, representing the German film industry, called the 72nd Street dedication and the recent "German Film Week" at the Museum of Modern Art a step upward for the German film in this country to a first class place in the scheme of the industry. A scarcity of art theatres has heretofore limited exhibition of these films which, he felt, were of such high quality as to merit at least a chance to compete with imports from France, Italy, etc.

THE METROPOLITAN SCENE: Talked about reason for UA taking over the operation of the Astor and Victoria on Broadway is to assure them outlets for their blockbusters. . . . Mike Todd finally came through with souvenirs for party attendees. What many people tend to forget in their criticism of his affair is that he's not releasing the party but rather "Around the World in 80 Days," which benefitted no end. . . . Pat Boone's recording of "April Love" has already sold 750,000 copies. Incidentally, there is a Fox film of the same name which the record helps sell. . . . Warners has closed down their projection room in preparation for the move-over to their new headquarters at 666 Fifth Avenue. Incidentally, the RKO projection room is being released by that company for rental use by other companies, possibly with Rank taking much of the available time. . . . Eighty to 100,000 dollars being spent on newspaper ads alone for "The Bridge on the River Kwai," opening at the RKO Palace on Dec. 18.

MORE FROM THE GREAT WHITE WAY—The Disney Organization is tying in Muttnik with the forthcoming release of "Old Yeller," their own dog satellite by inviting said Muttnik to visit the Disney mutt at the Disney Studio on his return to earth. Harold Rand, new publicity manager, doesn't say whether his expenses will be paid by Disney. . . . The CBS-Terrytoon cartoon narrated by Boris Karloff is being released by 20th Century-Fox in time for Christmas. . . . "April Love," opening at the Roxy Nov. 12, gets the trotting horse-and-sulky parade treatment with Pat Boone appearing in person. Oh you lucky fan club members. . . . Ten teen-age winners of "Why I Want To Meet Pat Boone" contest in 10 cities will also be brought in for the big wing-do.

Eastman Festival Fetes Stars Of Twenties

ROCHESTER—Movie history was written here when stars, directors, and cameramen of the Twenties assembled in the Eastman theatre to receive "George" awards. Their distinguished pioneering contribution to the art of motion pictures was given recognition in the Second Festival of Film Artists, sponsored by George Eastman House. It was a public ceremony which several thousand watched.

Misty-eyed and embracing, guests found a reunion as well as a festival in Rochester. A luncheon in the Genesee Valley Club opened the day's events, but before that, all the stars visited the George Eastman House for a tour of the famous museum.

Among those in Rochester for the event were Mary Pickford, the queen of them all in the "silent days"; Joan Crawford, who attended with her husband Al Steele; chic Gloria Swanson, one of the most glamorous of all in Hollywood's earlier days; Janet Gaynor, who also arrived with her husband, fashion designer Adrian; Lillian Gish, triumphantly returning from Germany, where she appeared in two plays in Berlin's new Consgress Hall; Maurice Chevalier, charming and amiable; Ramon Novarro, who won distinction in the early days as the star of "Ben Hur"; Harold Lloyd, comedy star without peer in his own field; and Richard Barthelmess, who was the distinguished leading man of the Twenties.

Miss Pickford, Miss Gish, and Barthelmess were on their second visit to Rochester, for they were honored in the first Film Festival two years ago. In both festivals, the winners were chosen by their contemporaries, several hundred stars, directors, and cameramen who cast ballots earlier this year.

Others were directors Josef von Sternberg and Frank Borzage and cameramen James Wong Howe, William Daniels, George Folsey, Peverell Marley, Lee Garmes, Charles Rosher, and Arthur Edeson.

Each was chosen, along with 15 others not present, to receive the "George," a plaque with the engraved head of the late George Eastman and inscription: "For distinguished contribution to the art of motion pictures, 1926 to 1930."

Rouben Mamoulian, director of several notable stage productions as well as motion pictures, presided at the ceremonies after the opening talk by Oscar N. Solbert, director of Eastman House. James Card, film curator of Eastman House, showed excerpts from some of the feature films of 1926 to 1930 in which the winners starred, or which represented the work of directors and cameramen present. The first film festival covered the 1915-25 period.

ALBANY

The reviewing staff of Motion Picture Division, State Education Department, which had been depleted through a retirement and two promotions, has received one immediate replacement, and two others are scheduled to report for duty shortly. Mrs. Adelaide B. Cann, a practicing attorney in New York, was appointed, effective Nov. 7, while Mrs. Hannah Bergman, a language teacher at Hunter College, New York, was named, effective Jan. 2, 1958. A third appointee is to be selected.

Joy Enterprises, Inc., has been empowered to conduct an entertainment business in Albany. Capital stock is 200 shares, no par value. Incorporators are Howard Kahn, 15 Rosemont Street; attorney Joseph Boochever, 90 State Street; and Rose Mormile, the latter of Ravena, N. Y. . . . Mike Dorso, who manages Community, Kingston, N. Y., and also serves as division manager, Walter Reade circuit, won $300 in the drive honoring Nick Schermerhorn, Walter Reade vice-president in charge of theatre operations. Sam Newman, manager, Kingston, Kingston, copped $200, while Joe Sommer, former Kingston manager and now a manager in Perth Amboy, N. J., grabbed $300. Schermerhorn managed Reade's Community, Saratoga, N. Y., for a while after its opening in 1937.

Rube Jackter, Columbia's general sales manager, recently signed the contract which put "The Bridge On The River Kwai" into the Gary, Boston, on a reserved seat basis starting Dec. 26. Looking on, from left, are Gary owner Ben Sack, Columbia vice-president A. Montague, and Columbia sales executive George Joseph.

ATLANTA

Joe Lyons has been appointed manager, Downtown, Mobile, Ala. Lyons was at one time publicity man for Howco International in New Orleans. . . . Martin Theatres have moved into new quarters at 188 Luckie Street from the old office in the Walton Building. . . . W. D. Kelly, Exhibitor Service, announced that E. R. Miller and associates, owners of the Sevier and Tennessee, Johnson City, Tenn., are the new owners of the Sky-Line Drive-In there from Reece Carver. . . . Vernon W. Hixon has sold his interest in the Starlite and Four Lane Drive-Ins, Murfreesboro, Tenn., to Tom W. Lane, contractor. . . . Mark Cummins, Cincinnati, is the new owner, Bel-Air, Colonial, and Warner Park Drive-Ins from the Condra Amusement Company, Nashville, Tenn. . . . Ralph Dickerson has opened his new drive-in at Franklin, Tenn. . . . The Princess, Carthage, Tenn., formerly owned by the Rockwood Amusement Company, Nashville, has been taken over by J. A. Phelps.

The U. S. Army booking office moved to new quarters at 111 Ivey Street. . . . Tom Lucy, Exhibitors Film Service, was back in his office after a visit in Alabama. . . . Douglas Beshers, booking department, Georgia Theatres, was back at his desk after a case of flu. . . . Tom Holland, assistant manager, Montgomery Drive-In, Savannah, Ga., was moved up to manager following the death of former manager Les Swaede. . . . The Bijou Amusement Company, Nashville, Tenn., has closed the Bijou for lack of business. This theatre is one of the oldest negro-patronage theatres in the south. . . . Sadie Vinson, secretary to Universal office manager Bob Burnett, has been named a WOMPI board member to replace Mary Bridges, resigned. . . . Paul Jenkins, formerly with Kay Film Exchanges, has returned there as sales representative and head booker. He replaces Prichard Hobson, now in the MGM booking department. Jenkins comes from Wil-Kin Theatre Supply. . . . Oscar Howell, president, Capital Theatre Supply, was host to many exhibitors at a dinner given at the Variety Club last week.

James Boyd, the gentleman's gentleman to England's Duke of Bedford, who has been lend-leased to U-I for a month's promotional activity in connection with "My Man Godfrey," is seen during his recent visit to Atlanta with Frank Vinson, assistant city manager, Wilby-Kincey Theatres.

Hard Ticket Policy For "Kwai" Engagement

BOSTON—The Gary here will turn "hard ticket" for the first time when it offers the New England premiere engagement of Columbia's "The Bridge on the River Kwai," starting Dec. 26, it was announced last week by A. Montague, Columbia vice-president in charge of distribution.

The Sam Spiegel production will play 10 shows per week in the Gary, following the pattern set for the RKO Palace, New York, and the Egyptian, Los Angeles, the only American engagements which will precede the Boston opening.

Samuel J. Friedman, press director for special engagements of the film, arrived in Boston to confer with Gary owner Benjamin Sack on arrangements for the local campaign.

BOSTON

Phil Engel, 20th-Fox publicist, arranged a tie-in for "April Love" with a contest plugged over Norm Prescott's radio show. The first 35 winners are invited to attend a private screening of the film at the 20th-Fox Little Theatre. . . . Robert Wagner, starring in 20th-Fox's "Stopover Tokyo," spent two days in town for radio, TV, and press interviews. . . . The Paramount staff welcomed the new eastern division manager, Edmund C. DeBerry, who was introduced by John Moore, his predecessor. Moore has recently been promoted to mideastern division manager with headquarters in Philadelphia, while DeBerry, formerly Cincinnati branch manager, Paramount, will make his headquarters here. . . . Sympathy was extended to Paul Hachey, manager, E. M. Loew's Kingston Drive-In, on the death of his father. Sympathy was extended also to Louis Richmond, owner, Kenmore, on the death of his brother.

The Warren, Roxbury, Mass., an ATC house, has been closed for lack of business. . . . Lockwood and Gordon Enterprises have closed the State, Madison, Maine. . . . Jack Saef, New England Theatres publicist, and Mrs. Saef are preparing to welcome their twin grandsons, Steve and Jerry Saef, who were born several months ago in Germany while their parents were residing there. . . . The Zeitz Brothers have closed the Academy, Fall River, Mass.,

take time to inspect . . .

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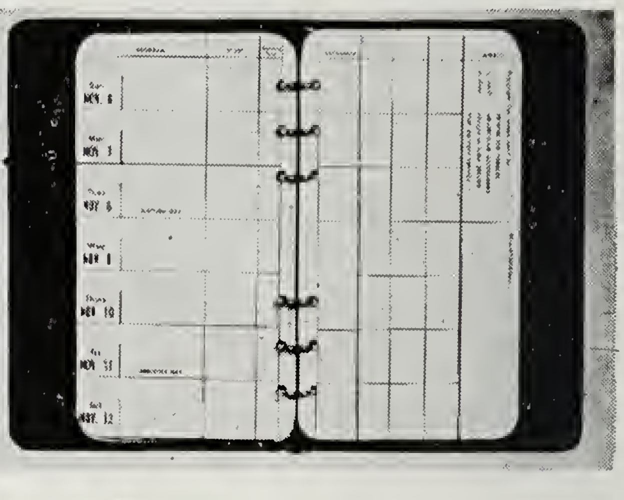

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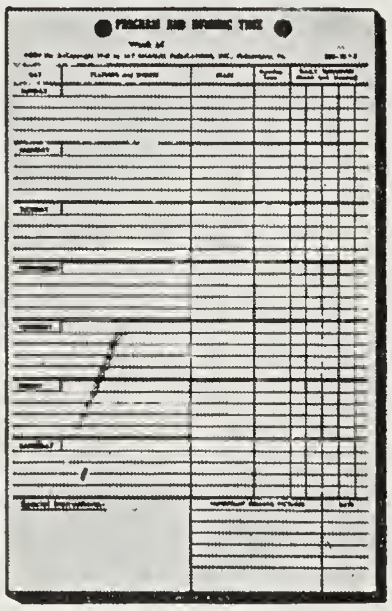
—a basic weekly form to replace the scribbled note or tissue carbon.

● These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show. 50 sheets to each pad.

● Daily turnover running time can be easily computed from the running times of the individual subjects that make up the bill.

● One copy each week: (1) on your desk, (2) to your cashier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform information throughout the theatre.

Price: 25c per pad


PROGRAM AND RUNNING TIME

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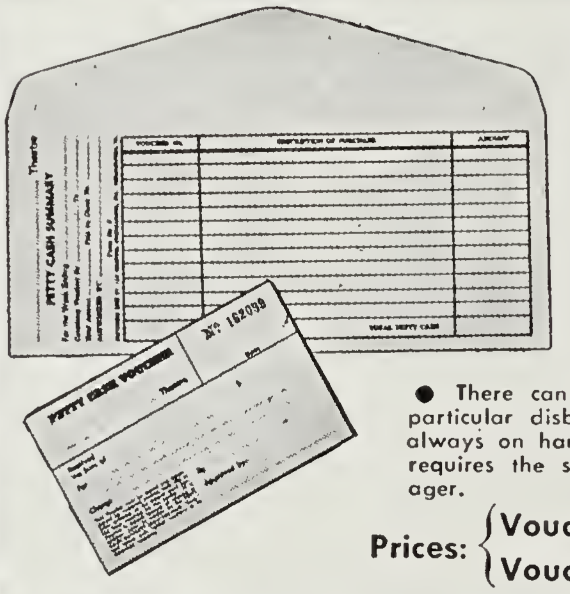
PETTY CASH SUMMARY
PETTY CASH VOUCHER
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● These specially designed 3 x 5 inch Petty Cash Slips require a counter signature of approval and are numbered consecutively so that accurate records can be kept of each individual expenditure. There are 100 slips to each pad.

● The specially designed envelopes are for use only once each week in listing each individual slip and computing the weekly total expended. All slips listed on a particular envelope should then be inserted in it for safekeeping; and the envelope filed for future reference.

● There can never be any later question of a particular disbursement, for the actual receipt is always on hand and easily located. Each voucher requires the signature of the owner or the manager.

Prices:	Voucher Pads	25c each
	Voucher Envelopes—50 for 60c	

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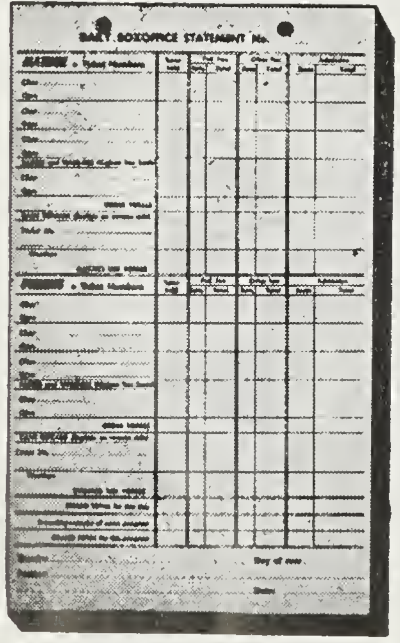
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● Printed on both sides so that complete factual totals for one day can be kept on one 8½ x 5½ inch sheet, each itemizes:

1. OPENING AND CLOSING TICKET NUMBERS
2. PASS AND WALK-IN TICKET NUMBERS
3. CASH TOTALS AND REFUNDS
4. TAX TOTALS
5. PROGRAM, WEATHER, AND OPPOSITION
6. SPACES FOR HOURLY TOTALS
7. MISCELLANEOUS INCOME AND DEPOSITS

● Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.

● Where accuracy counts for current income and future bookkeeping, the Box Office Statement is a diary of theatre operation.

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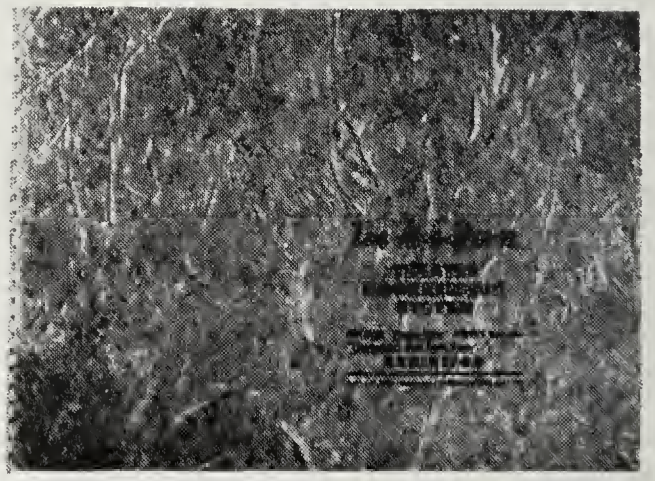

● This extremely simple system has been constantly revised to meet each tax or other changing requirement of the theatre man. Its 9 x 12 inch pages provide for: (1) daily ticket record, (2) tax collected daily, (3) daily gross, (4) pass and walk-in records, (5) weather and opposition, (6) daily show cost, (7) weekly income from vending machines, etc., (8) weekly gross, (9) weekly fixed expenses, payroll, and annual of monthly expense amortized weekly, (10) weekly profit or loss statement, (11) profit or loss for the year to date, etc.

Price: $1.60 per book (Sufficient for 52 weeks)

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that is frankly restricted to current THEATRE SUBSCRIBERS

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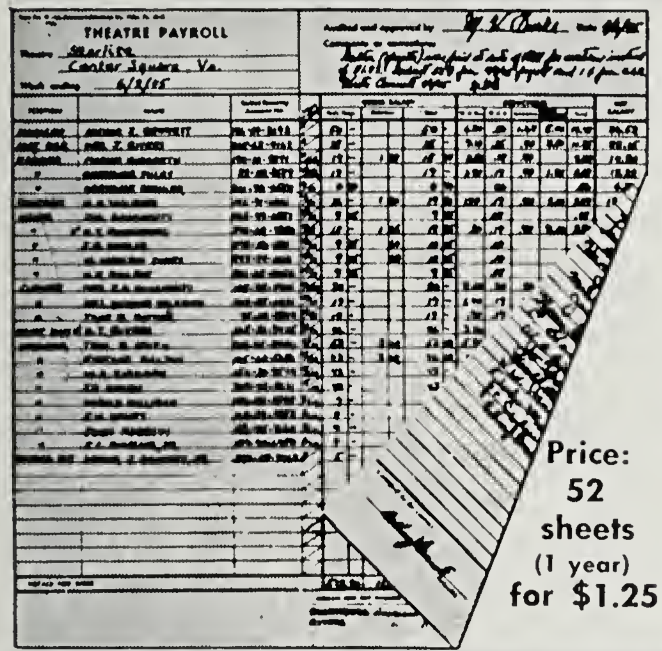
Weekly PAYROLL FORMS

—for use whenever employees are paid in cash for salary or overtime.


THEATRE PAYROLL

Price: 52 sheets (1 year) for $1.25

● This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.

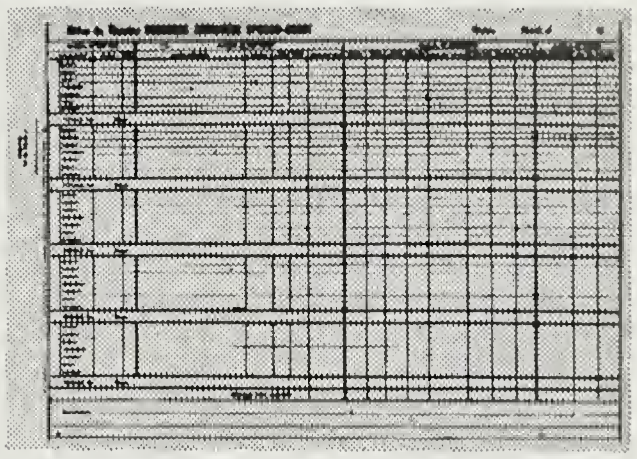
● Designed to be filed in the ordinary letterhead size cabinet (8½ x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc.

One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE No.9A

Monthly *Drive-In Theatre* Bus. Analysis

—a contrast study of ALL Outdoor Theatre income and film costs.



● There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day of the week and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.

● At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month of the following year, your headway or shortcomings are obvious.

● Here is what might be termed "a Monthly Boxoffice Statement."

Price: 50c for 13 sheets

PLUS SERVICE No. 8

SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!

● Of inestimable value in "breaking-in" a new staff of Ushers, a new Cashier, or a new Door Man.

● This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules of conduct for the theatre staff very logically and thoroughly. Separate chapters are devoted to Managers, Cashiers, Door Men, Ushers, etc., as currently trained in the larger circuits.

● It also pictures a system of Usher's hand signals for designating empty seats and gives many hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

Price: 10c each

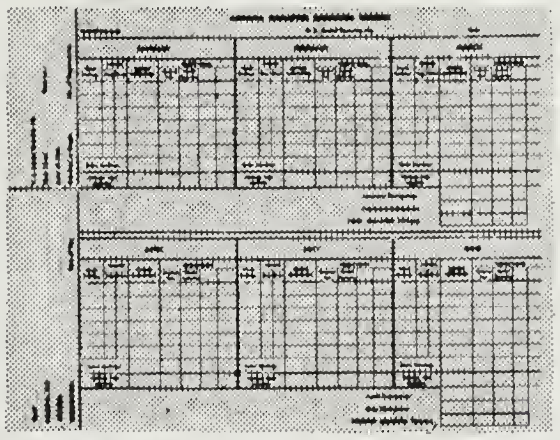
A practical
SERVICE MANUAL
for the
Theatre Staff

5th Printing
(Revised)

PLUS SERVICE No.10

Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.



● Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current cards, arranged alphabetically constitute the only working set.

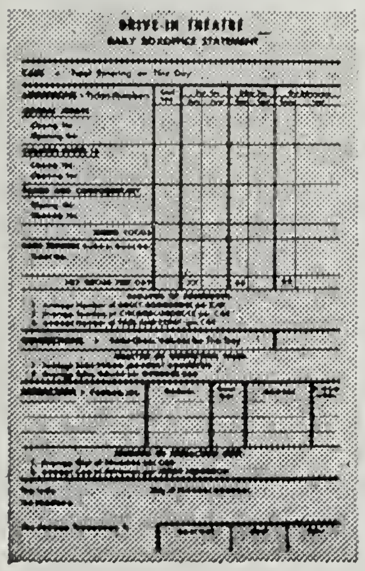
● Here is a time-saving, accurate system you'll rave about!

Price: 35c for 12 cards

PLUS SERVICE No. 9

Drive-In Theatre Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.


DRIVE-IN THEATRE
DAILY BOXOFFICE STATEMENT

● A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.

● All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.

● Here is a professional form never before designed for drive-in operation.

Price: 25c per pad

PLUS SERVICE No.11

Special BINDERS and CASES

—designed for the storage and carrying of some of these forms.

Service-Kit BRIEF CASE

● A big, genuine cowhide, zipper-enclosed briefcase equipped with 3-ring binder designed to hold the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

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● A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

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Pocket-Size Date Book BRIEF CASE

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N. E. Allied Supports Orderly Release Effort

BOSTON—Following a special executive session of Allied Theatres of New England last fortnight, Martin J. Mullin, president, announced that the organization unanimously endorsed the activities of Leonard Goldenson and Edward Hyman, American Broadcasting-Paramount Theatres, directed toward the orderly distribution of film product.

It was also voted that a group of representatives would attend the forthcoming meeting with distributors in New York to support the effort. Allied Theatres of New England is unaffiliated with any national organization and represents approximately 200 houses.

Seen at the recent New England premiere of MGM's "Raintree County," Astor, Boston, were, left to right, Ben. H. Rosewald, Boston MGM manager; Johnny Green, studio music head who wrote the special score for the film; John P. Byrne, MGM assistant sales manager; and Jack Brown, city greeter.

Synagogue Group Honors Rifkin Theatres Exec

BOSTON — George Roberts, treasurer, Rifkin Theatres, was presented an award as Man Of The Year at a dinner of the Temple Emanuel Brotherhood, Newton, Mass. The award is given annually to the person who, in the opinion of the committee, has demonstrated qualities which exemplify loyalty and devotion to the Brotherhood. Roberts is also president of the Greater Boston B'nai B'rith Council and an assistant chief barker of the New England Variety Club.

Last fortnight, Roberts was toastmaster and coordinator of the annual Covenant Breakfast of B'nai B'rith at Temple Kelhilleth Israel, Brookline, Mass., attended by 650 persons. At the head table were Mayor Hynes of Boston and Mayor Nathan Phillips of Toronto, who was the chief speaker.

leaving three first runs in the city, the Empire, Durfee, and Center, all operated by Yamins Enterprises. . . . James Nadeau, who built two drive-ins in New Hampshire, both leased, was running for Mayor of Dover, N. H., on the Democratic ticket.

PROVIDENCE, R. I., NEWS—Yale Udin and his brother-in-law, Samuel Shindler, recently leased the Hollywood, East Providence. The former Bomes' house has been refurbished, and a new heating system installed. The Udin and Shindler interests will attempt to restore the popularity of the Hollywood, which at one time enjoyed unusual success. . . . The Playhouse, formerly the Modern, which at one time was a leading downtown first run, soon will be razed to make room for a large parking lot.

BUFFALO

Members of Variety Club, Tent Seven, have nominated the following for the post of canvasmen on the 1958 crew: Marvin Atlas, V. Spencer Balser, Albert Becker, Harold Bennett, Bernie Burns, Irving Cohen, Michael Ellis, Jr., Isadore Erlichman, Sam Geffen, Myron Gross, Marvin Jacobs, Charles B. Kosco, Sidney Lipsitz, George H. Mackenna, Francis Maxwell, Jack Mundstuk, Manford E. Pickrell, Charles R. Siegert, and David Zachem. Nominated as delegates to the national convention were V. Balser, Gross, and Dewey Michaels. The election of officers was to be held this week.

Al Levy, northeast district manager, 20th-Fox, was in for conferences with Charles B. Kosco, branch manager. Adrian Awan, 20th-Fox home office special events department, also was in to consult with church leaders and civic organizations on "God Is My Pardner," which he screened for clergymen and city leaders. . . . Frank Quinlivan, who managed several of the Shea community theatres and in recent years has been associated with the George J. Gammel circuit, has been appointed zone manager, Dipson Theatres. Quinlivan joined the Dipson operation in Wheeling, W. Va., after closing the New Ariel here last Spring. He succeeds Richard T. Kemper, retired, in his new post.

Earl Hubbard, director of advertising and publicity, Teck, home of Cinerama, announced a series of special youth performances of the new presentation, "Search for Paradise." . . . Jack Chinell, branch manager, Buena Vista, was laid up at home with a kidney ailment. Art Rose, former branch manager, is up and around again, but has retired from the industry and hopes to move to a warmer climate. . . . The Women's League of Variety Club gave a Halloween party for the children of the Club's Cerebral Palsy Clinic. . . . Nat Marcus, Warners branch manager, held a special trade screening of "Sayonara" in the Niagara, to which he invited also TV, radio, and newspaper folk who had interviewed Miiko Taka, who appears opposite Marlon Brando in the film and who recently visited Buffalo. . . . Friends of Edmund C. DeBerry are happy over the appointment of the former Buffalo Paramount branch manager to succeed John G. Moore as eastern division manager for Paramount.

CHICAGO

Reports at the last meeting of the Joint Appeal of the Community Fund of the Red Cross, held at the Congress Hotel, showed that Jack Kirsch, head of the drive for $14,000 in the movie and amusement division, is well on the way to achievement. . . . The Chicago Daily Tribune is running a large line over its movie ad pages reading, "It's Golden Jubilee Month. Let's go to a movie. Enjoy the finest motion pictures in Hollywood's 50 years." . . . Theodore Knutson, veteran with Bell and Howell in charge of optical engineering, was honored at a company banquet. . . . City tax collections on movies in October totaled $79,355, against $102,224 for that month a year ago. Total amusement attendance dropped in October, according to tax collections of $138,886, with $166,920 for that month a year ago.

Elizabeth Wetter, Universal secretary for a continuous 50 years, was accorded glowing tributes in a full illustrated page in the Chicago Sun-Times. Tributes to her included a large office party given by Louis Berman, branch manager, and Ben Katz, publicity-promotion director, and a trip to Hollywood, the latter tied in with the Golden Jubilee.

On hand for the recent premiere of Warners' "The Rising Of The Moon," Beacon Hill, Boston, were, left to right, Ben Sack, owner; Irish Vice Consul Michael Flynn; manager F. A. Smith; and general manager Sam Richmond.

Alfred L. and Dorothy E. Porter, Albion, Ind., filed a $7,500 damage suit alleging the theatre in La Grange, Ind., which they bought from Joseph and Helen Lassus did not reach the net profit the sellers had claimed. In addition to the damages, the plaintiffs ask that their purchase contract be cancelled. . . . A Walt Disney crew is shooting Chicago scenes which will be shown at the Brussels World Fair. . . . Myron Mandy, Will Rogers manager, was receiving condolences on the death of his mother. . . . Alliance Amusement Corporation has equipped its South Kokomo, Ind., drive-in for winter operation. It is the first of the circuit's ozoners on a year-round schedule. . . . Wally Dorff joined Republic as head booker and office manager. . . . Lucius White was named to the Rhodes managerial staff. . . . The Avon reopened after being closed for several years. . . . William Keane was named Orpheum manager, Hillsboro, Ill.

CINCINNATI

Recent sub-freezing temperatures and snow flurries have caused closing of numerous area drive-ins much earlier than usual. . . . Miiko Tara made numerous local TV and radio appearances to promote Warners' "Sayonara." . . . J. J. Maloney, MGM district manager was in. . . . Jack Finberg, United Artists branch manager, and Ross Williams, sales manager. attended a company district meeting in Detroit. . . . Al Kolkmeyer, Universal sales manager, returned to his desk after being hospitalized several weeks. . . . Mrs. Jean Pogue has replaced Mrs. Lola Hessler as group sales director for Cinerama in the Capitol.

COLUMBUS, O., NEWS—Postponed opening of the Drexel, Miles circuit house in suburban Bexley, was to be held last week with the showing of the J. Arthur Rank feature, "The Third Key." The Drexel has been extensively redecorated. . . . Robert Little has been redecorating the Bexley Art. . . . Manager Ed McGlone, RKO Palace, was host to Miiko Taka, seen in "Sayonara," at a press luncheon. . . . The Columbus Dispatch and 20th-Fox are cooperating in a contest to send a teenager to New York to see the opening of the Pat Boone feature, "April Love," in the Roxy. . . . Opening of Hunt's CineStage with "Around The World In 80 Days" was given credit editorially by the Columbus Star for reviving the Spring-High shopping area, which had slumped in recent years.

Film Family Album

Arrivals

R. C. Cobb, owner of the Cobb circuit in Alabama, was passing out cigars to mark the birth of a daughter.

Mrs. Sibyl Hudson, of the Atlanta Republic staff, became the mother of a boy.

Robert Richek, Associated Artists New York branch operations head, became the father of a daughter, Robin Lynn.

Sick Call

Jim Castle, Paramount exploiteer, St. Louis, fractured an ankle in the Chase Hotel while working on arrangements for the annual Advertising Club Gridiron Dinner. He was in Room 327, Missouri Baptist Hospital.

Tony Christie, treasurer, Stanley Warner Uptown, Washington, was recuperating from surgery.

C. D. Hill, Columbia branch manager, St. Louis, was recovering from kidney surgery in St. Joseph's Hospital there.

Frank Mantzke, head of Northwest Theatre Service, Minneapolis, was a hospital patient.

Deaths

Rudolph Berger, former Loew's Inc. southern division manager, died in a Bethesda, Md., hospital. (See Page 9).

James Christian, booker for Buena Vista and Rank in Cincinnati, and a veteran of Film Row there, died following a cerebral hemorrhage.

Sam Hallowell, 71, operator of the Scenic, Assumption, Ill., before his retirement, died in Tuscola, Ill. He entered the industry in 1913 with a partner, Paul Wyeth.

Lester F. Fischer, 42, son of the late B. K. Fischer, prominent Milwaukee exhibitor, died. Fischer was associated with his father for some years in the management of the Alamo, Mozart, Pearl, and Lincoln on Milwaukee's South Side.

Charles H. Weidner, 73, who managed the Old Colonial and Southern, Akron, Ohio, for some time, died last month. He is survived by two sisters.

CLEVELAND

Sylvester Pierce, manager, Berea, Berea, Ohio, was running for councilman-at-large in last week's elections. . . . Hazel Mack, National Screeen Service, returned from a tour of Europe sponsored by the World Congress of Lay Apostolates. . . . Ted Galanter, Columbia publicity department, was here working with Harry Rice on the opening of "Pal Joey" in the Hippodrome. . . . The Paramount exchange moves in December to 2800 Euclid Avenue from its longtime location at 1835 East 23rd Street. . . . The State, Canton, Ohio, former burlesque house, has been taken over by George Manos (not related to George Manos, Manos Amusement Company) and opened as a straight movie house after having installed a new wide screen and CinemaScope equipment purchased from Ben L. Ogron, Ohio Theatre Supply Company.

The Ladies Auxiliary of Variety Club, Tent Six, has elected the following officers: president, Mrs. Sam Weiss; vice-president, Mrs. Irwin Shenker; treasurer, Mrs. Leonard Greenberger; recording secretary, Mrs. Jules Livingston; and corresponding secretary, Mrs. Eleanor Lipow. The Auxiliary sponsors a Host and Hostess Night the first Saturday of every month. For the most recent affair the Host-Hostess team was comprised of Mr. and Mrs. Sam Weiss and chief barker and Mrs. Danny Rosenthal.

MGM's recent midwestern premiere of "Raintree County," McVickers, Chicago, was attended by George Murphy and stars Ann Sheridan, left, and Myrna Hansen, and Emery Austin, head, MGM's exploitation department, who is on the right with hat on.

Joe Lissauer, Skirball Brothers organization, flew to the coast to attend the opening of the brothers' new 56-lane bowling alley. . . . Leo Adler, United Artists auditor, completed a seven-week tour of duty here and has moved on to Atlanta and then Jacksonville. . . . Abe Schwartz, Lexington, and Mrs. Schwartz returned from a seven-week tour of Europe. . . . Mrs. Lilly Mishkind, 74, mother of Leonard Mishkind, local independent theatre circuit owner, died in Mount Sinai Hospital. . . . Wedding bells rang for Bernice Krupnick of Buena Vista when she became the bride of Carl Silverstein. After a honeymoon in New York, she will resume her duties at Buena Vista. . . . M. B. Horwitz, head, Washington Circuit, and Mrs. Horwitz returned from a vacation in Martinsville, Ind. . . . Marshall Fine, a member of the National Allied board of directors, was attending the convention at Kiamesha Lake. . . . Carl Armbruster, with an optimistic gleam in his eye, reopened his Palace, Continental, Ohio, on a weekend policy. . . . During the demolition of the old Granada, Toledo, a three-foot by 20-foot wall fell on the roof of the adjacent building causing an estimated damage of $4,000 to $5,000. Last ones to operate the Granada were the Skirball Brothers.

DALLAS

Miiko Taka has changed her Texas dates for personal appearances. The Japanese actress, who stars with Marlon Brando in "Sayonara," now is scheduled to appear here on Nov. 14. . . . "Around the World in 80 Days" is scheduled to open on Thanksgiving Day in Fort Worth, Abilene, El Paso, and Wichita Falls, Tex. It's due for a Christmas opening in Amarillo, Austin, Galveston, and Waco, Tex. . . . A demonstration was arranged by Texas COMPO of the new wireless speaker system, which requires no connecting wire or speaker post, at the Big D Drive-In. John Shelton, vice-president, Vido-Sound Corporation, demonstrated his company's new sound speaker system. A letter was sent out to all Texas drive-in theatre owners by Texas COMPO inviting them to attend the demonstration and to learn the cost, installation features, and the future possibilities of the system.

DENVER

Robert Quinn, Warners publicity man, will handle the campaign for the world premiere of "Bombers B52," which will be held in Wichita, Kans., this winter. Quinn will also handle the campaign for this film in Omaha. He is presently laying out the activities of Miiko Taka, star of "Sayonara," when she visits Des Moines, Denver, and Salt Lake City. . . . Howard Allshouse resigned as manager, North Drive-In, and went to Hot Springs, S. D., where he will manage the Hot Springs, succeeding Gale Poland, who moved to Denver to manage the Westwood. Poland takes the post vacated by William Mitchell, who wants to devote more time to his studies at the University of Denver. . . . E. E. Jameson, owner of shipping and inspection bureaus here and in Kansas City, was in Denver conferring with his manager, Frank L. Norris. . . . Buena Vista is doing a remodeling job on the exchange in the Paramount building. The two small rooms are being made into one. Added to the Buena Vista force is Lyn Satriano, secretary. . . . The local United Artists exchange will stage a special drive to honor the branch manager, M. R. (Bud) Austin, Dec. 8-21. Austin's birthday is Dec. 14, so it has double significance. It will also be a part of the now-in-motion William Heineman drive. . . . The members of Chapter 10, WOMPI, are already laying plans for next year's convention of that body, which will be held in Denver on Sept. 12-14.

Jean M. F. Dubois, 69, freelance newsreel cameraman, photographer, explorer, and lecturer, died here following a lengthy illness. . . . John Pietriantonio has resigned as office manager, Allied Artists, to enter other business. He is replaced by Joe Lamb, former Universal assistant booker. . . . Jesse Chinnich, western division manager, Buena Vista, was in to confer with Marvin Goldfarb, district supervisor. . . . Don Beers has leased his Santa Fe, Santa Fe, N. M., to Gibralter Enterprises. . . .

B and K To Shutter Three "Marginal" Houses

CHICAGO—Balaban and Katz announced it would close, on Nov. 14, three of the circuit's large neighborhood houses which have been termed "marginal" operations, Norshore, 3,000 seats, in the far north section of the city; the 3,000 seat Senate, on the southwest side; and the 2,000 seat Belpark in the western section.

Patrons of the closed theatres will be served by other B and K houses not far distant.

Cleveland Exhibitors Eye TV Film Fare

CLEVELAND—Local exhibitors were expected to watch closely the effect on boxoffice of the showing of MGM features on television, starting last week over KYW-TV twice daily, at one p. m. and at 11:30 p. m. with the exception of Sunday, when the show was to start at 10:30 p. m. First picture to get this choice spot was "Mrs. Miniver" on Nov. 10.

It is said that the Sunday night shows, priced at $4573.80 as opposed to the previous high for about $2000 for top movies, had no sponsors. The afternoon shows were to be cut versions, to fit into a 90-minute slot. The evening shows, daily and Sunday, will not be cut. Evening schedule of releases for the first week included "Thirty Seconds Over Tokyo," "Adventure," "Picture of Dorian Grey," "Billy the Kid," and "Min and Bill."

Afternoon schedule was to include "Come Live With Me," "Remember," "Adventure," "Honolulu," and "Crossroads."

Clasa-Mohme has completed moving to 2065 Broadway, formerly occupied by United Artists. . . . Henry Ftiedel, MGM branch manager, was recuperating at home following a hospital stay.

DES MOINES

Vic Fesenmeyer, Riceville, Iowa, has purchased the Iris there and plans to open the house shortly with his son, Phillip, as manager. . . . John Newcomer, manager, Skylark, Creston, Iowa, closed the drive-in with a special appreciation night on the final date. Everyone was admitted free. . . . The community of Newell, Iowa, wants its theatre reopened; a group of women is selling season tickets. . . . Two Warners salesmen were injured in an auto accident near Sibley, Iowa. Robert Hirz and Eli Zucker were hospitalized as a result of the accident. Zucker, a new salesman from Washington, was being introduced to the territory by Hirz, who handles the Nebraska area.

HOUSTON

George Lee Marks, owner, Avalon Fine Arts, announced that John Fitch has been hired as a relief operator to work Saturday and Sunday. Leonard Bunch is the regular operator. Bunch operates a charter flying service and Leonard F. Bunch Neon Supply Service, one of the three largest in this area. . . . The Majestic was the scene of the "Houston's Most Beautiful Girl" contest, with the winner receiving a six week contract for $150 per week to appear in the all-Texas girl chorus line at the Sands Hotel, Las Vegas, Nev., in the show to open on Nov. 20. . . . The Variety Club inaugurated regular Saturday night dances, with live music, in the club rooms.

JACKSONVILLE

B. B. Garner, president, Motion Picture Exhibitors of Florida, announced that the group's annual election of officers will take place at the Americana Hotel, Miami Beach, on Nov. 23, in conjunction with the TOA annual session there. . . . Bill Beck opened Paramount's "Zero Hour" in the Five Points after running "Around the World in 80 Days" in Todd-AO for 12 successful weeks. . . . Edith Prescott, United Artists, presided over a WOMPI banquet in Dodson's Restaurant. . . . The Ritz, Fort Pierce, Fla., managed by Howard Palmer, has been converted into a sundries store under the same management. . . . Joe Thrift is now office manager, Howco, with Robert Kilgore handling sales. . . . Don Hankel is a new booker, MGM, replacing Sarah Keller, who resigned. . . . Linda Horne, Universal staffer, became the bride of Al Stefanelli. . . . The New Casino, downtown subrun house, has been closed for lack of patronage after nearly 40 years of operation. . . . Thelma Claxton has replaced Mayce Beall as the cashier on Bob Bowers' staff at Allied Artists. . . . Dave Harris has joined the Capitol Releasing Corporation staff to book for R. Cam Price, branch manager. . . . Paul Marsden is the new manager, Edgewood.

Colorado's Governor Steve McNichols, center, made English actress April Olrich, featured in J. Arthur Rank's "Pursuit Of The Graf Spee," an honorary Citizen of Colorado during her recent visit. Tom Smiley, general manager, Wolfberg Theatres, Denver, looks on.

MINNEAPOLIS

Sidney Eckman, new MGM branch manager, bought a house in suburban Golden Valley and his family has joined him there from Washington. . . . M. A. Levy, 20th-Fox midwest district manager, is back from a swing around his territory. . . . Tom Burke, head, Theatre Associates, was home with the Asiatic flu. . . . Ralph Pielow's Quad-States Theatre Service has been named to handle the buying and booking for Joe Prill's State, Madison, S. D. . . . Al Fetter, United Artists general manager, and Mike Lee, district manager, were in. . . . Pat Pederson, branch manager's secretary, United Artists, was married to Charles Berg. . . . Joan Collins was in for TV, radio, and press bally on "Stopover Tokyo." She also appeared at an autograph and candid camera party in the lobby of Radio City, where the picture played. . . . The Rank Organization has opened a branch office at 74 Glenwood. Earl Wilson, former salesman, United Artists, has been named sales representative. He will cover the Minneapolis and Milwaukee territories. . . . John McCashin, former house manager, Radio City, has been named manager, Uptown, replacing the late William J. Frye. Bob Thill has moved over to the Radio City from the State as house manager, and John Olson, former assistant house manager, Radio City, has been named assistant manager, State.

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NEW HAVEN

HARTFORD, CONN., NEWS—Sal Adorno, Sr., general manager, M and D Theatres, Middletown, Conn., checked out of Middlesex Memorial Hospital. . . . Franklin E. Ferguson, promotion chief, Bailey Theatres, New Haven, was named general chairman, New Haven YMCA area-wide recruitment program. He served as publicity chairman for the agency's 1956 membership campaign. . . . Peter Perakos, Sr., president, Perakos Theatres Associates, New Britain, Conn., has been named to the Honorary Council, Keemosahbee Council, Boy Scouts of America.

Jean Seberg, back home in Iowa after starring in Columbia's "Bonjour Tristesse," was recently welcomed in Des Moines by, from left, Tony Abramovich, Tri-States Circuit; Nate Sandler, Sandler Enterprises; Don Allen, Tri-States; Don Knight, Tri-States; and Byron Shapiro, Columbia branch manager.

Sperie Perakos, general manager, Perakos Theatres Associates, has announced winners of the $1,000 managers' refreshment vending competition. James Landino, Hi-Way, Stratford, Conn., was first place winner for popcorn sale. He and his wife were hosted on a weekend stay at the Waldorf-Astoria Hotel, New York, with accompanying luncheons, dinners, and theatre evenings. Other winners were: candy and ice cream sales, Thomas C. Grace, Eastwood, East Hartford; advertising promotion, a tie—for first prize—between John D'Amato, Palace, New Britain, Conn. and Vincent B. Capuano, Elm, Elmwood, Conn. . . . Matt L. Saunders, Loew's Poli, Bridgeport, Conn., arranged a three-column co-op ad with local Edsel automobile dealer, announcing free pairs of guest tickets would be given to first 25 readers checking into the showroom for a demonstration ride. . . . The New Haven, Conn., Board of Police Commissions has refused to approve construction of a drive-in on Amity Road, that city, until certain traffic conditions have been changed. Until these changes are made, the long-projected E. M. Loew theatre would "constitute a hazard."

NEW ORLEANS

Events on the Variety Club calendar for November as announced by the new chief barker, Dan M. Brandon, included a talk by a representative from Thomas Cook Travel Agency explaining arrangements for travel to and registration for the London convention. Brandon stated those who have already advised that they plan to attend the convention include Milton Guidry, Henry G. Plitt, Lawrence Woolner, Don Strafford, T. J. Rester, J. Buring, George Nungesser, Teddy Solomon, Maurice Barr, Rodney Toups, Henry Raziano, Buzz Keyhan, Pete Moss, and Mike Ripps. On Nov. 18 at five p. m. a general membership meeting is to be held.

Warners held an invitational preview of "Sayonara" in the RKO Orpheum. . . . Mrs. Louise Guidry reassumed operation of the Bijou, Delcambre, La., and the Bijou, Erath, La., operated by R. R. Perrin during the past year. . . . Vernon Miller shuttered the Lamar, Purvis, Miss. . . . The Grand, an all-negro patronage theatre in Jackson, Miss., which Ad Orkin acquired several months ago, has been completely renovated and rechristened the Ebony. Orkin's other operation in Jackson is the Amite.

Henry G. Plitt, president, Paramount Gulf Theatres, Inc., made arrangements with Variety Club for the Open House party last week for Variety members, the Ladies' Auxiliary, and WOMPI at Variety Club quarters, in connection with the world premiere of AB-PT's "Eighteen and Anxious." The affair honored stars of the film and other Hollywood personalities who were on hand to greet and meet the public.

NEW YORK

Columbia's "The Bridge On The River Kwai" opens its 10-shows a week road-show engagement at the RKO Palace on Dec. 18. . . . TV star "Johnny Jellybean" and his assistant "Penelope Rabbit" has been drawing throngs of child fans to film theatres in a series of personal appearances in Paterson, Passaic and other New Jersey spots. . . .

Reade Managers Share Drive Prizes

OAKHURST, N. J.—Winners of the recent Nick Schermerhorn Showmanship Drive of the Walter Reade Theatre circuit were awarded over $5,000 in cash prizes at a managers' meeting held at the Reade Mayfair House headquarters.

The drive honored Nick Schermerhorn, vice-president in charge of theatre operations for the circuit.

First prize of $1,200 went to Bernard Depa, Paramount, Long Branch, N. J., who accumulated enough points in building up his gross, concessions, exploitation, and theatre operations over the six-week drive period to cop the top position. Second place went to John Balmer, Mayfair, Asbury Park, N. J., for $600. Michael Dorso, Community, Kingston, N. Y., took third place and $400, and fourth place went to Joseph Sommers, Majestic, Perth Amboy, N. J., for $300.

Fifth place through 10th place winners each received $200. They were Paul Petersen, Community, Morristown; Sam Newman, Kingston, Kingston, N. Y.; George Fascher, Lawrence Drive-In, Trenton; Charles Sutton, Park, Morristown; and Bert Greene, Strand, Freehold, N. J.

Special cash prizes also went to Julie Stern and Al Smith, Asbury Park St. James, for the excellent overall handling of the engagement of "The Ten Commandments."

Judges for the drive were Edwin Gage, executive vice-president; Jack P. Harris, vice-president in charge of film; Al Floersheimer, vice-president in charge of catering; Sheldon Gunsberg, vice-president in charge of advertising and publicity; Paul Baise, assistant advertising and publicity director; and Joseph Lamm, circuit controller.

Henry Unger has taken over the duties of news booker at 20th Century-Fox, replacing Sylvia Weitz, resigned to become a mother. The Fox Family Club threw a luncheon in her honor. . . . Maureen McCormick, Girl Friday to 20th-Fox's Seymour Cohen, is chucking the job to take on another—to be the bride of Jack Steefenson. . . . Warners' booker Shirley Levy is off on vacation, but right at the moment she doesn't know whether it will be Florida or other points. . . . Bonded stockman Harry Shaw has resigned, with no replacement in sight yet. . . . The bonded sick crew—May McGee, Mary DeSilva, Arthur Fischer—all of whom had what they insist is Asiatic flu—are back on the job. . . . And Bonded's Herb Kreitzer, who likes to work in wood, won a prize for a bar he designed. . . . The Motion Picture Bookers Club here this week formed a blood bank to which its members will contribute blood for the need of bookers. President Max Fried is chairman of the movement.

Watch for them!

NEXT!

Portland, Ore. Territory

Issue of November 20

New Haven Territory

Issue of November 27

Save them!

PHILADELPHIA

"Get More Out Of Life—Go Out To A Movie," the COMPO slogan, was equickly adopted locally by Birk Binnard, Stanley-Warner area director of advertising, who used it as a banner across the top of a four-column newspaper display. . . . The Cross Keys was sold to Jimmy Toppi, sports promoter, for non-theatrical purposes. . . . The Star, Camden, N. J., has closed. . . . Harry

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Film Exchange and Dealer Listing for the

NEW ORLEANS FILM TERRITORY

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• *Film Distributors*

ALLIED ARTISTS, 223 S. Liberty St.—RAymond 9135
Br. Mgr.: Henry B. Glover. Office Mgr. and Booker: Earl W. Schroeder. Sales: Joseph J. Fabacher, George C. Nungesser. Booker: Elaine Miano. Cashier, Elsie C. Bittel. Emerg. Phone: Tony Tortorich, TWinbrook 1-1421.

BUENA VISTA (Disney), 218 S. Liberty St.—MAgnolia 1640.
Br. Mgr.: Floyd Harvey, Jr. Emerg. Phones: VE 5-1902; Film Inspection Service, VErnon 3-4572.

HAROLD F. COHEN ENTERPRISES, INC., 150 S. Liberty St.—RAymond 9538
Br. Mgr.: Roy J. Nicaud. Office Mgr. and Booker: Robert L. Saloy. Sales: Larry J. Dufour. Cashier: Antoinette Bollhalter. Emerg. Phone: Saloy, FAirview 5756.

COLUMBIA, 150 S. Liberty St.—RAymond 6229—CAnal 2215
Br. Mgr.: John Winberry. Office Mgr.: J. Kinerd. Sales: C. Matherne, N. Dreyfus. Booker: Eileen Kaiser. Cashier: Hazel May Hill. Emerg. Phone: Kinerd, VErnon 3-6738.

F. F. GOODROW, 218 S. Liberty St.—MAgnolia 1474
Owner: F. F. Goodrow. Office Mgr. and Booker: G. Bruno. Emerg. Phone: Goodrow, FAirview 4004.

DON KAY ENTERPRISES, 223 S. Liberty St.—EXpress 3012
Br. Mgr.: Don Kay. Emerg. Phone: UNiversity 6-8930.

MASTERPIECE, 221 S. Liberty St.—CAnal 8703
Br. Mgr.: Milton Dureau. Office Mgr., Booker and Cashier: Mamie Dureau. Sales: Alton Dureau, Booker: Pauline Elliott. Emerg. Phone: M. Dureau, VAlley 7049.

METRO-GOLDWYN-MAYER, 150 S. Liberty St. TUlane 5566
Br. Mgr.: C. J. Briant. Office Mgr.: F. A. Armington. Sales H. A. Arata, H. P. Mosley, Ralph Hogan, Bookers: Louise Harper, Armand Portie, Arthur Ambroyewski. Cashier: Grace Wiegand. Field Exp.: Paxton Moore. Emerg. Phone: Harper, CAnal 3243.

PARAMOUNT, 2339 Tulane—RAymond 3357
Br. Mgr.: William Holliday. Office Mgr.: Clyde J. Daigle. Sales: Milton T. Aufdemorte, Jr., Edgar E. Shinn, Tom Watson. Bookers: Eddie Richards, Irma Rogers, Eddie Kaufenberger. Cashier: Mary Morris. Field Exp.: Robert Bixler. Emerg. Phones: Daigle, FOrest 1-5297; Kaufenberger, TWinbrook 9-9778; Film Inspection Service, VE 3-4572.

REPUBLIC, 150 S. Liberty St.—RAymond 0765
Br. Mgr.: Leo V. Seicshnaydre. Office Mgr.: Frank J. Barry, Sales: Wm. Thomas. Bookers: Dave Rizzuto, Patricia Ruffino. Cashier: Thelma Loeber. Emerg. Phone: Barry, AUdubon 3316.

20TH CENTURY-FOX, 200 S. Liberty St.—RAymond 9858
Br. Mgr. William A. Briant. Office Mgr.: Gerald S. Kennedy. Sales: Harry B. Rosenthal, Joseph T. Silver, Tom W. Neely, Jr. Bookers: Anita Gibson, Lewis Oubre, Anabel C. Jones. Cashier: Gloria Barefoot. Field Exp.: Jimmy Gilespie. Emerg. Phones: Gibson, GAlvez, 7309; Jones, GAlvez 2530.

UNITED ARTISTS, 210 S. Liberty St.—TUlane 3617
Br. Mgr.: Alex C. Maillho. Office Mgr.: Elizabeth Bacon. Sales: Maurice Artigues, C. Pabst, Claude Bourgeois. Bookers: Nat Odom, Ann Dufour. Cashier: Nina Roser. Field Exp.: Addie Addison. Emerg. Phone: Film Inspection Service, VErnon 3-4572. (*Southern Dist. Mgr. in residence: George R. Pabst.*)

UNIVERSAL-INTERNATIONAL, 143 S. Liberty St.—CAnal 9181
Br. Mgr.: C. R. Ost. Sales: E. L. Stevens, Robert M. Boovy, Jr., W. C. Houston. Head Booker: Jean Crozat. Bookers: C. C. Casbergue, Leona M. Schmitt, Stubby Wells. Cashier: Anna Sinopoli. Emerg. Phone: Ost, AUdubon 5012.

WARNER BROS., 201 S. Liberty St.—TUlane 2121
Br. Mgr.: Lucas S. Conner. Office Mgr.: August W. Trog. Sales: Edward Fitzgerald, R. A. Boykin, Bookers: Joseph Springler, Joseph Sacco, Charles Varnado. Emerg. Phone: Springler, GAlvez 4547; Sacco, BYwater 0322; Varnado, VErnon 3-1463.

• *Supply Dealers*

ALON BOYD, P. O. Box 362, Shreveport—LA 3-6101

HODGES THEATRE SUPPLY CO., INC., 1309 Cleveland Ave.—TUlane 8356. Emerg. Phone: W. A. Hodges, FAirview 8902.

JOHNSON THEATRE SERVICE, 1409 Cleveland Ave.—RAymond 3562. Emerg. Phone: FRanklin 5876.

NATIONAL THEATRE SUPPLY, 220 S. Liberty St.—TUlane 4891. Emerg. Phones: Tom Neely, Sr., GAlvez 145B; Pascal Caruso, BYwater 8345; C. Achee, Jr., VErnon 5-7686.

SOUTHEASTERN THEATRE EQUIP. CO., 214 S. Liberty St.—TUlane 8661. Emerg. Phone: Wm. Murphy, Jr., VIctor 4823.

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FLOYD P. MURPHY, 29 Bolton Ave., Alexandria—Alexandria 2-2702

NATIONAL SCREEN SERVICE, 1429 Cleveland Ave.—RAymond 9588
Br. Mgr.: Louis Boyer. Office Mgr.: Joe Moll. Emerg. Phone: Moll, CRescent 7859.

• *Signs, Advertising and Printing*

AMERICAN PRINTING CO., 424 Camp St.—RAymond 0806

EXHIBITORS' POSTER EXCHANGE, 221 S. Liberty St.—RAymond 3563. Emerg. Phone: Wm. Cobb, VE 3-B361.

NATIONAL SCREEN SERVICE, 1429 Cleveland Ave.—RAymond 9588

PORT PRINTING CO., 222 LaSalle St.—RAymond 6987

• *Film Delivery Services*

SCHAFFER FILM DELIVERY SERVICE, 227 S. Liberty St.—MAgnolia 5189. Emerg. Phone: TUlane 1069.

TRANSWAY, INC., 235 S. Genois St.—AUdubon 0661
Film Row Depot, 1313 Cleveland—MAgnolia 5635

• *Service Companies*

ALLIED SPEAKER RECONING CENTER, 2417 Dryades St.—TWinbrook 1-8640.

ALTEC SERVICE CO., 4501 Congress Drive—RAymond 2748

FILM INSPECTION SERVICE, INC., 729 Jane Place—GAlvez 1095
Mgr.: Roy Gallagher. Emergency Phone: Gallagher, VE 3-4572.

RCA SERVICE CO., Emerg. Phones: BYwater 4987, FAirview 2373, FRanklin 4142.

SOUTHERN REPAIR SERVICE, 2555 Acacia Place—FRanklin 9964

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Money Dates for December

The two weeks before Christmas are usually lean times for theatres, and the exhibitor should use his utmost imagination and showmanly know-how to make the expected loss as little as possible. It can be done if special activities are scheduled. Discard past ideas that failed to pay off. Showmanwise exhibitors, of course, will make the most of Christmas Day.

DEC. 2-8: NATIONAL PROSPERITY WEEK. Get the local merchants to hold special prosperity sales, and tie-in your week's attractions through cooperative ads. Advertise them in the merchants' windows. Make a tieup whereby purchases over a certain amount entitle the customer to free tickets to your theatre.

DEC. 7: PEARL HARBOR ATTACKED IN 1941. Service organizations, civic and women's clubs may observe it. If there is any such observance, seek to tie-in with it.

DEC. 8; UNIVERSAL BIBLE SUNDAY. Cooperate in any way possible with churches that observe the occasion. Ask churches to run the name of your attraction on their bulletin boards.

DEC. 10: UNITED NATIONS HUMAN RIGHTS DAY. The U. N. made its declaration of such rights in 1948. Contact school principals and teachers for an essay contest on the subject, perhaps by comparing it to the U.S. Bill of Rights.

DEC. 12: MARCONI'S FIRST SIGNAL across the Atlantic in 1901. This consisted of the letter "S" and was the birth of radio. Display in the lobby borrowed models of early sending and receiving devices, giving the lenders credit. Have someone stand by to explain them.

DEC. 15: BILL OF RIGHTS DAY, first enforced in 1791. Have a copy of the bill set up in large type and display it in the lobby. Ask libraries and book stores to display a copy of it. Get a prominent citizen to talk briefly on the Bill and what it means to Democracy. Newspapers, radio and TV will play it up. Also all service organizations.

DEC. 16: BOSTON TEA PARTY, 1773. Promote tea, with proper credit to the donor, and give a tea party for patrons, with prizes for those attending in the best Indian costumes, Or, hold a kid Indian costume party. A school history class essay contest on the causes leading to the Boston Tea Party is a possibility which papers and radio would cover.

DEC. 17: WILBUR WRIGHT'S FIRST FLIGHT in 1903. (This is also American Aviation Day). Newspaper or school essay contest on 54 years of airplane development is worth trying for; take it clear up to modern jet planes. A school drawing contest might be of Wright's first airplane, or of Wright himself. Sponsor a toy plane-making contest and display the models in the lobby with promoted tools as prizes. Try to get airports, airplane training schools and travel agencies to observe the day.

DEC. 25: CHRISTMAS falls on Wednesday this year. Christmas presents have been opened. Christmas dinners eaten, and school children on holiday will want some place to go. Make that place the theatre by offering a comedy and cartoons—anything to make patrons relax and enjoy themselves and forget the holiday tax on the wallet.

DECORATIONS: Give marquee, lobby, interior and light fixtures a festive appearance with festoons. holly wreaths, pines. If a large bell is obtainable place it in lobby, have it rung in lively fashion at intervals. Erect an imitation fireplace in lobby with cutout Santa Claus stuffing stockings with gifts (or a live "Santa" if preferred). Another attention-getter for kids: a miniature house with Santa climbing down the chimney—or with Santa and his reindeer on the roof. Place lighted and decorated Christmas tree in lobby, with theatre's card of greeting to patrons and candy gifts for kids.

MUSIC: Music furnishes a large part of the seasonal jollity. Hold a Christmas carol party with singers from choral societies, school, churches; promote prizes. Get loan of phonograph and records from dealer and give morning concerts in lobby using carols and Christmas songs and music. If there's any sort of community service offer use of theatre in mornings, with Christmas songs.

SPECIAL SHOWS: Give them during the week before Christmas. A free show for kids with Santa Claus distributing promoted gifts will earn theatre goodwill and future patrons. Offer special rates for theatre parties from commercial and other establishments; many business, fraternal and civic concerns sponsor such parties as Christmas gifts to their employes.

SERVICE: As a community service and goodwill builder offer the public free checking service for their holiday purchases. Advertise it with cards and in newspaper ads. Arrange to sell postage stamps in lobby—the post office always being jammed just before Christmas. Advertise the Christmas programs of churches, fraternal and other organizations (with theatre's program included in any calendar of events); organizations should help defray the cost. Giving away Christmas wreaths in lobby has been found a swell way to make friends. Use Christmas seals; sell them in lobby. Insist on courtesy and kindness on the part of all theatre personnel.

HELP SANTA: Post a Santa Claus in the lobby to listen to the kids' request for specific gifts, and then phone the requests to the parents; or, have kids phone from the booth in the lobby with a staff member as Santa Claus at the other end of the wire who later gets in touch with parents. Be sure to get names and addresses. Try the letter-to-Santa Claus stunt in cooperation with a newspaper.

MISCELLANEOUS: Invite persons born on Dec. 25 as theatre's guests. A toy electric train in lobby will draw in the kids. Use advance trailer urging patrons to shop and mail early. Tie up with Western Union, in return for theatre credits on telegram blanks, urging the public to wire their Christmas greetings. Hold fashion shows, auction nights for charity; sell blocks of tickets at special rates for Christmas gifts.

DEC. 31: NEW YEAR'S EVE. People are out for a good time and business should be of a nature to warrant a midnight show, picking a broad comedy as the feature. At close of show have patrons sing Auld Lang Syne. Have an old man with a long white beard and an appropriately garbed child to represent the old and the new year, with the child reciting some new year resolutions—one of them to see the good pictures booked for the theatre. The manager in person or off stage as a voice, should pronounce theatre's resolution to book the best pictures obtainable. Print a card of new year's resolutions, including that of theatre manager to book the best pictures he can get for the coming year. Display a large "Happy New Year" card in the lobby.

Anniversaries and Special Occasions

Dec. 3—Illinois joined the union, 1818. Dec. 5—President Martin Van Buren, born 1782. Dec. 7—Delaware admitted as a state, 1787. Dec. 9—First U. S. locomotive completed at West Point Foundry. 1830. Dec. 10—Mississippi became a state, 1817. Dec. 11—Indiana joined the union, 1816. Dec. 11—American Federation of Labor established, 1886. Dec. 12—Pennsylvania admitted as a state. 1787. Dec. 14—Alabama admitted to union, 1819. Dec. 18—New Jersey admitted as a state, 1787.

Phila. MPA Elects Engel New President

PHILADELPHIA—At the regular annual meeting of the Motion Picture Associates of Philadelphia, held at 2601 Parkway last week, the following officers were elected to serve for the coming year: president, Joseph Engel, 20th-Fox; vice-president, Edward Adleman, New Jersey Messenger Service; treasurer, David Law, Warners; secretary, Stanley Kositsky, United Artists.

Elected to serve on the board of directors were Al Davis, Sam Diamond, William Doyle, Max Gillis, Jack Greenberg, William Madden, Joseph Schaeffer, Dave Supowitz, Lester Wurtele, and Milton Young.

Motion Picture Associates is a charitable organization existing for the primary purpose of taking care of the needy within the industry.

Brillman, Screen Guild, advises that "Back To Bataan" and "Marine Raiders" is an RKO reissue combination. . . . Louis (Whitey) Molitch, general manager, Clark Transfer, became a grandfather. . . . The SW Liberty and Leader played another colored rock 'n' roll stage show to supplement screen fare. . . . The Harold S. Esken Amusement Enterprises' operated Easton, Easton, Pa., and the Ward Building next door are to be razed for a parking lot next month. The theatre opened in May, 1913, as the Third Street. . . . Variety Clubbers were getting set for the London convention trek. . . . Morry Schwarz invites all his industry friends to see the new '58 Buicks at the Ernie Dock Buick, Inc., Jenkintown, Pa. . . . The Andalusia Drive-In and the South City Drive-In went on week-end operation for a winter policy. . . . Eric Corporation of America, Samuel Shapiro, president, opened their new MacDade Drive-In, Oaklane Road and MacDade Boulevard, Glenolden, Pa. The 1,200 car spot was constructed at a cost said to have been $500,000. . . . Tri-States Buying and Booking Service is handling the Palm, Palmerton, Pa. . . . Veteran exhibitor Al Boyd celebrated another birthday on Nov. 8. . . . U-I branch manager celebrated his 35th wedding anniversary last week. . . . Buena Vista is going to move soon to 1235 Vine Street.

William Goldman was reappointed to the Board of Education for a six year term by the Board of Judges of Common Pleas Courts of Philadelphia County. . . . Max Chasens, general manager and in charge of booking and buying for George Hamid Enterprises, Atlantic City, N. J., recently addressed the Women's Club at their general meeting held at the Madison Hotel there. He made a most informative talk tracing motion pictures from the beginning to the present time. . . . Stanley Smithers, last with Tri-States Buying and Booking Service, was reported back in Delaware County Hospital, Drexel Hill, Pa. He was recuperating from a heart attack.

PORTLAND

Sol Maisels, Aladdin, invited Portland and Multnomah County educators to a special screening of "Richard III," scheduled for showing shortly. . . . Martin Foster, Guild general manager, was in from San Francisco and announced he would take over the Plaza, to be renamed the Fine Arts, on Nov. 15. He will spend in excess of $10,000 in remodeling.

Miiko Taka, Japanese leading lady in Warners' "Sayonara," recently visited Philadelphia on a 39-city tour in behalf of the film. She is seen receiving the gift of a framed etching of Independence Hall from Joseph Gaffigan, Deputy Mayor of Philadelphia.

FOR PETE'S SAKE LET US WIN
WE WELCOME YOU ALL TO PHILA.
MAKE IT 3 IN A ROW FOR PETE DANA

Among those present at the recent district meeting of Universal Pictures at the Warwick Hotel, Philadelphia, were, left to right, Carl Reardon, Cleveland branch manager; Dick Graff, Detroit manager; Pete Dana, eastern division sales manager; Pete Rosian, district manager; Ed Heiber, Philadelphia branch manager; and Francis Guehl, Pittsburgh branch manager. The other two shots are of prominent area exhibitors and others who attended the dinner U-I held in connection with the meeting.

Theatre Firm Hits TV Channel Decision

ST. LOUIS — The St. Louis Amusement Company, a subsidiary of Arthur Enterprises, Inc., has asked the Federal Communications Commission to cancel its recent approval of the assignment of TV Channel 11 in St. Louis by the Columbia Broadcasting System to 220 Television, Inc., and it also protested the recent sale of the television assets of KWK, Inc., to CBS, including the license to use Channel Four in the St. Louis area.

The agreement involving CBS called for St. Louis Telecast, Inc., and Broadcast House, Inc., to each receive $200,000 in securities from 220 Television. St. Louis Amusement Company had been one of the applicants for Channel 11, along with CBS, St. Louis Telecast, and Broadcast House. The FCC some time ago awarded the channel to CBS. In the early stages of the controversy over the use of Channel 11 here, St. Louis Amusement had challenged CBS' legal right to participate, but these objections were overruled by FCC. St. Louis Amusement Company then dropped out of the hearings and was ruled in default by the FCC.

In its new protest to the FCC, St. Louis Amusement Company charges that the new arrangement between CBS, 220 Television, KWK, Inc., St. Louis Telecast, and Broadcast House constituted "an unlawful combination the purpose and effect of which will be to defeat the public interest, convenience and necessity."

It also contended that CBS, in transferring its permit to 220 Television, was usurping the authority vested in FCC to determine the grantee of a construction permit. It argued further that the transaction would "deprive the public of the service of KWK-TV in exchange for the total lack of ability and experience of 220 Television. It further argued that the $400,000 to be paid the other applicants for Channel 11 would "burden 220 Television with a heavy financial obligation which would seriously hamper it as a broadcasting enterprise."

Diamond Heads Phila. Variety Club, Tent 13

PHILADELPHIA — Sam E. Diamond, 20th-Fox branch manager, was elected chief barker, Variety Club, Tent 13, last fortnight. Others named to office by the board of directors were Lester Wurtel, Columbia branch manager, first assistant; Leo Beresin, second assistant; Martin B. Ellis, dough guy; and Cecil Felt, property master.

David Milgram, Leonard Matt, William Madden, William Doyle, Harry Romain and Mickey Lewis were named to the board of directors. The newly elected officers will be installed at the annual dinner scheduled for Jan. 13 at the Bellevue Stratford Hotel.

New Art Theatre Set In Texas Town

SAN ANTONIO — Trans-Texas Theatres has announced that the Texas, Denton, Tex., is being converted into an art theatre and will reopen the first week in November as the Fine Arts Denton. Harold Novy of Trans-Texas also announced that with the change in policy, the new Fine Arts Denton also will receive a new manager, Milton Overman, a veteran theatreman who is nationally known through his many years of service with the major movie studios as well as the Interstate Theatre Circuit and Cinerama.

The first showing in the house will be "The Silken Affair," opening Nov. 4, followed on Nov. 5 by a charity showing and the official opening Nov. 6. Novy said the film policy for the Fine Arts Denton would be the same as that which governs the selection of films for the Fine Arts in Dallas and the Texas in Austin, Tex., also an art theatre.

The Denton is now closed for remodeling, including lobby changes plus refinishing the seats. Facilities will be created in the lobby and on the balcony for art displays. Trans-Texas has operated the theatre as the Texas for three years. The Circuit also had operated the Fine Arts in Dallas for three years as the Varsity until the change to an art policy last January. The Texas in Austin has been an art house since 1948.

. . . Frank Breall, former Hamrick-Evergreen manager, sponsored the "Show of Stars of '57" in the Paramount here with a near sell-out for two performances, although Fats Domino, headliner of the show, was out of the cast with flu.

ST. LOUIS

The husband of Frances Hoffman, MGM booker, died. . . . The 460 Drive-In, Carmi, Ill., has been sold by Donald Tolliver to Frank Glenn. . . . Turner-Farrar Theatres closed the Capitol, only theatre in Rosiclare, Ill., during a flu epidemic. . . . The Empire, Chrisman, Ill., was shuttered by owner Stanley E. Kent and its future is uncertain. . . . N. A. Baldridge, owner, Ashley, Ashley, Ill., has removed all equipment from the house preparatory to converting it to another use. . . . A meeting of the Oakland, Ill., Chamber of Commerce was to decide on Cecil Allen's offer to sell it his Oakland Theatre Building and the house's equipment. . . . The Police Department announced plans for strict enforcement of curfew regulations. . . . National Screen Service branch manager Herb Washburn and MITO board chairman Tom James were home several days with the flu, as were several Paramount staffers. . . . Warners trade-screened "Sayonara" in the St. Louis.

SAN ANTONIO

The Melrose, Waco, Tex., which has been closed since July, 1956, has been reopened by W. S. McLemore, Sr., owner. Wildord Smith has been named manager. . . . A fire de-

Max Gillis, Philadelphia branch manager, Allied Artists, proudly points to the float recently used to exploit AA's "The Hunchback Of Notre Dame," SW Mastbaum.

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The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . circuit executives . . . maintenance and equipment engineers. IF you* are looking for a job . . or IF you* are looking for a man, . . . just describe your needs in 25 words or less and send to "the A-MAN Corner." Add your name and address. Names and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER DRIVE-IN THEATRE. Must be able to handle Ads, Exploitation, Booking, Concession, Inventory and know all phases of Theatre Operation. Apply **WELLONS BROTHERS THEATRES, Fayetteville, N. C.** (1113)

SALESMAN WANTED. Exclusive Territory, excellent income, available to man interested in selling cooperative advertising in conjunction with theatre outdoor frame service. Theatre contacts beneficial, but not essential. Wire or write: **ROMAR-VIDE CO., Chetek, Wis.** (1113)

EXPERIENCED ASSISTANT MANAGER can qualify as manager. Desires position in Philadelphia or suburbs. Age 54. Best references. **ISADORE HELLER, 315 Wellesley Road, Phila., Pa.** (1113)

MANAGER, 18 years experience, conventional and drive-in. Married, non-drinker. Best of references. Presently employed. Interested Washington, D. C., area. **BOX A1113, c/a M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

HONEST MANAGER at liberty, available for instant assignment in eastern Pennsylvania indoor or outdoor theatre. Experienced, references, can positively improve your present business. Please write: **BOX B1030, c/o M.P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

WANTED, MANAGER for small town theatre in the vicinity of Baltimore, Maryland. Permanent position for all-around man. **BOX A1030, c/o M.P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER, 40, familiar with all phases of theatre operation. 20 years experience, both indoor and drive-in theatre. Available two weeks notice. **BOX A116, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

YOUNG, FULLY EXPERIENCED MANAGER, served with top company in England, desires managerial position, preferably in theatre specializing in English films. **BEATTIE, 1461 Hampshire Road, Victoria, B. C., Canada.** (116)

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Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 North Clarion St., Phila. 7, Pa.

stroyed the Sparks, Cooper, Tex., which was owned and operated by Henry Sparks. . . . The entire interior grounds and approach drives of the Seymour Road Drive-In, Wichita Falls, Tex., comprising an area of more than 42,000 square yards, have been resurfaced, according to Corle Pierce, manager. . . . A tornado was reported to have destroyed the Horn Drive-In, Waller, Tex., operated by N. G. Horner.

Rosita Quintana, Mexican film star and singer, headlined a special stage show which played the Alameda for a full week. . . . The Bandera Road Drive-In has a $1 carload policy good at anytime for its double bill policy. . . . Manuel Womble has purchased the Maurillio at San Juan, Tex. He also operates theatres at La Feria, Tex. . . . Joe Skelton, manager, Tem-Bel Drive-In, Temple, Tex., was painfully but not critically injured when a pickup truck which he was driving overturned near Gatesville, Tex. The exhaust from the truck burned one of his legs badly, and Skelton suffered severe cuts on the face and body. . . . Video Theatres now operates the Yale, Cleburne, Tex., on a four day a week policy, according to R. B. Miller, city manager for the circuit. . . . City officials at Port

Seen at the recent reception and buffet for government officials, Justices of Supreme Court, and Cabinet Officers in connection with the premiere of MGM's "Raintree County," Ontario, Washington, were, left to right, Dean Jones, George Murphy, Myrna Hansen, Mrs. Seaton and Secretary of the Interior Frank Seaton.

Arthur are considering an application from Custom TV, Inc., Houston, which is seeking permission to operate a closed circuit (pay) television at Port Arthur, Tex. This is the second request of this nature. Jefferson Amusement Company, headed by Julius Gordon, operators of a circuit of theatres with headquarters at Beaumont, Tex., made a similar request about a year ago. . . . Stock in the Jim Ross Film Productions has been cleared by the State Securities Board at Austin, Tex., and 80,000 shares will be offered at $1.25 per share in the initial issue, according to an announcement made by Jim Ross, president of the Houston company. George Lopez-Portillo is vice-president of the organization. Ruddy Vallee and Shep Fields are advisors of Jim Ross Film Productions, Inc.

WASHINGTON

James Boyd, butler to the Duke of Bedford, arrived in Washington as the living prototype of "My Man Godfrey," which opens in RKO Keith's on Nov. 20. Boyd was host at a private screening of "My Man Godfrey" at the Motion Picture Association. Guests included members of the Washington Association of Private Butlers, which included those in the employ of foreign embassies here, and prominent Washingtonians. Boyd held a press conference later at the Omar Khyyam Restaurant. . . . Joseph Kronman, MGM office manager, has been promoted to assistant branch manager, replacing Sidney Eckman. . . . Roth Theatres' new offices is located in Suite 224, 8605 Cameron Street, Silver Spring, Md.

The following area drive-ins have closed: Middlesex Drive-In, Warner, Va.; Farmville Drive-In, Farmville, Va.; Shore Drive-In, Ocean City, Md.; 235 Drive-In, Lexington Park, Va.; Golden Gate Drive-In, Amelia, Va.; Clarksville Drive-In, Clarksville, Va.; Bellwood Drive-In, Richmond, Va.; Stockade Open Air, Williamsburg, Va.; Bakers Air Park Drive-In, Burlington, West Virginia; Moorfield Drive-In, Moorfield, West Virginia; Super 40 Drive-In, Cumberland, Md.; West Point Drive-In, West Point, Va.; and Elkton Drive-in Elkton, Md. . . . The Village Drive-In, Village, Va., will close on Dec. 22. . . . Community, Schuyler, Va., reopened as a part time operation.

Hopes for an industry tax break in the next session of Congress were somewhat dimmed as lawmakers hinted that increased defense spending to spur the U.S. missile program might make any sizeable tax reductions impossible, at least for a while.

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SECTION TWO
Vol. 59 • No. 3
NOVEMBER 13, 1957

AMERICAN-IN'T.

The Amazing Colossal Man

MELODRAMA
80M.

ESTIMATE: Okay exploitation entry.

CAST: Genn Langan, Cathy Downs, William Hudson, James Seay, Larry Thor, Russ Bender, Lynn Osborn, Diana Darrin, William Hughes, Jak Kosslyn, Jean Moorhead, Jimmy Cross, Han Patterson, Frank Jenks, Harry Raybould, Scott Peters, Myron Cook, Michael Harris, Bill Cassady, Dick Nelson, Edmund Cobb, Judd Holdren, Paul Hahn, June Jocelyn, Stanley Lachman. Produced and directed and special t hnical effects by Bert I. Gordon.

STORY: Co nel Glenn Langan is accidentally burned in plutonium explosion. He continues to liv although by all the rules of medical scie e he should have died. Prohibited from isiting him, his fiancee, Cathy Downs, sneak into the isolated sanitarium and learns the eason for the cloak of secrecy. Langan is unc trollably growing at the rate of 10 feet per ay. She does her best to help him keep his nity as he continues to grow. Finally, he br ks up mentally and runs off into the desert f Nevada. Before the Army's searching parti get to the 70 foot giant he has destroyed rt of Las Vegas, killed one of the doctors, d carried off Downs. Cutting him off at Bou r Dam, he is killed as his bullet riddled b y topples over the side of the dam. Downs rescued.

X-RAY: This est entry in the science-fiction exploitat trend should make up okay as part of t program with the growing man a different a unique angle. The special effects are well e gh done. The story holds average interest, the cast, direction, and production are a uate. Audiences seemed to get a kick ou f the actions of Glenn Langan as the m that grows and grows. This is pretty mu a one-man job for Bert I. Gordon, who duced, directed, takes credit for the spe technical effects, and collaborated with M Hanna on the screenplay.

AD LINES: "A Sa e Giant On A Blood-Mad Rampage!"; iant, Action-Packed Thriller"; "Growing, owing, Growing, To A Giant—To A Monst When Will It Stop?"

Rock Around Th Vorld

MUSICAL
71M

(Englis ade)

ESTIMATE: British r 'n' roll and calypso number for teenagers.

CAST: Tommy Stee Patrick Westwood, Hilda Fenemore, Char Lamb, Peter Lewiston, John Boxer, Mar aly, Lisa Daniely, Byran Coleman, Cyril mberlain, Bernard Hunter, Alan Weighe ennis Price, Leo Pollini, Alan Stuart, T Littlewood, Chris O'Brien's Caribbeans, T y Eytle's Calypso Band, Humphrey Lytt s Band, Charles McDevitt Skiffle Group Hunter Hancock. Produced by Herbert th; directed by Gerard Bryant.

STORY: This is the sup ly true life story of Tommy Steele, Engl answer to the demand for rock-'n-roll.

X-RAY: Although Eng made, this musical with some 14 tune uld have little trouble attracting a teen- dience of rock addicts. It introduces tish sensation Tommy Steele, a youngst tterned in the Elvis Presley fashion mir he wild gyrations. He has a lot of tale pleasing personality, and what appea be a certain amount of humility, and seems to be enjoying himself as much his audience. Since music is a comm nguage, this should do okay as a duall most situations. For extra entertainm ome calypso and other artists have bee uded. Hilda Fenemore and Charles L competently portray Steele's parents. T being sold with "Reform School Girl" ombination, and if properly exploited, d bring in youthful business. Screenpl y Norman Hudis.

AD LINES: "The Internatio ck Sensation"; "Gigantic International Session!"; "Wild, Pulse-Pounding Rock 'n' Roll From Overseas!"

Reform School Girl

MELODRAMA
71M

ESTIMATE: Fair crime meller should interest younger moviegoers.

CAST: Gloria Castillo, Ross Ford, Edward Byrnes, Ralph Reed, Jan Englund, Yvette Vickers, Helen Wallace, Donna Jo Gribble, Luana Anders, Diana Darrin, Nesdon Booth, Wayne Taylor, Sharon Lee, Jack Kruschen, Linda Rivera, Elaine Sinclair, Dorothy Crehan, Claire Carleton, Litlian Powel, Sally Kellerman. Produced by Robert J. Gurney, Jr., and Samuel Z. Arkoff; directed by Edward Bernds.

STORY: Seventeen year old Gloria Castillo goes joyriding with boy friend Wayne Taylor and another couple, Edward Byrnes and Luana Anders. Byrnes manages to ditch the others and takes Castillo on a wild ride in a stolen car which hits a pedestrian. Having been threatened by Byrnes, Castillo is too terrified to testify in juvenile court and is sent to reform school. Fearful lest Castillo will squeal on him, Byrnes gets a new girl friend to turn in Anders for a car stripping crime leading her to believe it was Castillo who squealed on her. When Anders arrives at the reform school, she and some of the other girls gang up on Castillo, who finally stabs one of them in self defense. Just as Castillo is about to be transferred to the state prison for women, another inmate, Jan Englund, who has become friendly with her, reveals to the staff psychologist Ross Ford that Castillo has not cooperated with the authorities because she has been threatened by Byrnes. When Castillo is interviewed by the psychologist, Anders thinks she is "talking" and sends word to Byrnes via the grapevine. He determines that he must go to the reform school and kill Castillo before she tells too much. In his attempt to crash into the school he is captured by the police and Castillo is cleared and freed.

X-RAY: This crime meller is being teamed with "Rock Around The World," and such a dual bill should prove satisfactory program fare for the teen agers. The young actors give convincing portrayals and the direction has afforded suspense and excitement. This was written by Edward Bernds. who also directed.

AD LINES: "A Shocking True Story Of Delinquent Girls"; "Caged . . . Boy-Hungry Wildcats Gone Mad!"; "Reformed Girls—Or Teenage Tramps?"

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COLUMBIA

Decision At Sundown (221)

WESTERN
77M.

(Technicolor)

ESTIMATE: Able performances hypo good western.

CAST: Randolph Scott, John Carroll, Karen Steele, Valerie French, Noah Beery, John Archer, Andrew Duggan, James Westerfield, John Litel, Ray Teal, Vaughn Taylor, Richard Deacon, H. M. Wynant, Guy Wilkerson. A Scott-Brown Production; produced by Harry Joe Brown; directed by Budd Boetticher.

STORY: Randolph Scott and Noah Beery ride into a town controlled by John Carroll as Carroll is about to marry Karen Steel. Scott tells Carroll he plans to kill him for stealing his wife. Carroll's men corner Scott and Beery in a stable, and Beery is killed. The townsfolk rise up to protect Scott and force a showdown between him and Carroll. The fight is broken up by Carroll's mistress, Valerie French. Scott learns his wife was just a tramp and rides off alone, no longer obsessed by the desire to kill.

X-RAY: An extremely able cast pulls this adult western up from the routine category. There is plenty of action and gunplay for those who like their western entertainment straight and some interesting character study for more subtle minds. It should make up well on the program. Color photography is a decided asset. This has a screenplay by Charles Lang, Jr., from a story by Vernon L. Fluharty.

TIP ON BIDDING: Fair program rates.

AD LINES: "Randolph Scott Brings A New Kind Of Adventurer To The Screen In The Mightiest Role Of His Career"; "Three Years Of Hate . . . Exploding Into The Screen's Most Violent Showdown."

D.C.A.

Mademoiselle Striptease

COMEDY
99M

(French-made)
(English titles)

ESTIMATE: Fair French farce.

CAST: Daniel Gelin, Brigitte Bardot, Robert Hirsch, Nadine Tallier, Jacques Dumesnil, Darby Cowl. Produced by Raymond Eger; directed by Marc Allegret.

STORY: Brigitte Bardot is the author of a scandalous novel for which her father, Jacques Dumesnil, decides to banish her to a convent. To forestall this, she runs away to seek refuge in Paris with her brother, Darby Cowl, who has been disowned for his Bohemian tendencies. She is helped with her train fare by two youthful and amorous journalists, Daniel Gelin and Robert Hirsch. Impoverished, she goes to what she supposes is the home of her brother, who is absent, and is not surprised that the place is filled with valuable antiques, objects d'art, and rare books, since he had been writing about how well he had been doing. She feels no compunctions about selling one of the rare books for the ready cash she needs. She then discovers that Cowl's home is the Balzac Museum, that he is only the caretaker, and that the book she sold is Museum property. Knowing she must buy the book back to avoid criminal action, she enters a striptease contest for the prize money. At the last moment, however, she loses her nerve and appears masked. Gelin, covering the contest for his paper, is smitten; goes on the make for the masked beauty. This infuriates Bardot since it proves to her how fickle he is, but after she wins the contest, everything is explained and they wed, going on their honeymoon to Japan, where he has won an assignment.

X-Ray: This can be exploited due to the subject matter, but the mild French farce never gets anywhere near hot enough to scorch the celluloid. Brigitte Bardot is a sexy little actress, however, shown here to good advantage, while Daniel Gelin makes a pleasing male lead. Some of the direction is pretty bad, and consequently at times the action becomes unbelievable and of a slapstick nature. This was written by Roger Vadim and Marc Allegret. This bears a Legion of Decency "C" rating.

Ad Lines: "Witty, Wicked, Wonderful—As Only The French Can Dare!"; "France's Most Lucious Export!"; "France's Sex Kitten—B.B."

Unnatural

Drama
90m.

(German-made)
(Dubbed in English)

Estimate: Slow-moving drama may be exploitable at specialty spots.

Cast: Hildegarde Neff, Eric Von Stroheim, Karlheinz Bohm, Rolf Henninger, Harry Meyen, Harry Halm, Denise Vernac, Trude Hesterberg, Julia Koschka, Hans Cossy, Gardy Brombacher. A Styria Carlton Production; directed by Arthur Maria Rabenhalt.

Story: Scientist Eric Von Stroheim, obsessed with the idea of creating life out of a test tube, succeeds. The creature he brings to life via artificial insemination was fathered by a criminal and her mother was a prostitute. The girl grows into Hildegarde Neff, whose beauty fascinates all who meet her. She falls for medical student Karlheinz Bohm. He is attracted and repelled at the same time and flees. She takes revenge by ruining the lives of other men. When Bohm returns, Neff tells Von Stroheim that she intends to run off. Insanely jealous, the scientist tells her of her true parentage and the process of her birth. She meets death at the hands of the evil genius responsible for her life.

X-Ray: This is a slow moving German import with a different theme that may make it exploitable in certain specialty houses. The acting is uniformly satisfactory, but there is something old fashioned in the manner in which the story unwinds. This is probably due to heavy-handed direction and a topheavy script. Its subject matter makes it suitable for adult audiences only, and it will probably have limited appeal in that category. Screenplay is by Kurt Heuser.

Ad Lines: "Born Outside The Laws Of God And Man, She Was The Fruit Of Evil"; "Inhuman Beauty, Inhuman Evil, Wrapped Up In A Creature Born Like No One Else In The World Before."

MGM

Don't Go Near The Water (808)

Comedy
107 m.

(CinemaScope)
(Metrocolor)

Estimate: Highly amusing service comedy.

Cast: Glenn Ford, Gia Scala, Earl Holliman, Anne Francis, Keenan Wynn, Fred Clark, Eva Gabor, Russ Tamblyn, Jeff Richards, Mickey Shaughnessy, Howard Smith, Romney Brent, Mary Wickes, Jack Straw. Produced by Lawrence Weingarten, directed by Charles Waters.

Story: Serving in the public relations section of a giant Naval command base in the Pacific are various characters armed with typewriters and vivid imaginations. Lieutenant Commander Fred Clark, former stock broker, heads the conglomeration of personnel which includes Lieutenant Glenn Ford, the only one with sea duty experience. They handle such problems as providing loin-cloths to the normally clad natives so they will look colorful for the newsreels; trying to persuade Admiral Howard Smith to grant interviews; seeing that powerful and obnoxious correspondent Keenan Wynn is supplied with clean linen, etc. While escorting visiting congressmen around the island, Ford meets attractive Gia Scala, daughter of one of the island's more influential citizens. Ford plays Cupid for enlisted man Earl Holliman and his beloved nurse-officer, Anne Francis. Eventually the romance is discovered, and Holliman is punished with sea duty. When magazine correspondent Eva Gabor shows up to cover the war, the whole area is thrown into confusion and the Admiral into a frenzy. The end of the war sees Holliman and Francis reunited and Clark commended for a job well-done, Ford elects to remain on the island since Scala refuses to return to America with him.

X-Ray: When a sneak preview audience howled at this, they did so good and loud. Certain portions of this comedy are really hilarious, others are moderately amusing. The story is in reality light in framework so that a number of incidents can be presented with some semblance of order, even though some are unrelated. Interest is well maintained, and the film proves entertaining all the way. The cast is well assigned, and they get the most out of each situation, with Ford shading the others a bit. Direction and production are in the better category. To sum up, the film should prove a crowd-pleaser for all audiences seeking some fun with perhaps Navy and other veterans appreciating the screen situations more than other viewers. The screenplay is by Dorothy Kingsley and George Wells and is based on the fast-selling novel by William Brinkley. This bears a Legion of Decency 'B' rating.

Tips on Bidding: Higher bracket.

Ad Lines: "The Funniest Film About The U. S. Navy Ever Made"; "This Fast-Moving Farce Is A Must For All Fun-Seekers"; "The Film That's Guaranteed To Chase Your Blues Away—But Good."

RANK

Across The Bridge

Melodrama
103m

Estimate: Suspenseful meller.

Cast: Rod Steiger, David Knight, Marla Landi, Noel Willman, Bernard Lee, Bill Nagy, Eric Pohlmann, Alan Gifford, Ingeborg Wells, Faith Brook, Stanley Maxted, Mark Baker, and the dog, Dolores. Produced by John Stafford; directed by Ken Annakin.

Story: Rod Steiger, multi-millionaire with international financial holdings, is wanted by Scotland Yard for an $8,500,000 deficit in his private ledgers. He crosses the Mexican border for sanctuary, knowning he will be safe untitl the British authorities can extradite him. His entry into Mexico is made possible by a scheme in which he poses and uses the passport of a Mexican political assassin, and he is coerced into taking the Mexican's dog with him. In the Mexican border town, he is mocked by the peasants, is without food or shelter, and forced to sleep in the open with only the dog for a companion despite the fact he still has ample funds. When the dog gets away, he crosses the border to the U.S. side of a bridge in a state of near delerium in an attempt to retrieve it. The dog had been tied to the bridge in a plan to flush the financier out of Mexico, and he is killed.

X-Ray: This English-made meller has strong dramatic impact but is over-extended along suspense lines and is rather far-fetched. Rod Steiger turns in an effective performance, but the plot is rather implausible. With a Mexican background, audiences will have difficulty distinguishing this from an American-made picture. It is based on a story by Graham Greene.

Ad Lines: "A Study In Dynamic Dramatic Impact"; "An Intriguing Character Study."

REPUBLIC

Panama Sal (5622)

Comedy
70m.

(Naturama)

Estimate: Lower half filler.

Cast: Elena Verdugo, Edward Kemmer, Carlos Rivas, Harry Jackson, Joe Flynn, Christine White, Albert Carrier. Produced by Edward J. White; directed by William Witney.

Story: Millionaire playboy Edward Kemmer and his wealthy buddies, Harry Jackson and Joe Flynn, get a chance for some last-minute fun when Kemmer's fiancee Christine White postpones their wedding so that she can get an exclusive gown from Paris. They wind up in Panama at a nite spot run by Carlos Rivas, where Kemmer discovers singer Elena Verdugo, who he is convinced has real talent despite a crude routine and sloppy appearance. He persuades her to go with him and that he will make her a star. This angers Rivas, who hoped to make Verdugo his. Kemmer readies her for her debut and is encouraged in the romance department by his buddies, who dislike White. Rivas arrives to beg Verdugo to return and comes to blows with Kemmer. They make a deal to let Verdugo decide what she wants to do after her debut. She is a hit as White returns to give battle with Kemmer over his attentions to her. Verdugo takes off for Panama. Kemmer follows and the two end up in each other's arms.

X-Ray: Fair filler for the lower half is this mildly amusing entry about wealthy playboys in action with some of the plot a little on the silly side. It will get by where they are not too fussy. The cast, direction, and production are fair. The screenplay is by Arnold Belgard. A few songs are heard, "Panama Sal" and "Beat of a Bongo."

Ad Lines: "She Had A Terrific Right Which The Wolves Respected"; "This Gal Is Really Sizzling"; "She Had A Way With The Men That Left Them Limp."

20th-FOX

The Abominable Snowman (746)

Melodrama
85m

(RegalScope)

Estimate: Okay horror exploitation item.

Cast: Forrest Tucker, Peter Cushing, Maureen Connell, Richard Wattis, Robert Brown, Michael Brill, Wolfe Morris, Arnold Marle, Anthony Chin. Produced by Aubrey Baring; directed by Val Guest.

Story: Scientist Peter Cushing is on an expedition in the Himalayas with his wife, Maureen Connell, and assistant Richard Wattis when an American expedition in search of a mysterious half-beast, half-human called "The Abominable Showman" comes by, headed by adventurer Forrest Tucker. Cushing joins Tucker, ex-trapper Robert Brown, native guide Wolfe Morris, photographer Michael Brill. The latter has a fatal accident, and Cushing discovers Tucker is interested in making money out of the possible capture and exploitation of the Snowman. Morris flees the expedition in fright. Brown wounds one of the creatures which brings on an attack by the others. Tucker uses Brown to bait a trap, giving him blanks for his gun, and he dies at their hands. Tucker and Cushing are separated, and Tucker dies in an avalanche which he starts. A weak and exhausted Cushing is reached by a rescue party.

X-Ray: A hard-hitting exploitation campaign is being put on by 20th-Fox on behalf of this horror entry which should lift it out of the ordinary category that it would normally fall into. Returns boxofficewise may be better as a result. There is a goodly amount of suspense and action with story interest built throughout the running time. The cast is efficient and production and direction good. It makes up well as part of an exploitation package together with "Ghost Diver." The screenplay is by Nigel Kneale.

Ad Lines: "From the World Above The World Comes Creation's Most Shocking Monster"; "Enter The Terror World Of 'The Abominable Snowman' If You Dare"; "The Superbeast Unleashes New Worlds of Terror."

Ghost Diver (750)

Melodrama 76m

(RegalScope)

Estimate: Adequate lower half entry.

Cast: James Craig, Audrey Totter, Nico Minardos, Pira Louis, Lowell Brown, Rodolfo Hoyos Jr., George Trevino. Produced by Richard Einfeld; written and directed by Richard Einfeld and Merrill G. White.

Story: When native diver Rodolfo Hoyos, Jr., discovers a statue on the ocean bottom which could be the key to a fabulous treasure, Nino Minardos, his associate and would-be boy friend of his daughter, Pira Louis, kills Hoyos by cutting his rubber life line. Professional adventurer James Craig, who runs a TV show devoted to adventure, comes across the idol and follows up via a treasure hunt with his son Lowell Brown and secretary Audrey Totter. Minardos tries to sidetrack Craig and resents Brown's attentions to Louis over whom they have a fight. They discover Hoyos' body and know Minardos is guilty of his murder. He tries to kill both Craig and Brown but is himself trapped in a watery grave by a sudden earthquake which also seals off the treasure. Back home, Brown and Louis get married as do Totter and Craig.

X-Ray: This is a neat programmer with enough movement and story to hold the interest of viewers. Treasure hunts always seem to have more than a passing interest for adventure seekers. The cast is proficient, and direction and production are average. It is being released as part of an exploitation package with "The Abominable Snowman."

Ad Lines: "'Ghost Diver' . . . Death Watcher Of His Forbidden Domain"; "Hold Tight When The 'Ghost Diver' Goes Into Action"; "Under Water Adventure And Suspense."

Kiss Them For Me (751)

Comedy 105m.

(CinemaScope)
(Color by DeLuxe)

Estimate: Entertaining entry.

Cast: Cary Grant, Jayne Mansfield, Suzy Parker, Leif Erickson, Ray Walston, Larry Blyden, Nathaniel Frey, Werner Klemperer, Jack Mullaney, Ben Wright. Produced by Jerry Wald; directed by Stanley Donen.

Story: Hero Navy fliers Cary Grant, Larry Blyden, and Ray Walston, who is running for Congress in absentia in New England, take off for a quickie relaxation visit to San Francisco. Public relations officer Werner Klemperer is forced to tag along as he is responsible for them. They promote a hotel suite despite a shortage of rooms and start a party where they meet Jayne Mansfield and other cuties. Shipbuilder Leif Erickson asks them to appear at pep rallies in his yards but is sent packing by Grant. Not so Erickson's fiancee, Suzy Parker, who is attracted to Grant. Their entry into the country comes under the scrutinv of Navy authorities, and there is running confusion as they try to pin down either the men or their orders. Erickson becomes obnoxious and Grant flattens him, after which Parker breaks their engagement. When Parker tries to pin Grant down to possible marriage, he takes evasive action. Walston learns he has been elected and that he is automatically out of the Navy. The Shore Patrol takes them into custody. Eventually, they are freed and want to head back to the Pacific when their ship is hit and the skipper is killed. Grant and Parker come to an understanding as he and the others head back.

X-Ray: There are a number of entertaining scenes to be found in this entry with Cary Grant being the center of attraction, and he comes through with his usual smooth performance. Some of the scenes are quite amusing, others are average. A sneak preview audience seemed to enjoy most of the proceedings, but the voice of Parker seemed to tickle the funny bone of some of the viewers. It moves at an interest-holding rate. The cast is good and the direction and production efficient. It's a service comedy with lots of angles to sell. The screenplay is by Julius Epstein, based on the play "Kiss Them For Me" and the novel "Shore Leave." There is a song based on the title.

Tips On Bidding: Higher bracket.

Ad Lines: "The Cutest Service Comedy Of The Year"; "Cary Grant At His Funniest"; "When Cary Grant And Jayne Mansfield Combine Their Talents It's The Greatest."

WARNERS

Sayonara

Drama 147m.

(Technicolor)
(Technirama)
(Filmed in Japan)

Estimate: High rating entry.

Cast: Marlon Brando, Patricia Owens, Martha Scott, James Garner, Miiko Taka, Miyoshi Umeki, Red Buttons, Kent Smith, Douglas Watson, Reiko Kuba, Soo Yong, and Ricardo Montalban. Produced by William Goetz; directed by Joshua Logan.

Story: After jet ace Marlon Brando bags seven enemy planes over Korea, he is sent to Japan to get over battle fatigue. There General Kent Smith, father of fiancee Patricia Owens, arranges a soft job for him. As a surprise, he finds Owens and her mother, Martha Scott, awaiting him. Accompanying him is Airman Red Buttons, who is marrying Japanese girl Miyoshi Umeki despite official opposition from all sides. Brando even tries talking to him to no avail. Brando witnesses official intolerance when Captain James Garner is turned away from the officer's club when he shows up with a Japanese girl. Relations between Brando and Owens are strained when she seeks romantic love, and he thinks of marriage along more conventional lines. Buttons asks Brando to be best man at his wedding. Brando and Garner become friends, and Brando is introduced to the Matsuboyashi dancers, an all-girl troupe secluded from normal contact with the outside world. He is particularly attracted to the number one dancer, Miiko Taka. Eventually she is attracted to him. Bigoted Colonel Douglas Watson gives Buttons as much trouble as he can and when he learns of Brando's attachment tries to upset it. He succeeds in getting Buttons and others who have married Japanese girls on orders to be shipped back to the states, forcing them to leave their wives behind. Buttons is heartbroken since his wife is to have a child. Taka refuses to marry Brando saying she has an obligation to the Japanese people, to her family, and to the dancing institution. Buttons escapes from the police at the airport and is found by Brando at home dead with the girl he loved at his side. Brando finds Taka has been sent to Tokyo with a dancing troupe as another means of separation. Brando follows despite orders to the contrary and asks her to marry him again. Since she has been unhappy without him, she agrees, and Brando expects to take on and overcome all the trouble he knows is coming.

X-Ray: Two sensitive and moving love stories are to be found here amidst the colorful surroundings of Japan, its people, and customs. Men from the west meet and merge with women from the east despite opposition, and the result is oft-dramatic, sometimes casual, other times comic, but most always deep in feeling and emotion. The film and its people have been sold and talked about far and wide, and the curiosity of an aroused public may well result in better returns. The very nature of the subject and the time that is used in the telling may well seem longer in some areas as compared to others. In other words, it's not exactly a prime entry for the out-and-out action spots. The cast presents quality portrayals, with Brando and Buttons outstanding. Direction and production are superior. To recap, the potential for a big hit is present, and the combined ingredients are put together so well that its proper reception is almost assured. The screenplay is by Paul Osborn, based on the novel by James Michener. The photography, incidentally, is very good.

Tip on Bidding: Higher rates.

Ad Lines: "The Film Everyone Is Waiting For"; "This Is The Big One They Are All Talking About"; "The Entertainment Treat Of The Year."

FOREIGN

Fernandel The Dressmaker

Comedy 84m.

(French-made) (English titles)
(Union)

Estimate: Trite yarn not one of Fernandel's best.

Cast: Fernandel, Suzy Delair, Francoise Fabian, Georges Chamarat, Pasquali, Robert Destain, Andre Bervil, Robert Pizani. Directed by Jean Boyer.

Story: Fernandel, men's tailor, aspires to be a ladies' fashion designer. He gets his chance when an old flame leaves him her dress shop. He keeps the new job a secret from his wife and operates the shop, making it quite a success. In the process, he gets mixed up with model Francoise Fabian. Wife Suzy Delair finds out about his double life, rebels and takes up with another man, but all ends happily with Fernandel's shop the sensation of Paris.

X-Ray: A lightweight plot and uneven direction provide fewer laughs than many other Fernandel vehicles, but there is little doubt that his name is a potent attraction on the art circuit. His outrageous mugging and fine comic sense make this seem better than it is. There are some amusing sequences, but on the whole the film disappoints. Script is by Gerard Carlier. This bears a Legion of Decency "B" rating.

Ad Lines: "The World's Funniest Man In Another Laugh Riot"; "Laughter and Love The French Way In A Blush-A-Minute Farce."

Four Bags Full

Drama 84m.

(French-made)
(English titles)
(Trans-Lux)

Estimate: Entertaining import.

Cast: Jean Gabin, Bourvil, Jeannette Batti, Louis de Funes, Georgette Anys, Robert Arnoux, Lawrence Badie. Directed by Claude Autant-Lara; a Franco-London Production.

Story: In 1942 in German-occupied Paris, grocer Louis de Funes slaughters a pig intended for the black market. The accomplice of Bourvil, who is in charge of transportation, is picked up by the police. Since he must seek another helper and since his wife pays more than necessary attention to artist Jean Gabin, he asks Gabin to help, figuring to prevent further romance. When Gabin gets a glimpse of the black market operation, he raises a fuss and the price accordingly. They accomplish their journey across darkened Paris despite trailing dogs, suspicious policemen, etc., only to find their butcher shop destination locked. Their pounding raises a German patrol and they are arrested. The officer in charge knows and likes Gabin's artistic offerings, and he is let go. Bourvil is imprisoned. Years later, they are reunited in a railroad station when traveler Gabin discovers his porter is Bourvil.

X-Ray: This import for the art and specialty spots has suspense and some serio-

(Continued on next page)

ALPHABETICAL GUIDE To 126 Features Reviewed

This Index covers features reviewed thus far during the 1957-58 season in addition to features of the 1956-57 season, reviewed after the issue of Sept. 4, 1957.—Ed.

A

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Amazing Colossal Man, The—80m.—AI 4401
Armored Attack (The North Star)—105m.—NTA—RE 4380
As Long As They're Happy—76m. Rank 4383

B

Badge Of Marshal Brennan, The—74m, —AA 4373
Battle Stripe (The Men)—84m.—NTA RE 4380
Black Scorpion, The—88m.—WB 4384
Black Patch—83m.—WB 4379
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Brothers Rico, The—91m.—Col. 4373

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E

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Q

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U

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V

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W

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Y

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Z

Zero Hour—81m.—Par 4396

(*Continued from preceding page*)

comedy relief to offer audiences who will be attracted by it. It is well-done and off-beat, and interest is maintained on high pretty much throughout. Audience reaction should be good. The cast, direction, and production are above average. The screenplay is by Jean Aurenche and Pierre Bost.

AD LINES: "High Adventure On The Darkened Streets of Paris"; "A Thrilling Experience In Suspense"; "The Unusual Is The Usual Here."

The Shorts Parade

TWO REEL

CinemaScope Color Novelty

ALASKAN SLED DOG. Buena Vista-Walt Disney Live Action Featurette. 19m. The Technicolor CinemaScope cameras focus on the raising of Alaska puppies and their training to become sled dogs. Also pictured is the rugged life of the Eskimos. This is both educational and interesting, and shown are some spectacular winter scenes. EXCELLENT. (0058).

Comedy

HE'S IN AGAIN. Columbia-Comedy Favorites Re-Releases. 16½m. Reissue. April, 1949. Gus Schilling, a cab driver, is in love with the company owner's daughter. He mistakes Richard Lane, a harmless escaped asylum inmate, for the boss, and after having lunch with Lane, has the boss picked up as mentally unbalanced. After a wild ride, with Lane driving, Schilling further antagonizes the boss by wrecking the car, so he and the boss' daughter get married to escape it all. FAIR. (2431).

NURSIE BEHAVE. Columbia-Assorted Favorite Reprints. 15½m. Reissue. May, 1950. When the district attorney is injured in an auto accident, foul play is feared, and suspected is a gangster on whom the injured man has some incriminating evidence. Vera Vague, a hospital nurse, is assigned to care for him and doesn't like her patient's financee, who is working for the suspected crook. When he goes home, he asks Vague to accompany him as nurse and bodyguard, and there his fiancee shows up and tries to get the book to be used as evidence. Vague subdues her and the crook. They are both arrested, and Vague receives a kiss as a reward. FAIR. (2422).

A PINCH IN TIME. Columbia-Assorted Favorite Reprints. 16m. Reissue. December, 1948. Memory Institute head Hugh Herbert's poor memory and his advertisement of the same in a bar gets him stuck with a stolen necklace for his wife's forgotten anniversary. The jewel thieves, man and woman, attempt to recover the necklace, but after many funny situations are captured by the police. GOOD. (2421).

ONE REEL

CinemaScope Color Cartoon

BLACKBOARD JUMBLE. MGM-CinemaScoop Cartoons. 7m. This obvious burlesque on "Blackboard Jungle," has several "Droopy" characters mixed up in a classroom of juvenile delinquents, whom a well-intentioned, although goofy new teacher is trying to teach discipline. It is a fast and furious classroom melee. FAIR. (C-932).

MUCHO MOUSE. MGM-CinemaScope Cartoons. 7m. Tom and mouse catching equipment are imported from America to best Jerry, the mouse, El Magnifico, whom no local Spanish cat can catch. The Latin Jerry gives Tom a merry chase, and he fails in the job. GOOD. (C-931).

TOM'S PHOTO FINISH. MGM-CinemaScope Cartoons. 7m. Jerry takes a picture of Tom trying to frame Spike, the dog, to make their owners think Spike is the icebox thief. Tom is the actual culprit. Jerry plants many prints of the incriminating picture around the house, and this keeps Tom busy frantically trying to destroy them. The guilty cat, of course, gets it in the end. GOOD. (C-933).

Color Cartoon

BIG HOUSE BLUES. Columbia-Color Favorite Cartoon Reissues. 7m. Reissue. April, 1947. Flippy, the canary, reads himself to sleep with a book on crime and then envisions himself in jail. He manages to escape from his cage but not before he awakens the imaginary guard, the cat. A chase follows, with the cat following Flippy all through the house. Flippy manages to outwit the cat, but the guard catches up with him. Flippy awakens, and realizes he is in his cage—as always. GOOD. (2602).

GIDDYAP. Columbia-Color Favorite Cartoon Reissues. 6½m. Reissue. August, 1950. An ice wagon driver and his daughter plus their horse, Jack, fall victim to mechanical progress and an ice truck that takes away their business. Money is the root of the evil, and the horse reminiscences about his money-making vaudeville days as a hoofer before the advent of movies. He does an old routine, and wows the bystanders. He then goes on television, making all concerned rich, and getting the ice man an ice helicopter. GOOD. (2603).

THE MINER'S DAUGHTER. Columbia-Color Favorite Cartoon Reissues. 6m. Reissue. June, 1950. With "My Darling Clementine" as the musical background, this shows how the Harvard grad-prospector scorns the daughter of the veteran miner until he succumbs to some Boston baked beans. The art is out of the ordinary, but the laughs are few. FAIR. (2601).

Complete back seasons of these pink "servisections" are available to subscribing theatres at 52¢ per set.

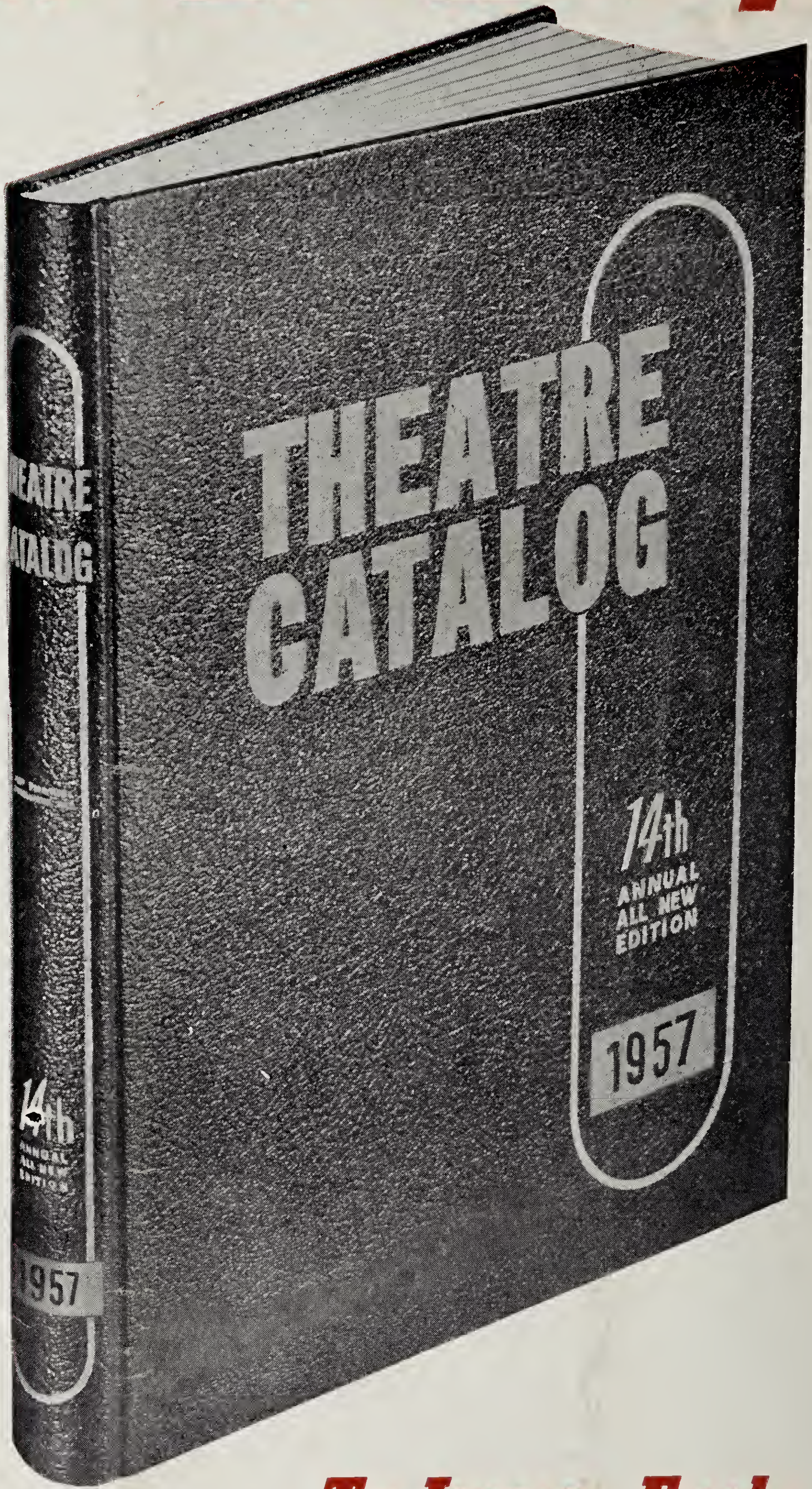
RELEASE DATA GUIDE

so-called National Release Date loses much of its former importance. It is now much more necessary to know the order in which current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	RANK	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**The Disembodied** Paul Burke Allison Hayes **Cyclops** James Craig Gloria Talbott Lon Chaney, Jr. **Portland Expose** Edward Binns Virginia Gregg **Death In Small Doses** Peter Graves Mala Powers **From Hell It Came** Tod Andrews Tina Carver **Man From Monterey** Sterling Hayden Pamela Duncan **Teenage Doll** June Kenney John Brinkley Fay Spain **Undersea Girl** Mara Corday Pat Conway **Naked In The Sun** (C) James Craig Barton MacLane Lita Milan	**Pickup Alley** (CS) Victor Mature Anita Ekberg **3:10 To Yuma** Glenn Ford Van Heflin Kathryn Grant **The Brothers Rico** Richard Conte Dianne Foster **The Parson and The Outlaw** (TC) Anthony Dexter Buddy Rogers Marie Windsor **Woman Of The River** (TC) Sophia Loren Gerard Oury **The Story of Esther Costello** Joan Crawford Rossano Brazzi **Domino Kid** Rory Calhoun Kristine Miller **The Tijuana Story** Rodolfo Acosta James Darren Jean Wiles	**Man On Fire** Bing Crosby Inger Stevens Mary Fickett **Silk Stockings** (CS-Color) Fred Astaire Cyd Charisse Janis Paige **Gun Glory** (CS-C) Stewart Granger Rhonda Fleming **Tip On A Dead Jockey** (CS) Robert Taylor Dorothy Malone **Decision Against Time** Jack Hawkins (England) **Action Of The Tiger** (CS-Color) Van Johnson Martine Carol **House Of Numbers** Jack Palance Barbara Lang	**Loving You** Elvis Presley Lizabeth Scott Wendell Corey (VV-TC) **Omar Khayyam** (VV-TC) Cornel Wilde, Debra Paget **Cecil B. DeMille's The Ten Commandments** (VV-TC) (Special Engagements) **Stowaway Girl** Trevor Howard Elsa Martinelli (England) **Shortcut To Hell** (VV) Robert Ivers Georgann Johnson **Mr. Rock And Roll** Alan Freed Rocky Graziano Lionel Hampton **The Devil's Hairpin** (VV-TC) Cornel Wilde Jean Wallace	**Value For Money** (TC-VV) John Gregson Diana Dors **Triple Deception** (TC-VV) Michael Craig **The Third Key** Jack Hawkins **The Spanish Gardener** (TC-VV) Dirk Bogarde Jon Whiteley **The Black Tent** (TC-VV) Anthony Steel **A Town Like Alice** Virginia McKenna **The Gentle Touch** (T) George Baker **As Long As They're Happy** (EC) Jack Buchanan Diana Dors **Jacqueline** John Gregson Kathleen Ryan **Pursuit Of The Graf Spee** (TC-VV) John Gregson **An Alligator Named Daisy** (TC-VV) Donald Sinden Diana Dors	**Time Is My Enemy** Dennis Price Renee Asherson (English) **The Lawless Eighties** Buster Crabbe Marilyn Saris **Pawnee** (C) G. Montgomery, Lola Albright **Last Stagecoach West** Jim Davis, Mary Castle **Taming Sutton's Gal** John Lupton, Gloria Talbott **Hell Canyon Outlaws** Dale Robertson Brian Keith Rosanna Rory **Operation Conspiracy** Philip Friend Mary Mackenzie **The Wayward Girl** Marcia Henderson Peter Walker	**Ride A Violent Mile** (RS) John Agar Penny Edwards **April Love** (DC-CS) Pat Boone Shirley Jones **Under Fire** Rex Reason Henry Morgan Steve Brodie **Ghost Diver** James Craig Audrey Totter **The Abominable Snowman** (RS) Forrest Tucker Peter Cushing **Young And Dangerous** Lili Gentle Mark Damon **Rockabilly Baby** Les Brown & Band **Kiss Them For Me** (C-CS) Cary Grant Jayne Mansfield	**Valerie** Sterling Hayden, Anita Ekberg **Jungle Heat** Lex Barker, Mari Blanchard **My Gun Is Quick** Robert Bray **Lady Of Vengeance** Dennis O'Keefe, Ann Sears **Chicago Confidential** Brian Keith Beverly Garland **Gunsight Ridge** Joel McCrea Mark Stevens Joan Weldon **Enemy From Space** Brian Donlevy **The Careless Years** Dean Stockwell Natalie Trundy **Street Of Sinners** Geo. Montgomery Geraldine Brooks **Satchmo, The Great** Louis Armstrong	**Doctor At Large** (VV-C) (English) Dirk Bogarde **The Land Unknown** (CS) Jock Mahoney, Shawn Smith **Jet Pilot** (TC) John Wayne, Janet Leigh **Quantez** (EC-CS) Fred MacMurray Dorothy Malone **The Unholy Wife** (TC) Diana Dors Rod Steiger **Escapade In Japan** (TC-TE) Teresa Wright Cameron Mitchell **Slaughter On Tenth Avenue** Richard Egan Jan Sterling Dan Duryea **Slim Carter** (C) Jock Mahoney Tim Hovey Julie Adams	**X—The Unknown** Dean Jagger **The Curse Of Frankenstein** (C) Peter Cushing, Hazel Court **Band Of Angels** (C) Clark Gable Yvonne DeCarlo **Rising Of The Moon** Frank Lawton Denis O'Dea **The James Dean Story** James Dean **The Pajama Game** (C) Doris Day John Raitt Carol Haney **Black Patch** George Montgomery Diane Brewster **Johnny Trouble** Ethel Barrymore Cecil Kellaway Stuart Whitman	**I Was A Teenage Werewolf** Michael Landon Yvonne Lime (American-Int.) **Invasion Of The Saucer Men** Steve Terrell Gloria Castillo (American-Int.) **Reform School Girl** Gloria Castillo (American Int.) **Rock Around The World** Tommy Steele (American Int.) **The Amazing Colossal Man** Glenn Langan Cathy Downs (American Int.) **The Cat Girl** Lynn Tracey Barbara Shelley (American Int.) **Perri** (TC) (Disney) (Buena Vista)
PROMISED FOR EARLY RELEASE	**Looking for Danger** Bowery Boys **Affair In Havana** John Cassavetes Raymond Burr Sara Shane **The Rifle** (C) Joel McCrea Virginia Mayo **Hunchback Of Notre Dame** (TC-CS) Gina Lollobrigida Anthony Quinn **Hongkong Story** Jack Kelly Lita Hwa **Sabu and the Magic Ring** (C) Sabu **Up In Smoke** Bowery Boys **New Day At Sundown** (CS) George Montgomery Randy Stuart	**The Harlem Globetrotters** (RE) **Operation Mad Ball** Jack Lemmon Ernie Kovacs Kathryn Grant **Decision At Sundown** (TC) Randolph Scott Karen Steele **Escape From San Quentin** Johnny Desmond Merry Anders **Torero** (Mexican-made) Luis Procuna **Pal Joey** (TC) Rita Hayworth Frank Sinatra Kim Novak **The Long Haul** Victor Mature Diana Dors (English) **The Hard Man** (TC) Guy Madison Valerie French	**The Hired Gun** Rory Calhoun Anne Francis **Until They Sail** Jean Simmons Joan Fontaine Paul Newman **The Invisible Boy** Richard Eyer Diane Brewster Philip Abbott **I Accuse** Jose Ferrer Viveca Lindfors Anton Walbrook **Les Girls** (C-CS) Gene Kelly Mitzi Gaynor Kay Kendall Taina Elg **Jailhouse Rock** (CS) Elvis Presley Judy Tyler **Saddle The Wind** Robert Taylor John Cassavetes Julie London **Don't Go Near The Water** (MC-TC) Glenn Ford Anne Francis Gia Scala	**The Joker Is Wild** (VV) Frank Sinatra Jeanne Crain **Sailor Beware** (RE) Dean Martin Jerry Lewis **Jumping Jacks** (RE) Dean Martin Jerry Lewis **Hear Me Good** (VV) Hal March Merry Anders **Zero Hour** Dana Andrews Linda Darnell Sterling Hayden **The Tin Star** (VV) Henry Fonda Annthony Perkins Betsy Palmer **Sad Sack** (VV) Jerry Lewis Phyllis Kirk David Wayne **Spanish Affair** (C-VV) Richard Kiley Carmen Sevilla	**Across The Bridge** Rod Steiger Marla Laudi	**Panama Sal** Elena Verdugo Edward Kemmer **Raiders Of Old California** Jim Davis Arleen Whelan **The Crooked Circle** John Smith Fay Spain **Thunder Over Tangier** Robert Hutton Lisa Gastoni **Gunfire at Indian Gap** Vera Ralston George Macready **Hell Ship Mutiny** Jon Hall John Carradine Roberta Hayes **Fighting Wildcats** Keefe Brasselle Kay Callard **Outcasts Of The City** Robert Hutton Osa Massen **Scotland Yard Dragnet** Roland Culver Patricia Roc	**Fraulein** (C-CS) Dana Wynter Mel Ferrer **Plunder Road** Gene Raymond Jeanne Cooper **Escape From Red Rock** Brian Donlevy Eilene Janssen **A Farewell To Arms** (DC-CS) Jennifer Jones Rock Hudson Vittorio DeSica **Peyton Place** (DC-CS) Lana Turner Lloyd Nolan Hope Lange **Sing, Boy, Sing** (CS) Tommy Sands Lili Gentle **The Enemy Below** (DC-CS) Robert Mitchum Kurt Jurgens Frank Albertson **Blood Arrow** Scott Brady Phyllis Coates	**Time Limit** Richard Widmark Richard Basehart **Hell Bound** John Russell June Blair **The Girl In Black Stockings** Lex Barker Anne Bancroft **Mustang** Jack Beutel **Steel Bayonet** Leo Genn **Ride Out For Revenge** Rory Calhoun **Tiger By The Tail** Larry Parks **Gun Fever** Mark Stevens	**My Man Godfrey** (EC-CS) June Allyson David Niven **The Monolith Monsters** Grant Williams Lola Albright **Love Slaves Of The Amazons** (EC) Don Taylor Gianna Segale **The Violators** Arthur O'Connell **The Tarnished Angels** (CS) Rock Hudson Dorothy Malone Robert Stack **All Mine To Give** (TC) Glynis Johns Cameron Mitchell Rex Thompson (RKO) **Man In The Shadow** (CS) Jeff Chandler Colleen Miller Orson Welles **This Is Russia** (C) Sid Feder documentary	**The Helen Morgan Story** (CS) Ann Blyth Paul Newman Richard Carlson **Black Scorpion** Richard Denning Mara Corday **The Story Of Mankind** All-Star Cast **Woman In A Dressing Gown** Yvonne Mitchell Anthony Quayle **Bombers B-52** (WC-CS) Karl Malden Natalie Wood **Jamboree** Count Basie & Orchestra Fats Domino **Green Eyes** Susan Oliver Linda Reynolds **Sayonara** (TE) Marlon Brando Red Buttons Patricia Owens	**Old Yeller** (TC) Fess Parker Jeff York Dorothy McGuire (Disney) (Buena Vista)

SYMBOLS USED ABOVE: CS—CinemaScope, C—Color, RE—Reissue, TC—Technicolor, VV—VistaVision—Name of country, other than U.S.A., indicates import.

Available—But Hurry!



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NOVEMBER 20, 1957 VOLUME 59 NUMBER 4
IN TWO SECTIONS • THIS IS SECTION ONE

Edward L. Hyman, AB-PT vice-president, has long championed the cause of "orderly release," a subject sure to be included in current TOA convention discussions.

Product Seen Top Exhib Problem

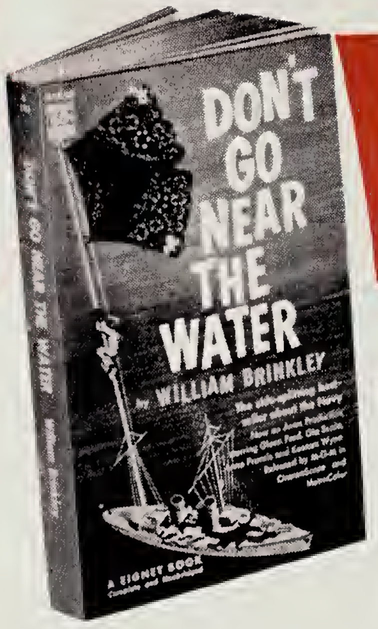
(See Page 8)

Censors Reel From New Setback

(See Page 16)

editorial: *SOME NEW LOWS IN LEGAL ACTIONS*

"WATER" WOW!



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BUFFALO, Shea's. *"Hilarious, voted 100% excellent on cards. Greatest audience picture in years."*

CHARLOTTE, Plaza. *"Most outstanding display of spontaneous enjoyment ever seen. It's money in the bank."*

CHICAGO, Chicago. *"Excellent, cards outstanding. Great comedy."*

CINCINNATI, Albee, *"Excellent!"*

CLEVELAND, State. *"Audience in continuous uproar. Excellent—can't miss."*

DALLAS, Majestic. *"All ages laughed heartily throughout. All cards were raves. This is the sort of picture which gives top box-office."*

DENVER, Orpheum. *"Outstanding. Best reaction we've had in many years."*

DES MOINES, Des Moines. *"Excellent!"*

DETROIT, Adams. *"Excellent!"*

INDIANAPOLIS, Loew's. *"Laughs through entire film beginning to ending."*

KANSAS CITY, MO., Midland. *"Laughter throughout."*

LOS ANGELES, Studio. *"Invitational Press Preview on big sound stage of Hollywood correspondents got howls and raves."*

MEMPHIS, Palace. *"Hilarious! Should do a terrific business."*

MILWAUKEE, Riverside. *"Outstanding!"*

MINNEAPOLIS, State. *"Comment cards claimed 'Pix tops MR. ROBERTS as hilarious comedy in addition to beautiful girls'."*

NEW HAVEN, Poli. *"Sensational!"*

NEW ORLEANS, State. *"A howling success."*

NEW YORK, Lexington. *"Preview scored highest audience rating in two years."*

OKLAHOMA CITY, Midwest. *"One of the funniest and best pictures in two years. An outstanding box-office attraction."*

OMAHA, State. *"Excellent!"*

PHILADELPHIA, Tower. *"Exceptionally good. People in lobby talked about many hilarious incidents."*

PITTSBURGH, Penn. *"Terrific. Looks like mortgage lifter."*

PORTLAND, Liberty. *"Terrific!"*

ST. LOUIS, MO., State. *"Terrific. Comment cards 100% rave."*

SALT LAKE CITY, Utah. *"Hilarious. Audience enthusiastic."*

SAN FRANCISCO, Warfield. *"Terrific. People stated this was better than MR. ROBERTS."*

WASHINGTON, Capitol. *"A riot. Everyone will be talking about it."*

GIANT AD CAMPAIGN SPANS AMERICA! ASK M-G-M!

M-G-M presents "DON'T GO NEAR THE WATER" starring GLENN FORD Gia Scala · Earl Holliman · Anne Francis · Keenan Wynn · Fred Clark · Eva Gabor Russ Tamblyn · Jeff Richards · Screen Play by Dorothy Kingsley and George Wells · Based on the Novel by William Brinkley · In Cinemascope and Metrocolor · An Avon Production Directed by Charles Walters · Produced by Lawrence Weingarten

39 Years of Service to the Theatre Industry

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VOLUME 59 • NUMBER 4

NOVEMBER 20, 1957

SOME NEW LOWS IN LEGAL MATTERS

We admit to considerable ignorance of legal matters, and there are many fine lines in legal procedures that we wouldn't even recognize. But it is our sincere belief, based on what we consider to be a thorough-going knowledge of the motion picture theatre industry, that there is little rightful cause in some of the triple-damage suits, hooked to earlier availabilities, which have become so common of late. It also seems that such legal actions harm rather than help our industry.

Here in Philadelphia, we have a $2,000,000 triple damage suit, where the management of two drive-in theatres catering to relatively small towns demands national release date availabilities. The same management, at a small theatre in a second rate business section, demands a key run availability as part of the same suit. One of the drive-ins is capable of strong grosses, but only during its 10-week season. The other drive-in is an out-in-the-country variety that even during its 10-week season has difficulty bidding against a first class roofed theatre in the neighboring town. And their small neighborhood roofed theatre, in the last score of years, has never been known to command a price, or to do a gross that would entitle it to the use of an early key print.

On the face of it, there seems to be little merit to such suits. If those two drive-ins are entitled to national release date availabilities, then so are each of the other 5,000 drive-ins serving similar towns and areas across the U.S.A. And if that small 20-year-old neighborhood roofed theatre is entitled to a key run, then so is every other small 20-year-old neighborhood roofed theatre in all of the other towns and cities. Let some judge give such runs to all theatres similarly situated and equipped, and there won't be enough laboratories in the world to supply their need for prints.

This is showbusiness. The perishable intangible that is motion pictures depends for its livelihood on a whole series of runs, from the high admissioned first-runs through a constantly reducing admissioned series of subsequent runs, that not only will fit every pocketbook, but also will keep a particular picture available for purchase for the maximum length of time. Monkey around with either the orderly reduction in admission prices, or with the playing time that is the patron's availability to purchase, and this industry does not get the maximum return it needs to show a profit, and does not adequately serve the public. There have been many experiments in the past, where individual theatres or whole groups of theatres have had their clearances moved up, closer to the orthodox run and price scale immediately ahead. Because of the dramatic price drop, grosses in these theatres would temporarily jump. But within three or four months, each theatre would settle back to its old grossing level, and the real loser was the public. The public now had pictures coming in and out of the theatre they would naturally patronize in such a short space of time that they had to miss many they wanted to see.

In anti-trust suits, supposedly designed to protect the public interest, this latter consideration never seems to be considered. With so many theatres clamoring for the same early availability, John Q. Public on his night out is gradually getting nothing more than Mr. Hobson's choice of one feature attraction.

So we must conclude that suits like these, demanding a moveup in availability, are less interested in serving the public through a moveup in availability, than in the accompanying triple damages.

The celebrated Norristown case, which gave impetus to such suits for earlier availabilities, actually won a $900,000 award and a "seven-days-after-first-run-Philadelphia" clearance. And confidential sources tell us that the usual pattern of a brief spurt followed by a settling back to normal—or worse—has resulted. There have been few exceptions.

Triple damage availability suits seem to be a situation that fairly screams for a system of compulsory arbitration. Under arbitration a legitimate plea for an earlier availability would get a fair and impartial hearing and award—without damages. And, without damages, we'll wager that a lot less pleas would be made.

SLOGAN SELLING

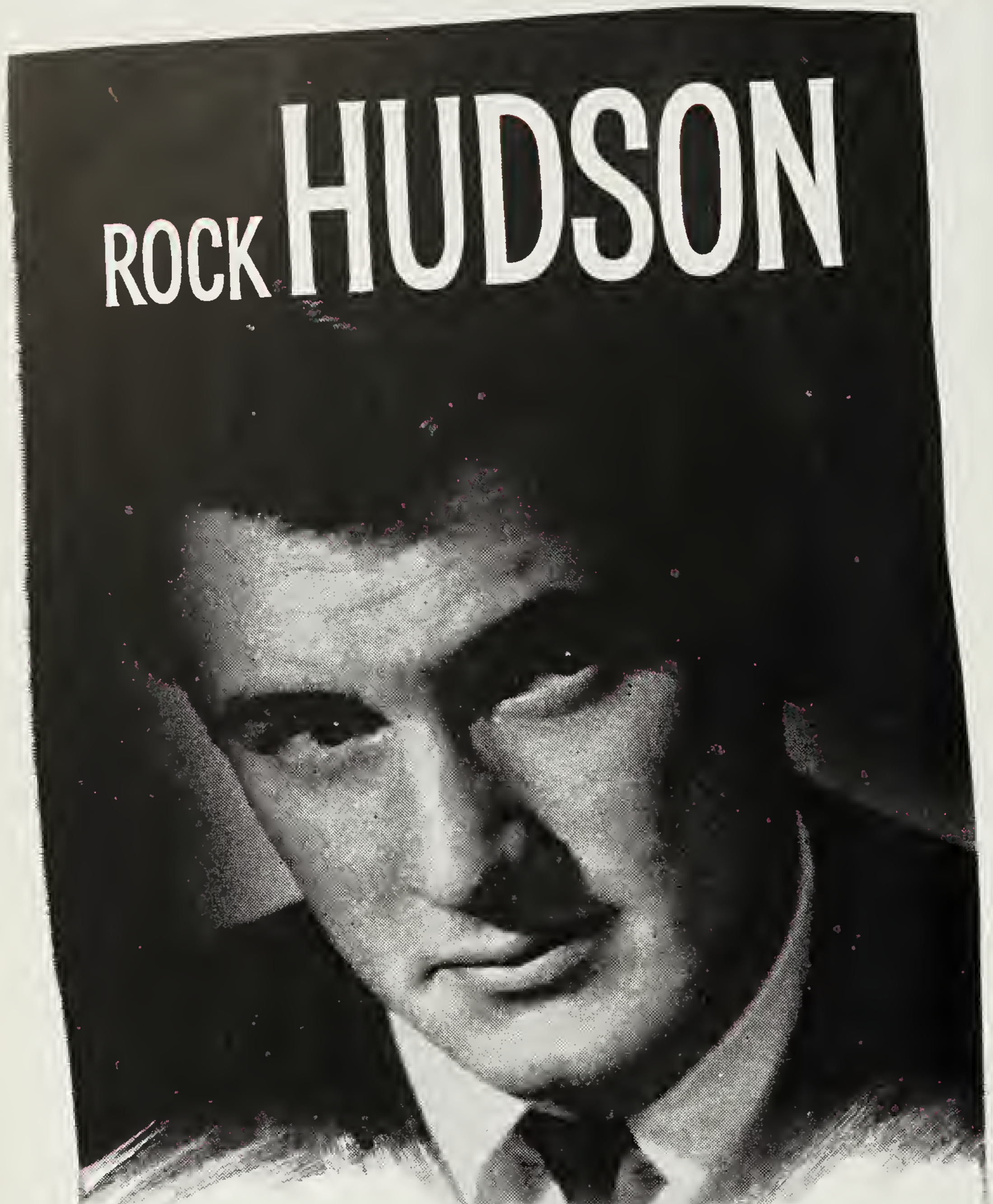
While we have never been a great believer in slogans as a selling aid, we must admit that the new COMPO effort, "GET MORE OUT OF LIFE . . . GO OUT TO A MOVIE," seems to have possibilities. If nothing else, it provides a serviceable banner around which to rally the scores of local stores in any town or neighborhood, that can only profit from people coming out of their homes to buy.

Depending of course on the intellect of the potential clientele, there are two other examples of strong selling that have come to our attention recently, which we would like to toss into the industry's idea hopper.

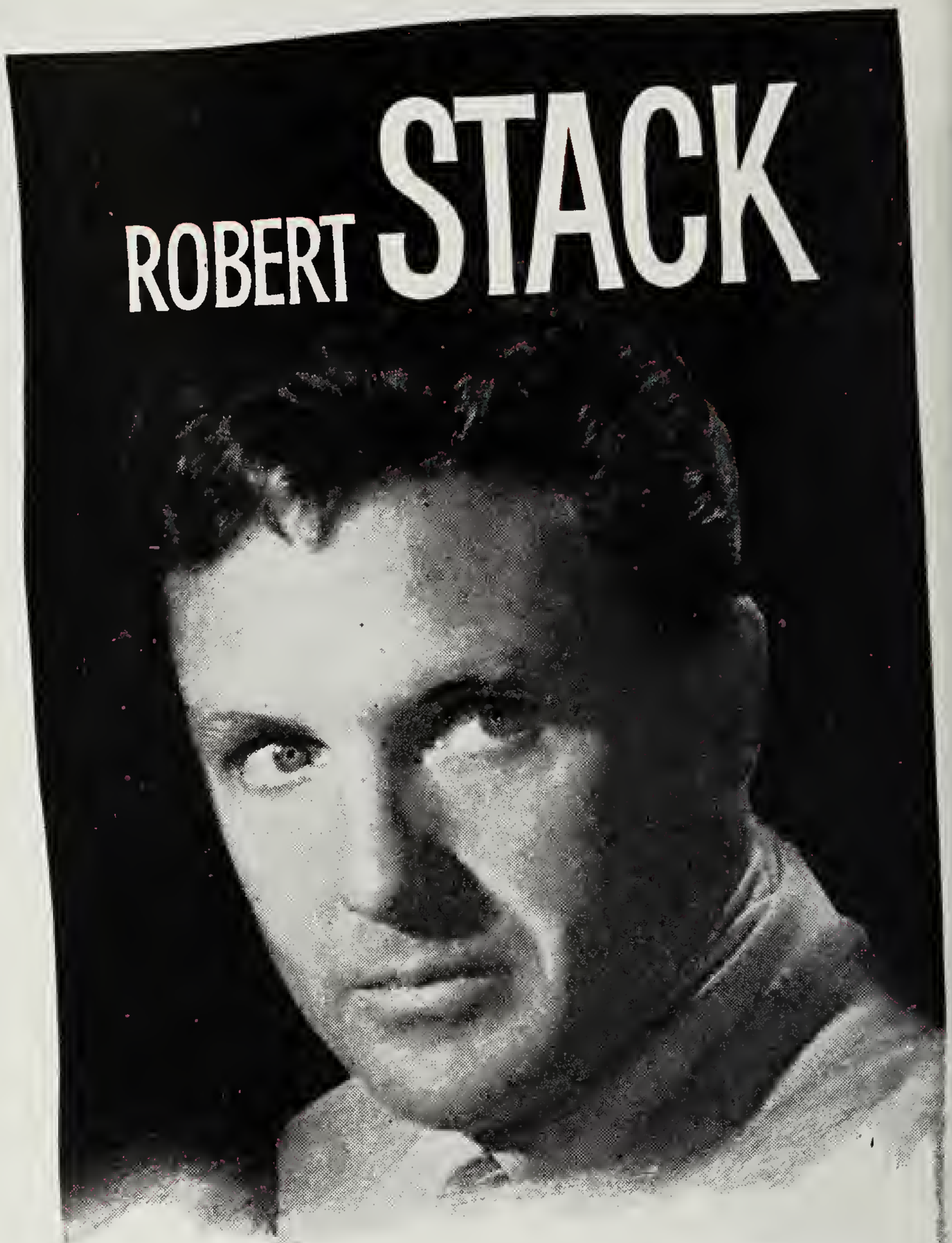
The first was picked up from a local Allied bulletin in which Merle J. Burns of Menno, S. Dak., is credited with the advertising line: *"The light you see on our screen is from pure carbon; and is reflected light which will NOT cause Cancer. Can TV guarantee the same?"* There has been some scientific discussion on the possible connection between X-rays tossed off by errant TV sets and cancer. But, who knows? Mr. Burns only asks a question!

The second was dropped during a conversation with Bernie Haines, of Sellersville, Pa., one of the more clever and resourceful eastern showmen. It seems he has a policy of hanging around his outer lobby and greeting local townswomen of all ages with: *"Good to see you. I knew you were too young to hang around that living room TV set indefinitely. That's OK for the old folks. But you young ones need action, and bright lights, and people to talk to."* His words may change, but this is his sales pitch. He claims it works, and we believe him. Which lady of your acquaintance will admit she is "old folks"?

THE SAME 3 EXCITING *Stars*!
THAT GAVE



BURKE...he had heard all the whispers. He knew just what La Verne was—but he also knew that he loved her!



ROGER...he won La Verne on a throw of the dice. He gave her his name—and took everything else!

The TARNISHED

CinemaScope

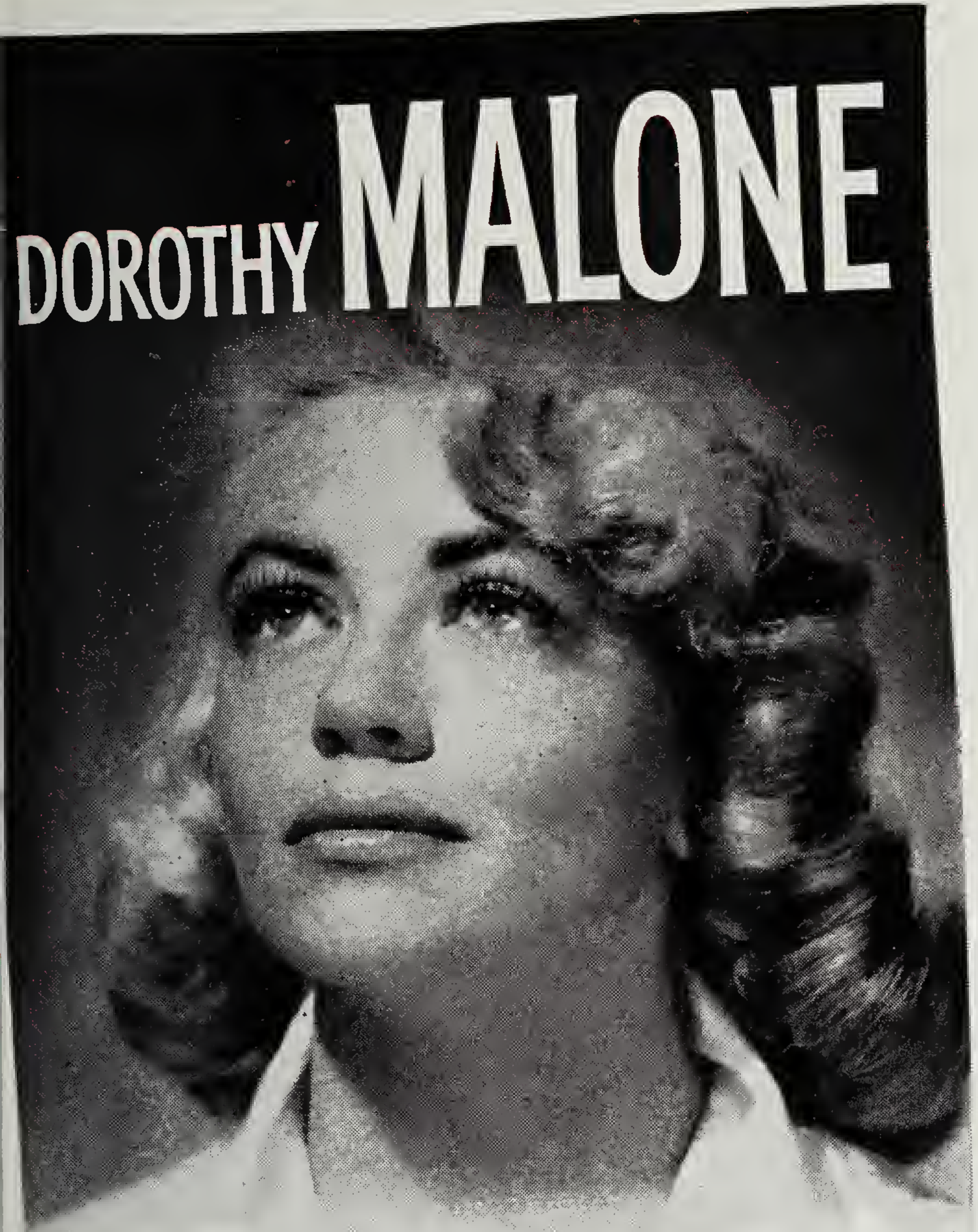
co-starring **ROBERT MIDDLETON** with **ROBERT J. WILKE** · Directed by DOUGLAS SIRK

THE SAME JOLTING IMPACT!

"Written on the Wind"

SUCH BOX OFFICE POWER!

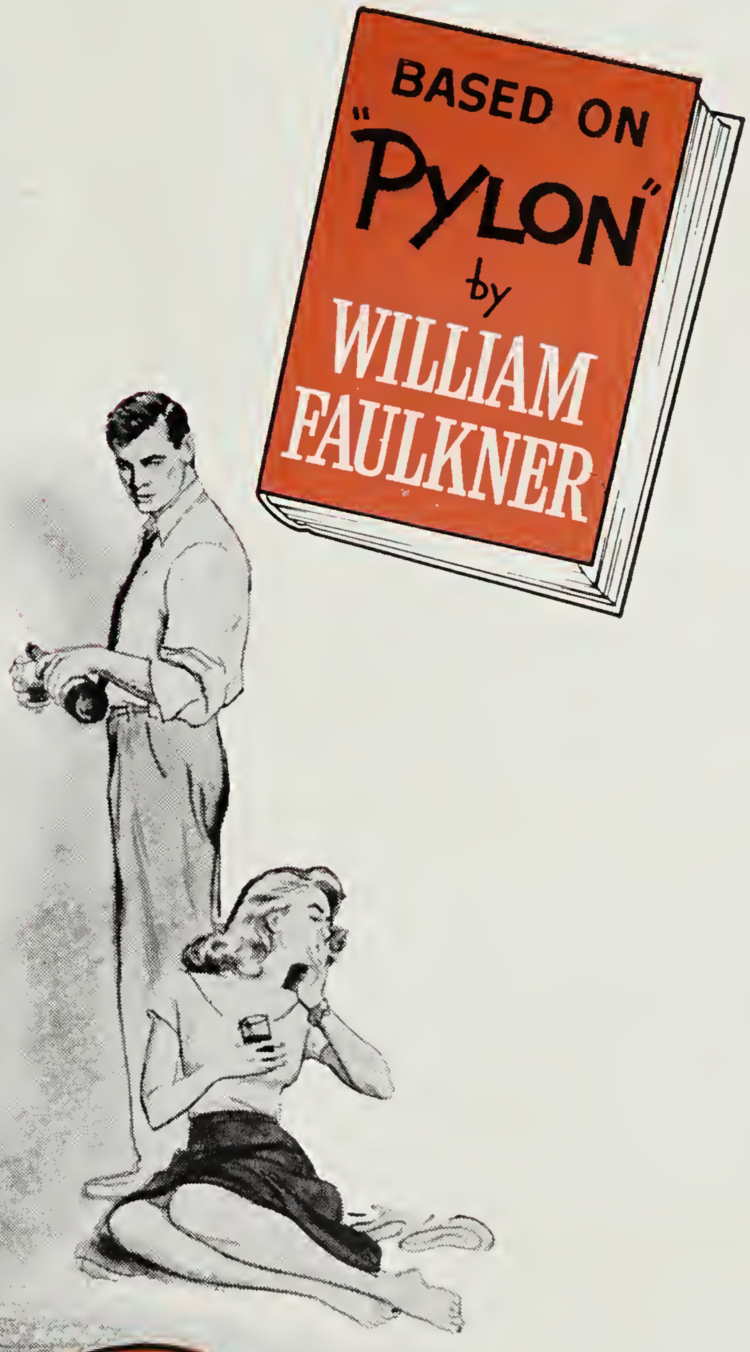
DOROTHY **MALONE**



LA VERNE...she was sixteen
when she found a dream—
and she followed it
all the way to Hell!

THE BOLDEST AUTHOR
OF OUR TIME!

**THE BOOK THEY
SAID COULD NEVER
BE FILMED!**



JACK **CARSON**

ANGELS

Universal International

creenplay by GEORGE ZUCKERMAN · Produced by ALBERT ZUGSMITH · A UNIVERSAL-INTERNATIONAL PICTURE

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters

From WESTON, MASS.

Although I have no connection with the Legion of Decency, and am in no position to speak for it, I thought your editorial ("ALL KNOCK AND NO BOOST") brought up several points that are well worthy of consideration.

* * *

If I might offer a criticism, I think the editorial takes it for granted that the Catholic Church is one great homogeneous machine which acts with complete unanimity and singleness of purpose on all issues. This is not the case. Attitudes toward motion picture problems may often differ from country to country, and even from province to province within a great country—and even from diocese to diocese. Furthermore, it is unrealistic to expect action on a Papal Encyclical which mentions TV, so soon after the Encyclical has appeared. As a matter of fact, the official text of the Encyclical has not even arrived in this country yet.

I would judge from the tone of this editorial that it is written by one who is sincerely interested in the moral standards which should be maintained in public motion picture entertainment, and I feel sure that such an honest airing of views will be truly constructive.

JOHN C. FORD, S.J.
Weston College

EDITOR'S NOTE: The above is virtually a whole quote, with certain deletions reflecting space economies only. Father Ford, collaborating recently with Father Gerald Kelly, S.J., of St. Mary's College, St. Mary's, Kansas, has written an article on the Legion of Decency that some Catholics believe to be a most realistic modern appraisal. It would certainly seem that within the Catholic Church there is at least a spark of interest in promoting a positive, rather than a negative, attitude in the criticisms of movies, TV, etc.

From PHILADELPHIA, PA.

Is it possible to send a tear sheet of your excellent editorial in the Oct. 23 issue ("ALL KNOCK AND NO BOOST") to the National Legion of Decency? In their various releases, listing pictures they have previously reviewed and classified as A, B, or C, perhaps they can direct the attention of the congregations to the value of the certain excellent pictures that should be seen.

A. J. DAVIS
Fried Theatre Management Co.

EDITOR'S NOTE: The National Legion of Decency is a subscriber to MOTION PICTURE EXHIBITOR, and, we believe, to most other industry trade papers.

From LOUISVILLE, KY.

I read with appreciation and interest the editorial ("ALL KNOCK AND NO BOOST") in this week's MOTION PICTURE EXHIBITOR. By now I suppose you are aware that Mrs. Looram, in a speech made here last week, was quoted as saying, "We are going to do more . . . positive work." Evidently the Legion, too, feels that the interests of morality are served not only by condemning what is bad but also by commending what is good.

Very Rev. J. WILLIAM McKUNE
Managing Editor, The Record

EDITOR'S NOTE: As The Record is the "official publication of the Archdiocese of Louisville," we respect it and its esteemed editor. But if the good Father will pardon us a flippancy, for more than 20 years this "positive work" reference of Mrs. Looram's has been like the weather: "Everybody talks about it but nobody does anything about it." After getting all "spanks" and no "friendship" for all of those years, might we ask: "When?"

From NEWPORT, N. H.

That editorial "ALL KNOCK AND NO BOOST" which appeared in the Oct. 23 issue of MOTION PICTURE EXHIBITOR interested me very much and I would like to frame it for display in my office. However, as it is printed on both sides of the same sheet this is impossible. Will you please send me a tear sheet of this page so I may use it for one part, and I can take the other part from my copy.

Please advise me the cost and I will forward by return mail.

E. A. BLANCHARD, Manager
Coniston Theatre

EDITOR'S NOTE: This is one of many similar expressions of approval for our editorial thinking on this subject. The average theatreman is a well intentioned citizen, and certainly not bigoted or prejudiced; but, through more than 20 years he has been tongue lashed and threatened, and even picketed, by local pressure groups, who seem to disappear and become deaf when he has a semi-religious or highly moral picture on which he needs help. It would seem that MOTION PICTURE EXHIBITOR has once again put the average theatreman's thoughts in print.

From TORRINGTON, CONN.

Would you kindly forward to the writer a copy of your survey on "SLIDING SCALE." I would be glad to pay the postman, or you may bill us for same.

JOHN J. SCANLON
Manager, Warner Theatre

From TORONTO, CAN.

Would you please send me your reprint booklet on "SLIDING SCALES."

Good luck to you on your new merger with SHOWMEN'S TRADE REVIEW. I am sure the results will be satisfactory.

JACK M. FINE
B & F Theatres, Ltd.

EDITOR'S NOTE: And still they come, for a survey originally published about two years ago. Copies have gone forward to each of the above valued subscribers.

From TOLEDO, OHIO

That was an excellent idea of yours to carry FILM EXCHANGE AND DEALER LISTINGS for all film territories as a special service. It's well worth the price of admission! Oops—pardon me—subscription, I mean!

I clipped the listing for Cleveland (issue of Oct. 16), and that for Detroit (issue of Oct. 23), the two places where most "borrowed" prints originate for me, usually on Sunday morning and without advance notice. Both are now mounted on heavy cardboard. However, we need two more of each. Can you send them?

MARTIN SMITH
Smith and Beidler Theatres

EDITOR'S NOTE: And these much used lists will prove invaluable for the addressing of Christmas cards—or for the preparation of Christmas presents.

From YORK, PA.

Regarding your Oct. 30 editorial ("WE GIVE OUR PAGE TO A GENTLEMAN FROM LOUISVILLE"), our "stars" must surely live in a world of dreams. To establish a following, nothing can compare to the value of a personal appearance.

For example, until Robert Cummings faded out of our business, there were five women here who attended every one of his pictures just because they had seen him in person years before, and many miles away. I doubt whether one half of one per cent of my patrons have ever seen a live movie star; but most have seen the governor of our state, and at least 10 per cent have seen President Eisenhower. I really believe that any competent performer could become a big star if he used a systematic campaign to let the public see him. Not just one big splurge of tours, but one month out of every twelve visiting the towns and cities of 100,000 and less. That's where the real response would come from.

The production branch of the industry has certainly lost touch with its customers, hasn't it?

RAY NESSLY
Stony Brook Drive-In

EDITOR'S NOTE: We agree! And thanks for your views! But isn't York the home town of Governor Leader? And isn't the Gettysburg home of President Eisenhower not far away? No wonder your patrons have seen them more often. We haven't.

From NEW YORK, N. Y.

Thanks for ignoring the tremendous risk to your circulation in putting me on the front cover (issue of Oct. 23). I don't know what it did to other people, but it sure scared the hell out of me. May the good Lord have mercy on the weak of heart.

That front cover is about the best ad for a horror picture I have seen in years. On the other hand, why should I expect MOTION PICTURE EXHIBITOR to be able to do more than either the good Lord or plastic surgery.

You did your best and I am grateful. I certainly admire your guts.

MAX E. YOUNGSTEIN
Vice-president, United Artists

EDITOR'S NOTE: We think Mr. Youngstein is over critical. Back in the days when he had more hair and less skin he was rather distinguished looking. At least Mr. Emanuel, who has a long memory, seems to recall this as the case.

BROADWAY GROSSES

(As of this Monday)

Patrons At A Premium

NEW YORK—Columbia's "Pal Joey," Capitol, and MGM's "Don't Go Near The Water," newcomer, Radio City Music Hall, led the Broadway first-run parade last weekend, with all of the other spots reporting below average business.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"**THE STORY OF MANKIND**" (Warners). Paramount ($47,654)*—Down to $23,000 on the second week.

"**KISS THEM FOR ME**" (20th-Fox). Roxy ($81,398) — Friday, Saturday and Sunday claimed at $28,308, with the second session sure of $49,000. Usual stage show.

"**DON'T GO NEAR THE WATER**" (MGM). Radio City Music Hall ($146,192)—Thursday through Sunday accounted for $92,000, with the opening week sure to top $140,000. Usual stage show.

"**PAL JOEY**" (Columbia). Capitol ($39,813) —Fourth week great at $53,000.

"**SLAUGHTER ON 10TH AVENUE**" (U-I). Astor ($24,578)—Second week reported at $1[illegible],500.

"**TIME LIMIT**" (UA). Victoria ($21,930)—Dropped to $11,200 on the fourth week.

"**ZERO HOUR**" (Paramount). Loew's State ($18,644)—Only $9,000 in sight for the first week.

"**THE STORY OF ESTHER COSTELLO**" (Columbia). RKO Palace claimed $16,000 on the second week.

**Figures in parentheses represent 1956 weekly averages as reported in MOTION PICTURE EXHIBITOR.*

RKO Eyes Toll-TV

NEW YORK—RKO Teleradio Pictures, Inc., will file application with the Federal Communications Commission at Washington, D. C., for permission to enter the toll-TV field, president Thomas F. O'Neil announced here last week.

O'Neil did not say when the application would be made, but a spokesman for RKO Teleradio confirmed the report that it would be made in the names of the individual television stations RKO Teleradio, which operates the Mutual Broadcasting System, controls. This would be to comply with the FCC ruling that authority to operate in the toll field must be sought by individual radio stations and not by toll TV system manufacturers and networks. RKO Teleradio owns WOR-TV, New York; WNAC-TV, Boston; KHJ-TV, Los Angeles; WHBQ-TV, Memphis; and is a part owner of CKLW-TV, Detroit.

I N D E X

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Section Two

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(Yellow Check-Up)

Boasberg Will Join Warners As Sales Head

NEW YORK—Charles Boasberg, who for the past several months has been in charge of sales at Paramount for "The Ten Commandments," will shortly step into the post of general sales manager for Warner Bros., it was announced here last week.

Boasberg will replace Roy Haines, who at his own request will resume the post of western division manager with offices on the coast. Haines had come to New York on a temporary basis and was said to be anxious to get back to the coast where he has his home.

Boasberg, who was out of the city, and could not be reached for comment, is a veteran in sales despite his age.

New Continental Branches

NEW YORK—Continental Distributing, Inc., announced here last week that it would open five new branch offices. They are Chicago under Mike Kassel and covering that city, Milwaukee, and Minneapolis; Pittsburgh under Joel Golden, also covering Cincinnati and Cleveland; Kansas City under Clarence A. Schultz, covering that city, St. Louis, Des Moines, and Omaha; Atlanta, under Nat Sanders, covering Charlotte and Jacksonville; and Albany-Buffalo under Arthur Newman.

Astor Columbia Consultant

NEW YORK—Louis Astor, who has been a home office executive and important member of the sales staff of Columbia since 1933, will continue his association with the company on a consultative basis after Dec. 31, it has been announced by A. Montague, vice-president in charge of distribution, and Rube Jackter, general sales manager.

Orderly Release Aid Asked Of Johnston

NEW YORK—It was revealed last fortnight that Ben Marcus, ex-president, National Allied and head of Allied Independent Theatre Owners of Wisconsin, had asked MPAA president Eric A. Johnston to assume the task of calling a meeting of distributors with exhibitor leaders to bring about an orderly release of quality pictures throughout the year.

Marcus said, ". . . Your thorough knowledge of problems effecting production, distribution and exhibition qualifies you more than anyone else to render this great service to all phases of our industry during these critical times. An invitation to such a meeting extended by you to all the presidents and sales managers of distribution to meet with all of the leaders of exhibition to solve a common problem which threatens our big industry, would receive a warm and enthusiastic welcome by everyone."

He added, "The practice by most major distributors to withhold the release of their good boxoffice pictures on regular availability and release them only on a seasonal or holiday basis will destroy not only the institution of the American motion picture theatre as we know it today, but will also destroy the producers and distributors at the same time."

Arbitration Meeting Set

NEW YORK—Participants in the industry arbitration conference have agreed to meet again on Dec. 9 at 2:30 p. m. at the headquarters of the Motion Picture Association of America here, the MPAA announced last week.

The participants include the MPAA, National Allied, Theatre Owners of America, the Metropolitan Motion Picture Theatres Association, and the Independent Theatre Owners Association.

The NEW YORK Scene

By Mel Konecoff

ANOTHER PRODUCTION outfit has come into being, not that it's going to solve the alleged product shortage as far as exhibitors are concerned. This time it's a company called Griffin Films, headed by well-known Danish film makers Astrid and Bjarne Henning-Jensen, who write, direct, and produce.

Their first will be a comedy in Eastman Color which goes before the cameras on Aug. 1 of next year and is tentatively titled "A Trip To Myself." While he was here last week, Henning-Jensen was interviewing people from the stage and TV. It will be shot mostly in Lapland, with some scenes being filmed in Geneva, Copenhagen, and Stockholm. It will be filmed in English language and is aimed primarily for America and other English-speaking nations. The budget has been set at under one-half million dollars.

The pair plan to turn out four films over the next three years, and distribution has yet to be set for any of them. The pattern may well be to set the releasing of the films individually. Backing of the new firm comes from banking interests active in the theatre, movies, and television, and among the names mentioned are Harold Kovner and Herbert L. Steinman.

THE METROPOLITAN SCENE: Morton Sunshine, executive secretary of the ITOA, last week received a certificate of appreciation from the City of New York "in grateful recognition of the contribution which his imaginative efforts made to the success of New York City's Fall 1957 'Salute to Seasons.'" The award was presented at City Hall by Mayor Robert F. Wagner. Sunshine is serving as program chairman. . . . Darryl Zanuck's forthcoming "Deluxe Tour" will be spotlighted as the theme of the 1958 World Wide Travel Fair at the New York Coliseum next spring. . . . Bob Ferguson, Columbia ad-pub director, informs us that the mail has really come in for the contest and party they've got planned on "Operation Mad Ball." It's a tie-up with radio station WINS. . . . Ed Lachman returned from France and a visit to the lab of Lorraine Carbons. . . . Now Buena Vista is holding a special invitational preview for members of the animal kingdom for their next release, "Old Yeller." They'll get a buffet breakfast of dog-biscuits, cheeses, Red-Heart, etc. We hope they like the film as much as we did. It's a natural for old and young alike.

Exhibs' Biggest Problem Is Product

Orderly Release Program Stressed In Stellings' Address To TOA Delegates; Promotion Program Urged

MIAMI BEACH, FLA.—The motion picture industry's "biggest problem" revolves "around one subject—product," President Ernest Stellings told the 1957 convention of the Theatre Owners of America at the Americana Hotel, Bal Harbour, today (Nov. 20).

"If we have sufficient product released in an orderly manner throughout the year," Stellings said, "and supplement this with a good national promotion program, and in addition, exploitation at the local level, we should be able to win back a large share of our lost audience . . .

"To me our objective is clear. We must get more people into our theatres. This is our major objective . . . the really important subject to which all of us must bend our efforts," Stellings continued, pleading with the meeting to come up with suggestions.

"I feel confident we have the manpower," he added, "the experience, and the brains in this room to develop the necessary planning to win our way up the ladder to success, in spite of the complications and problems which confront us."

Some results had been obtained for orderly distribution of product, he continued, with 20th Century-Fox leading and Universal announcing that it would plan for an orderly release also.

"Paramount Pictures recently announced the production of more pictures," Stelling said, "but they do not know how many will be released, nor when . . . Completed pictures in the vaults do not relieve the need with which we are faced.

"We must do everything we possibly can to seek complete relief. We must continue our efforts along this line with greater vigor than before."

Stellings in his report claimed TOA had made successful efforts toward greater intra-industry harmony, had expanded its services to members, helped its members get film rental relief, increased its membership, participated in arbitration.

Noting that the engagement of an executive director, passed upon by the 1956 convention, had not been carried out because "we were unable to locate the appropriate person," he added, "I am not nearly so convinced at this time, of the need of filling the post, as I was a year ago . . ."

Brylawski Points Out Danger Of New Wage Bill

A warning that the federal minimum wage bill was still on the calendar of the Senate committee in charge of the matter and not only could be brought out at any time, but if coupled with a federal pay rise bill would "be hard to beat," was voiced by A. Julian Brylawski in the report of the national legislative committee to the TOA convention here. Brylawski urged that theatremen make known their views to their representatives in both houses of Congress.

Brylawski pointed out that on a state level a proposed tax on tickets and film rentals had been defeated in Maryland as well as a sales tax in Virginia, and that movement in the District of Columbia to extend the sales tax to theatre tickets and film rentals had been defeated.

"Orderly Flow" Conference Now in The Works—Hyman

NEW YORK—Moves for an exhibitor-distribution conference for an "orderly flow" of product are to get under way shortly, American Broadcasting - Paramount Theatres vice-president Edward L. Hyman, a leader in the movement told MOTION PICTURE EXHIBITOR last week.

Hyman said no progress had been made to date, declaring that he had been out of town, and "I've just started talking to the distributors now."

Other reports made available by the convention were:

Small Business Administration, whose chairman, Philip F. Harling, reported that under TOA prodding, the Small Business Administration had agreed to make loans to underoof theatres for modernization, new equipment, etc., up to the amount of $250,000, provided the exhibitor's real property and his operating statement showed ability to repay. Harling pointed out that the SBA might also permit part of its loan to be used to retire an existing first mortgage, and laid out the following program for TOA to pursue in the future:

Get the amount of loans increased; make the SBA permanent and expand its present membership consisting of the administrator, and the secretaries of Commerce and the Treasury, with business men and bankers; authorize the new policy board to guarantee, for a fee, a mortgage loan made by individual qualified institutions; change SBA rules which require at present proof that the individual seeking a loan cannot get it from private financing sources, and extend the amortization of such loans from 10 to 20 years. Only nine exhibitors have been approved for loans to date, Harling pointed out.

State and local legislation: Chairmen LaMar Sarra and Robert Bryant reported no adverse legislation passed in Colorado, Delaware, Georgia, Idaho, Iowa, Louisiana, Missouri, Nevada, South Dakota, Utah, Wyoming; defeat of a bill in Indiana which would have reduced the gross income tax on theatre admissions from 1 to ½ of 1 percent; veto of a bill to kill Pennsylvania's local admission tax; defeat in Nebraska of a bill to establish a five cent a person amusement tax; exemption in Texas from the state admission tax of admissions up to $1; passage of a two per cent sales tax in North Dakota, applying to admissions; increase of the state sales tax from two to three percent in Maine, Arkansas, and Rhode Island; defeat of an Alabama measure to include film rentals in sales taxes; defeat in committee of two such measures in Florida.

Minimum wages: New Hampshire defeated an increase of 10 cents an hour in its 60 cents an hour rate for ushers; defeat of a 90-cent at hour rate in Illinois; amendment of a Vermont law whereby the $1 an hour minimum became 75 cents an hour for ushers: defeat of a $1 an hour minimum in Maryland and Minnesota.

Censorship: Defeat of a measure to restore censorship in Ohio and of a measure in South Carolina outlawing "Island in the Sun"; passage of a request in Alabama for theatres not to show "Island".

Marcus Urges Change In Sub-Run Clearance

MILWAUKEE—What may be the initial test of the recently adopted industry conciliation system was launched last week by the Marcus Theatres Management Company, which addressed a letter to all film companies suggesting a reappraisal of local clearance procedures.

Ben Marcus, speaking for the company, stated that a survey of suburban Milwaukee indicates that a population shift to those outlying areas prompts the circuit to reevaluate the merchandising operation of its theatres. Department stores, super markets, and other enterprises have recognized the trend and met it by providing first class facilities in suburban shopping centers, while "we exhibitors and distributors are still using 'Model T' methods" of selling, Marcus said. A great potential of business is being lost, Marcus contended, because of the antiquated 28 days clearance between downtown first-runs and subsequent runs in de luxe, outlying situations.

To counteract the alleged losses, Marcus suggests that clearances for de luxe indoor and drive-in theatres in the suburbs be reduced to a maximum of seven to 14 days, mentioning specifically the circuit's Starlite Outdoor. He requested prompt action from the distributors for a discussion of the problem, and stated that he would resort to conciliation should his request be denied.

U-I Names Drive Winners

NEW YORK—October Aboaf Month, a five-week sales drive honoring Universal-International Films vice-president and foreign general manager Americo Aboaf, reached a highly successful conclusion on Nov. 2 with most of the 40 competing overseas territories exceeding their quotas by substantial amounts.

First place winner was U-I manager Raul Viancos in Chile whose territory doubled its assigned quota. Malarkode Hariharan in Indonesia finished second, and Ramon Garcia in Columbia, third.

The Far East, under supervisor Arthur Doyle, was the leading division in the inter-divisional competition in the drive.

GPE Net Income Up

NEW YORK—General Precision Equipment Corporation showed a consolidated net income of $3,616,977 for nine months ending Sept. 30, 1957 compared to $1,768,460 for the same period in 1956, President Herman G. Place announced last week.

Consolidated net sales for first nine months of 1957 were $138,627,292, compared to $109,703,459 in the same period of 1956, while the quarter ending Sept. 30, 1957 had net sales of $45,327,615 and net income of $954,752, compared to sales of $35,579,263 and net income of $613,901 for the comparable quarter in 1956.

U-I Ups Garcia

NEW YORK—Raymond Garcia, Universal-International Colombia manager, has been assigned to supervise operations in Ecuador and Peru, U-I foreign general manager Americo Aboaf announced this week.

Poster Firm Vs. NSS Phila. Suit Launched

PHILADELPHIA—The long pending Independent Poster Exchange vs National Screen Service trial for damages under the anti-trust laws finally got under way in U. S. District Court here last week before Judge C. William Kraft, Jr.

The plaintiff was granted permission to amend his complaint for estimated damages based on gross receipts of the defendants from $150,000 to $600,000 trebled or a total of $1,800,000.

A jury was waived, and the session began with the introduction of portions of affidavits taken by officials of the various film companies early in 1951, and the introduction of so-called exclusive license agreements covering posters and accessories contracts between the film companies and NSS. Those licenses covering Columbia, 20th-Fox, United Artists, and Warners and NSS were admitted as impounded evidence over objections of defendants' counsel. Any prices or figures mentioned therein are not to be divulged. Similar contracts with Loew's, Inc., and Universal met different dispositions. Decision was reserved as to the admittance of that of Loew's, Inc., and NSS, while one involving Universal Pictures and NSS was not admitted on a technicality.

Francis T. Anderson is counsel for the plaintiff; Louis Nizer represents National Screen Service; Louis Goffman and Mitchell Panzer represent Warners; W. Bradley Ward and Ed Mullinix represent the other film companies.

Loew's Wins Copyright Suit

PHILADELPHIA — Loew's, Inc., won a copyright infringement case last week in an order issued by U. S. District Court Judge J. Cullen Ganey.

The defendants, Julia Parth, doing business as Parth Cine Laboratory, and William Donnachie, doing business as Movie Classics, were enjoined from directly or indirectly printing, reprinting, publishing, or offering to vend, exhibit, rent, license, supply any prints, negative films, or other copies of "Ben Hur," "The Scarlet Letter," "White Shadows In The South Seas." and "The Kids" during the ownership of copyrights therein by the plaintiff; and the defendants to deliver to the plaintiff all copies, records, negatives and positive prints.

In addition, separate monetary judgments for $1,000 each were entered against Parth and Donnachie. Costs were also awarded to the plaintiff.

Special Trailers For "Farewell"

NEW YORK—Five special trailers will be booked into more than 100 west coast theatres next month to ballyhoo David O. Selznick's "A Farewell to Arms" in advance of its road-showing there on Dec. 19. The trailers consist of a music trailer with Rock Hudson narrating, an "impression" trailer, an "advance" trailer highlighting scenes, a "cross-plug" trailer with play dates, and a "regular production" trailer.

Three Way Deal Set

NEW YORK—United Artists, Loew's, Inc., and Titanus S.A. of Rome, have joined hands to back a production which Titanus will make on the life of Goya both in Italy and in Spain. Ava Gardner will portray the Duchess of Alba, with whom Goya was romantically involved.

Distribution Sees Many Obstacles To Orderly Flow Of Top Film Fare

by **BILL SPECHT**

NEW YORK—That there will be any unified move on the part of distribution to heed the request of exhibition that pictures be spaced evenly so as to provide a regular flow of strong product throughout the year appeared unlikely last week, well informed sources here indicated.

Distribution, it was said, is not necessarily opposed to the theory of what Edward Hyman, vice-president of American Broadcasting-Paramount Theatres, calls an "orderly flow of product," but apparently sees practical obstacles.

One of these is that sales managers in general want to handle their pictures as they please and still believe that there are seasons that are better than others at the box office. They naturally want these better seasons for their bigger pictures.

Another is the belief that to have such an "orderly flow" it would be necessary for distributors to agree among themselves as to how and when they would release their pictures. This does not appeal to distribution, both on the grounds that such action might be suspected as part of a conspiracy which would result in a rash of anti-trust actions, and because, as competitors, they don't see how they could agree to space their pictures so as not to glut the market at one time and provide a famine at the other.

In addition to Hyman, National Allied has endorsed the "orderly flow" idea, and the Theatre Owners of America are thought to be likely to follow at their convention.

Alex Harrison, 20th-Fox general sales manager, left, recently presented a check for $4,006, representing the net proceeds from the public service film "This Is The Army," to Colonel John T. Barnett, Army Relief Fund Service, on behalf of COMPO, which sponsored the distribution of the feature in cooperation with sales managers of all major companies.

Lone Ranger Bally Set

NEW YORK—The Columbia Broadcasting System, the American Broadcasting Company, and three major national advertisers will participate in a huge television and retail promotion drive in behalf of the forthcoming United Artists release, "The Lone Ranger and the Lost City of Gold," it was announced last week by Roger H. Lewis, UA national director of advertising publicity, and exploitation.

The campaign will tie in with the 25th anniversary celebration next year of The Lone Ranger program. It will plug the feature film to 61,000,000 viewers weekly, and additionally will reach an estimated 90,000,000 consumers through store displays, special merchandise and ads in the newspapers and magazines.

Cooperating advertisers are General Mills, Nestles, and The American Baking Company, which sponsor The Lone Ranger show.

Disney Firm Elects Two

HOLLYWOOD—Don B. Tatum was elected a vice-president, and Luther R. Marr was elected secretary of Walt Disney Productions last fortnight at a meeting of the board of directors. Former secretary James A. Johnson will devote his time to his duties as executive vice-president of Walt Disney Music Company.

Lewis Urges Drastic Change In Merchandising Techniques

NEW YORK—In an address last fortnight before the New York Alumni Chapter of the Alpha Delta Sigma National Advertising Fraternity in the New York Times Building, Roger H. Lewis, United Artists national director of advertising, called for more efficient and dynamic merchandising and packaging methods by the film industry, and a drastic change in the prevailing merchandising techniques directed by the industry's "Old Guard."

He indicated that many of the advertising-publicity chiefs operating the film field favored changes in promotional techniques, but that their hands were tied.

Pries Heads Pa. Polio Drive

PHILADELPHIA — Ralph W. Pries was named Pennsylvania state chairman for the 1958 March of Dimes at a meeting of top leaders of the National Foundation for Infantile Paralysis held last week in the Sheraton Park Hotel, Washington, D. C.

The state campaign will be the second headed by Pries, who directed last year's successful Dimes drive which raised $2,233,927 in Pennsylvania. Pries attended the eastern state meeting as the head of a delegation of several hundred polio workers from this area and throughout Pennsylvania. Plans for a $44,900,000 March of Dimes drive next January were outlined at the Washington meeting.

A vice-president of the Berlo Vending Company, Pries is active in civic and charitable endeavors and is a former chief barker of the Variety Club of Philadelphia.

"Water" Ad Flood Set

NEW YORK—Special advertising campaigns for "Don't Go Near the Water" to reach a total readership of 141,200,962 will get under way in December, Howard Dietz, vice-president and director for advertising, publicity, and exploitation of Loew's announced here last week.

The newspaper Sunday supplement ads, in color, will begin to appear Dec. 22 and are aimed at 51,162,262 readers of such supplements as "This Week," "Parade," and "Pictorial Review." Black and white ads in fan magazines, will reach another 12,521,400, while "The Lion's Roar" column in The Saturday Evening Post has a readership of 16,867,000, Dietz said.

Wayne Puts His Brand

IN THE BOLDEST ADVENTURE

John Wayne

Sophia Loren

Rossano Brazzi

TECHNIRAMA® and TECHNICOLOR® with KURT KASZNAR · SONIA MOSER · ANGELA PORTALURI

IBRAHIM EL HADISH · Screenplay by ROBERT PRESNELL, JR. and BEN HECHT · A BATJAC Productions, Panama, Inc. Presentation

Produced and Directed by

HENRY HATHAWAY

n Loren!...

NDER THE SUN!

Legend of the Lost
THE BIG ONE FOR CHRISTMAS...
W SET FOR SATURATION BOOKINGS
THRU
UA

Rembusch, Paramount Trade Punches With Conciliation Plan In Middle

NEW YORK — Syndicate Theatres secretary-treasurer Trueman T. Rembusch and Paramount Pictures traded verbal punches last week with Rembusch accusing Paramount of endangering the industry conciliation plan by refusing to conciliate its differences with Syndicate and Paramount general counsel Louis Phillips charging that Rembusch sought to use conciliation "to build a record for himself with an eye perhaps to the courtroom."

Paramount is suing Rembusch for $50,000 damages because that circuit's Crest, Wabash, Ind., played "The Ten Commandments" under a plan by which the patron paid what he thought the picture was worth. Rembusch, in a counter claim, is seeking $36,000 from Paramount for pulling the picture from the Crest at the conclusion of its two weeks' contracted engagement. Rembusch also has an anti-trust suit against Paramount and others for $1,500,000 damages alleging unfair clearance of Indianapolis over neighboring Syndicate towns.

Following a letter dated Nov. 1 to Paramount's Indianapolis branch manager, Howard DeTamble, Rembusch wrote the industry conciliation committee charging that Paramount's refusal to employ conciliation in its differences with Syndicate placed the conciliation plan in "serious danger of being destroyed."

Rembusch based his statement on the refusal of Paramount western division manager Sidney Deneau to use conciliation on four points Rembusch had asked of DeTamble. The four points follow:

1) Refusal of Paramount to solicit Syndicate "locally" on pictures. (To this Deneau replied that whenever a Paramount salesman called on Syndicate, he was presented with a "take it or leave it proposition" so that further solicitation would be a "complete waste of time and effort.")

2) A condition laid down by Deneau that Syndicate would have to send a representative to Deneau's New York office to negotiate for product. (Deneau replied that what he had "in mind" was an invitation for Rembusch or his partner, J. P. Finneran, to come to New York to see "if we could resolve our present difficulties," and possibly consult with Paramount Film Distributing President George Weltner, after which discussions could be resumed at the local level.)

3) Price and terms on pictures offered Syndicate on Sept. 20. (Deneau replied that the offers Finneran had made were "ridiculously low" and that these offers could have been changed by Syndicate "without asking for conciliation.")

4) Terms demanded on Aug. 19, for "Ten Commandments" in Elwood, Columbus, Franklin, and Batesville, Ind. (Deneau: "You haven't negotiated at all for 'The Ten Commandments' in these situations.")

Deneau, who accused Rembusch of lacking "good faith" in his conciliation request, pointed to the pending law suits, adding:

"We do not believe that it was intended that conciliation should proceed during the course of litigation to which it is related."

Phillips, in making public the Rembusch-Deneau letters, stated:

"The very issues that Mr. Rembusch raises in his request for conciliation are those involved in the litigation now pending between him and motion picture companies, as well as in the suit brought by Paramount against his company arising out of the innovation which permitted the public to see 'The Ten Commandments' on a 'pay what you choose policy.'

"So that the trade generally will understand that Mr. Rembusch is not asking conciliation in good faith but trying to build a record for himself with an eye perhaps to the courtroom and since Mr. Rembusch has gone to the trade press with his controversy, we deem it appropriate to let the trade know the whole story. . . . We therefore make available to the trade press Mr. Rembusch's letter of Nov. 1 and Mr. Deneau's reply of Nov. 7."

Paramount Branch Shifts Bring Four Promotions

NEW YORK—Donald R. Hicks, Paramount Des Moines branch manager since May, 1948, has been assigned to manage the Cincinnati branch, Paramount Films Distributing vice-president Hugh Owen announced last week.

Hicks, who replaces Edmund C. DeBerry, promoted from the Cincinnati branch to the post of eastern division manager, will take over his new post on Nov. 25. Replacing him at Des Moines will be G. Richard Frank, former Indianapolis branch manager, who has been on sick leave. Frank's Indianapolis post is being filled by his former assistant, Howard DeTamble.

B-V Executives Plan Promotion Of Five

NEW YORK—Promotional and merchandising plans for five Buena Vista releases set to open next month and in 1958 were to be formulated at a three day meeting last week called by Leo Samuels, president of the film distributing company. The five pictures are in color by Technicolor.

SAMUELS

The attractions covered are "Old Yeller," the company's Christmas holiday film; "Snow White and the Seven Dwarfs," to be reissued in February; and "Light in the Forest," a summer 1958 entry.

The two C. V. Whitney productions being released by Buena Vista, "The Missouri Traveler," an early 1958 offering, and "The Young Land," a spring release, also were to receive extensive campaign blueprinting at the parley.

Card Walker, vice-president of Walt Disney Productions, was to be in from Hollywood to attend the meeting, joined at the sessions by Irving H. Ludwig, domestic sales manager; Charles Levy, director of advertising, publicity, and exploitation; and other home office executives.

Pioneer Speakers Set

NEW YORK—Louis Nizer, the prominent attorney, will be a principal speaker, and the Rev. Everett D. Clinchy, president, National Conference of Christians and Jews, will deliver the invocation at the 19th annual dinner of the Motion Picture Pioneers honoring Joseph R. Vogel, president of Loew's, Inc., on Nov. 25.

Audience Poll Viewed As Likely To Resume

NEW YORK—Audience Awards, by which audiences of participating theatres pick their own selections for the bests in films, actors, actresses, directors, etc., stand a good chance of being resumed in 1958, reliable sources in New York believe.

The Awards, last held in 1955, were to have been held this year but were postponed when those at the top of the project felt more time would be needed than was available to develop the second Awards project successfully. At the moment, the movement is headed by Frank H. Ricketson of National Theatres and Leonard Goldenson of American Broadcasting-Paramount Theatres.

The first Awards, conducted from Nov. 17-27, 1955, were a success, figures in the possession of the Council of Motion Picture Organizations, which sponsored the event, indicate. Out of 5,500 theatres which were thought to have participated, and which were polled for views on the Awards, 2,000 replied. Of these 2,000, Compo says, five to one favored a continuation of the event, and 13 to one unconditionally declared that the 1955 event was a great success.

The Sweepstakes, held in 1956 under the sponsorship of the Motion Picture Association of America as a business and interest building project, apparently did not fare so well. Due to time lags, and the fact that the Sweeps, in which audiences tried to guess the selections to be made by the Academy of Motion Picture Arts and Sciences in their annual Oscar awards, found fewer theatres participating. Of 1,500 theatres polled for their views after the event, approximately 400 were said to have answered, with a ratio of four to one favoring continuation.

RKO Shifts Ad Staff

NEW YORK — Walter E. Branson, vice-president in charge of world-wide distribution for RKO Radio Pictures, announces that, in a realigment of advertising-publicity activities, Ben Grimm has been named manager of world-wide advertising and publicity, and Fred Lutkin has been promoted to the post of associate manager of world-wide advertising and publicity.

Grimm has been RKO's advertising manager for many years, and Lutkin has been business manager in charge of cooperative advertising.

NT, Warners In Production Deal

NEW YORK—National Theatres and Warner Bros. announced here last week that they would join hands to film the Max Rheinhardt stage pantomime, "The Miracle," in National's three projector big screen process, Cine-Miracle. Production is to begin early in 1958, Warners' President Jack Warner and National Theatres' President Elmer Rhoden said, with roadshowing planned.

Joint action on other properties is also planned, it was reported.

Charity Drive Sets Record

HOLLYWOOD—The third week of a continuing campaign to raise funds for the Motion Picture Permanent Charities Fund reached $954,146, a record figure, chairman James Stewart announced last week. The Fund, which contributes to the support of 20 Los Angeles charitable institutions, Red Cross included, has a goal of $1,201,752. Samuel Goldwyn Foundation, Stewart said, was the largest contributor to date, with a gift of $30,000.

For the information of exhibitors everywhere,

20th ANNOUNCES ITS RELEASE SCHEDULE FOR

DECEMBER '57

Clip and save!

For Special Engagements

THE SELZNICK STUDIO PRESENTS

ERNEST HEMINGWAY'S

A Farewell To Arms

COLOR by DE LUXE

CINEMASCOPE

starring

ROCK HUDSON

JENNIFER JONES

VITTORIO DE SICA

Produced by DAVID O. SELZNICK • Directed by CHARLES VIDOR

Screenplay by Ben Hecht

For Selected Engagements

JERRY WALD'S

Peyton Place

COLOR by DE LUXE

CINEMASCOPE

starring LANA TURNER

HOPE LANGE • LEE PHILIPS • LLOYD NOLAN

DIANE VARSI • ARTHUR KENNEDY

RUSS TAMBLYN • TERRY MOORE

featuring DAVID NELSON • BARRY COE

BETTY FIELD • MILDRED DUNNOCK • LEON AMES • LORNE GREENE

Produced by JERRY WALD • Directed by MARK ROBSON

Screenplay by JOHN MICHAEL HAYES

CARY GRANT

JAYNE MANSFIELD • SUZY PARKER

Kiss Them For Me

COLOR by DE LUXE

CINEMASCOPE

co-starring LEIF ERICKSON

Produced by JERRY WALD • Directed by STANLEY DONEN

Screenplay by JULIUS EPSTEIN

From the Play "Kiss Them For Me" by Luther Davis
and the Novel "Shore Leave" by Frederic Wakeman

ROBERT MITCHUM

CURT JURGENS

The Enemy Below

COLOR by DE LUXE

CINEMASCOPE

Produced and Directed by DICK POWELL

Screenplay by WENDELL MAYES

GENE RAYMOND • JEANNE COOPER

WAYNE MORRIS

Plunder Road

REGALSCOPE

Produced by LEON CHOOLUCK and LAURENCE STEWART

Directed by HUBERT CORNFIELD

Screenplay by STEPHEN RITCH

A REGAL FILMS INC. PRODUCTION
RELEASED BY 20th CENTURY-FOX

Escape From Red Rock

REGALSCOPE

starring

BRIAN DONLEVY

Produced by BERNARD GLASSER • Directed by EDWARD BERNDS

Written by EDWARD BERNDS

A REGAL FILMS INC. PRODUCTION
RELEASED BY 20th CENTURY-FOX

20th has something for everyone for Christmas!

$HOWMAN$HIP $WEEP$TAKE$

1956-57 SERIES Finalists In Contest No. 18

George Nonamaker
Editor

Accent on Outdoors; Drive-in Showmen Vie

PHILADELPHIA—By capitalizing on a matter fresh in the minds of moviegoers, the much publicized split of Martin and Lewis, Richard McKinney, Fox Twin Drive-Ins, Fayetteville, N.C., by reporting a Martin vs. Lewis popularity contest came up a winner of SHOWMANSHIP SWEEPSTAKES' contest 18 and received $100 for his efforts.

It will be noted that most of the entries in this contest are from managers of drive-ins, proving that these showmen are just as much on their toes in creating boxoffice stimulants as their conventional theatre brothers. It is hoped that some of the stunts may be found adaptable and helpful to others in the outdoor field.

WINNING ENTRY

MARTIN vs LEWIS CONTEST

Submitted by Richard McKinney,
Fox Twin Drive-Ins, Fayetteville, N. C.
1,000 cars • 50 cents admission
General and military patrons.

We booked as a combination "The Delicate Delinquent", in which Jerry Lewis makes his first solo appearance; and "Ten Thousand Bedrooms", Dean Martin's first attempt on his own; and held our Martin vs Lewis contest there-with.

Original heralds were made up and the entire city was covered with them. Ballots were printed and one was given to each car at the boxoffice each of the two nights' showing. Special radio spots and our regular newspaper space was used. With the help of a local disc jockey, a special tape was made to announce the coming of the attractions and the contest. It also explained how the contest would work and the prizes that would be given. This was played over the public address system before each performance and at each intermission for 10 days before the engagement.

MOTION PICTURE EXHIBITOR
— AWARDS —
$100^{00} Per Month
TO THE WINNER
OF
SHOWMANSHIP SWEEPSTAKES
YOU, TOO, CAN COLLECT!
SEND YOUR ENTRY IN NOW!

A bathing beauty contest to select "Miss Shape-Up" was held recently at 7:30 a.m. at Pier 45, North River, New York City, in connection with U-I's "Slaughter On Tenth Avenue," Astor. The stevedores could hardly believe their eyes.

To encourage more to vote a 21 inch console TV set was promoted from a local dealer at no cost to us, as first prize in the contest or the "lucky ballot," the first to be drawn from the ballot box on the last night of the engagement. A free pass was given to everyone who voted for the winner, these to be picked up at the boxoffice before a specified date.

Two large banners heralding the contest and the free TV set were placed on the marquee.

The main idea of the contest was to create more traffic at our concession booth and the ballot box was placed therein. As a result concession sales increased as much as 40 per cent, and, besides, we had a nice increase at the boxoffice.

Our patrons really enjoyed the idea of being able to view both pictures and then select who they thought had the better vehicle or who was more likely to succeed on his own. They felt, to a certain extent, that they were film critics; because they were promised that the results would be publicized and published and that the stars would be informed of the results of the contest.

One of the amazing things about the contest was that it showed the much more unexpected popularity of Lewis over Martin. Of the approximately 3,000 ballots that were cast, Martin received only 27 votes.

We received a lot of repeat business in our concession building from people who came back to the drive-in to redeem the free pass they had won for voting for the winner. This proved something I had believed for some time: "What they save at the boxoffice, they spend at the concession."

The program played five days. Four days were hampered by continuous rain. With fair weather there is no telling what the possibilities of this little stunt might have been.

RUNNER-UP NUMBER 1

LUCKY BUCK NIGHT

Submitted by James Boyd,
Solano Drive-In, Fairfield, Cal.
440 cars • 65 cents admission
General patronage

To give our regular Buck Night a boost I think we invented something new. This is in the nature of a merchants' co-op giveaway-with the night renamed Lucky Buck Night. This was sold as follows: "Not Just Buck Night—But Lucky Buck Night! Over 100 prizes plus Big Cash Jackpot!" That did the trick!

I tied in with 10 local merchants for a 26-week period, each to pay $5 per week toward our lucky buck jackpot. This increased our jackpot by $50 per week yet cost us nothing.

On the Friday before our Lucky Buck Night I distributed 10 dollar bills to each merchant. They pay for them. I also give each merchant 10 numbers off of dollar bills that have been distributed to other participating businessmen. This also keeps them paid up as I collect the $5 per head.

Patrons are told through a merchant paid trailer that they can check the merchants' windows for lucky buck numbers. If matched the merchants give them a prize. We post the last three numbers of a dollar bill each Thursday in the boxoffice and if the bill in their hand matches, we admit them free and give them a dollar. We post an entire bill number in the snack bar on Lucky Buck Night; and if they can match it they win the jackpot.

They are told that the jackpot dollar has been distributed to one of the 10 participating merchants. So, they know where the lucky buck is and merely have to have it at the theatre on the chosen night to win.

The jackpot keeps increasing in value until somebody wins. To increase interest, it may be possible to have additional lucky bucks with matching jackpots.

We soon learned from the merchants that the gimmick increased the foot traffic in their stores; and people can be seen going from store to store to check dollar bill numbers.

But the most amazing part of the plan is that we increased what was an ordinary Buck Night by 250 per cent—and it is still building. On top of this, our snack bar has realized a tremendous jump because the patrons have to come in to check the Jackpot Lucky Buck number to win.

With each of the 10 merchants giving 10 prizes and the theatre offering the Jackpot plus free admission plus a Buck—we honestly advertise that we are giving away over 101 prizes each and every week. The original cost to the theatre is nothing. The weekly cost to the theatre is the boxoffice gimmick of double and nothing, which so far has averaged $7.00 per Lucky Buck Night.

If other drive-ins adopt this plan they should be cautioned to remove the boxoffice Lucky Buck Numbers at the end of the first feature. Exiting patrons might tell the number to friends and we know you wouldn't want to take a chance on it.

RUNNER-UP NUMBER 2

GOING TO THE DOGS

Submitted by David Ginsburg,
Beltsville Drive-In, Beltsville, Md.
672 cars • 70 cents admission
General patronage.

For U-I's "Kelly and Me" we decided to capitalize on the dog angle since the film is about a vaudeville hoofer and his trick canine.

We tied up with the Ken-L Ration Dog Food Company, promoting them for three pedigreed cocker spaniel puppies for a "Name The Puppy" contest. Winners also received a three months' supply of their dog food and a free nine weeks' courses in canine obedience training.

The Ken-L Ration folks also set up an attractive display in our snack bar and gave away samples for a week prior to the engagement. They also arranged for displays in five large super markets in our general area, all of which naturally had photos and other material plugging the picture.

I got the Prince Georges Post, our most widely circulated county paper, and Radio Station WGAY to act as co-sponsors for the contest. The paper gave us front page stories and photo art three weeks in a row and also printed entry blanks. The radio station taped a six-minute interview in which I gave details of the contest and plugged the film. This was all gratis in return for mentioning the station as a co-sponsor on the contest trailer and on a sign in our snack-bar.

I used my own canine protege, "Rusty" in the campaign taking him on a visit to newpaper offices in the area and to schools where he performed for the children. I drove our sound truck, posted with "Kelly and Me" six sheets sniped with playdates, right into playgrounds, where I put "Rusty" through his paces.

"Rusty" and I also appeared on a Washington television station on a small fry's popular program.

The night before our opening my dog and I appeared in the auditorium of Hecht's Department Store, Silver Springs, Md., where we did our stuff and film plugging before a crowd of shoppers. For several days prior to our appearance, the store posted signs near the escalator on each floor, plugging "our personal appearance". Photos of "Rusty" were distributed with the drive-in ad on the back.

Our sound truck made the rounds of area shopping centers and apartment and housing developments within a 15-mile radius.

Posting consisted of 150 window cards, and two excellent spots where 24-sheets were posted on U. S. Highway One.

The show was also plugged by "Rusty" and me at county canine obedience tests at which our sound truck was driven on the grounds and during a lull in the activities, the chairman okayed my plugging "Kelly and Me". I also arranged for the Canine Obedience Association to put on a demonstration at our playground the Sunday of our showing and advertised it in all our ads. During this program, we awarded the prize cups to our contest winners.

RUNNER-UP NUMBER 3

"CHASING THE SUN"

Submitted by R. W. Reding,
Mt. Union, Alliance, Ohio
932 seats • 70 cents top admission
General patronage.

To promote this featurette, we contacted our leading womens' fashion store and arranged for them to present a fashion show of summer play-clothes and swim suits, coupled with a bathing beauty contest and the selection of "Alliance's Miss Sunshine" on the theatre stage on opening night. Fourteen lovely models were obtained for this occasion. The store gave us a nice window display and presented the winner with a bathing suit.

Manager Clyde Walker, right, Lawton, Lawton, Okla., recently received a special medal from local USO director Hal Hallett for the "Mad Ball" he sponsored as part of his promotion for Columbia's "Operation Mad Ball."

She also received a three months pass to the theatre.

Two beauty shops were contacted and cooperated in giving all 14 models free hair stylings. A leading shoe store gave window space and donated an expensive pair of shoes to the contest winner.

The Alliance Travel Agency went all out in decorating their window and the theatre lobby with appropriate travel posters and theatre credits.

Local amateur photographers were invited to "shoot" the stage event in a tie-in with the England Drug Company, leading photo supply house. Passes and photo merchandise were given as passes for the best flashes developed.

The local radio station, WFAH, supplied gratis an hour of recorded organ music which was piped through the theatre sound system during the stage show as background music. The station also gave us many free plugs and announcements both before, during and after the stage show and contest.

Our local newspaper, the Alliance Review, gave us plenty of free publicity, which, incidentally, is something of an achievement, as they have traditionally operated on a "you pay for what you get" basis.

The topper for this promotion was a full-page merchant co-op ad paid for by them and giving full details of the entire set-up.

It is needless to say the promotion paid off in increased business and we are certain many die-hard stay-at-homes were lured away from their television sets. We have had many feature promotions in the past, but now have decided that short subjects can pay off, too.

Theatre veteran Jack Fink was surrounded by "pirate beauties" recently as he supervised the world premiere of Universal-International's short subject, "Weekend Pirates," in Tampa, Fla., recently. The short depicts Tampa's annual Gasparilla Pirate Festival.

RUNNER-UP NUMBER 4

THE ARMED FORCES' COOPERATE

Submitted by Floyd H. Gainous,
East 70 Drive-In, Burlington, N. C.
531 cars • 50 cents admission
General patronage

The various branches of the armed forces can usually be counted on to cooperate handsomely through their recruiting branches with any film affording appropriate tie-ins.

Such was the case when we played "Battle Hymn". Four weeks before opening date we had the Air Force cooperating by putting up a very nice display in the lobby of the snack bar. This consisted of photographs, posters and literature and was manned by a recruiting officer.

We issued special heralds on the film which bore a personal endorsement by the management and called attention to the Air Force display in the snack bar. These were distributed, as usual, all over town; but the Air Force sent out one to each senior of the high schools in five counties. These were stamped on the back as follows: "This herald will admit one to see "Battle Hymn" at the East 70 Drive-In Theatre when presented at the boxoffice. Subject to 10 cents service charge."

U. S. Air Force "A" frames were utilized in all five counties in front of the post offices for tie-in advertising of the film. A total of 35 were used in all without any cost to the theatre. Next came a very nice window display in the largest department store in Burlington. This was made by the Air Force and myself and sold a lot of tickets for us. Featured were Air Force fashions, stills from the film, Air Force recruiting posters, etc.

Our weekly programs, of course, were used to plug this show; and we received radio spots gratis on it. Special banners, cutout six-sheets, window cards, the works were used to pull them in and the results at the boxoffice proved that "it pays to tell them." No stone was left unturned to sell "Battle Hymn" and the Air Force and excellent business rewarded our efforts. To save the cost of a short subject we used a 20 minute short obtained gratis from the Air Force, which they desired to be shown.

We are positive everyone in town knew "Battle Hymn" was playing and the total cost was just for our regular newspaper ads and the price of standard posting accessories.

In addition we held a flying saucer contest for children on opening night and our spot was half full before show time.

COMPO Boosts Slogan

NEW YORK—The industry's new slogan, "Get More Out of Life . . . Go Out to a Movie" is the theme of the 83d in the series of COMPO ads in Editor and Publisher, which appeared last week. "For newspaper publishers," the ad says, "the slogan should have special significance, since anything that will persuade people to go out into the streets will benefit those retail businesses that advertise in newspapers.

"It is obvious," the ad states, "that people get more than entertainment when they go to a movie theatre. They get out of their homes (no small treat for housewives); they meet their friends, mingle with people, share the emotions of others in the audience. Above all, they shed, for at least part of the day, the anxieties that beset all of us in today's world. Thus they satisfy that longing for happiness and peace of mind which apparently is one of the phenomena of modern living."

High Court Reverses Chicago Ban On Times' "Game Of Love" Exhibition

By **BILL SPECHT**

NEW YORK — Censoring or "prior restraint" of motion pictures has, in his opinion, been held illegal by the U. S. Supreme Court in its decision on "Game of Love," last week, a censor-fighting attorney declared here.

He is Fred J. Bilgrey, youthful lawyer who carried the battle against a Chicago police ban on the French feature to the nation's highest tribunal in behalf of the film's importer, William Shelton, and its distributor, Jean Goldwurm's Times Film Corporation, both of New York.

Bilgrey bases his opinion on the fact that the U. S. Supreme Court referred to its decision in the Alberts case when handing down the ruling in favor of "Game of Love." The Alberts case, he points out, involved a book seller, and by tieing in that decision with a decision on films, the court has in effect given motion pictures the status of the printed word and inferentially extended to it the same freedom of speech provisions that apply to books, newspapers, and speech.

Since nothing involving the press or speech may be subjected to censorship, or "prior restraint" before it is published or said, this interpretation would bar movies from censorship, Bilgrey argues, limiting the action of authorities to proceeding after the film has been shown and preventing them from barring it before exhibition.

The Supreme Court ruling Tuesday gave no reasons for upsetting a ruling by Chicago Federal Court, upheld by the U.S. Circuit Court of Appeals for the Seventh District, which in turn upheld the right of the police censor to ban "Game of Love."

By citing the Alberts case, the Supreme Court appeared to be emphasizing the fact that anything obscene was subject to criminal prosecution after it had been made public but could not be restrained before exhibition. The Alberts case involved David Alberts, a California bookseller who pleaded protection of the First Amendment to the Constitution, which insures freedom of the press, when charged with purveying obscene written matter.

At the time the Supreme Court found that the First Amendment was no protection against obscenity and that the California law on obscene matter was valid. In its decision on "Game of Love," the high court ruled in effect that "Game of Love" was not obscene or "prurient," as the lower courts had held.

This ruling opens the way for Times Film Corporation to seek a court order which would compel the Chicago police censor to permit the film to show in that city. Bilgrey said Tuesday that such an order would be sought, and Times President Goldwurm added that negotiations were already under way with Chicago theatremen to show the feature.

Asked by a reporter whether the Supreme Court ruling was not narrowed to applying only to "Game of Love," Bilgrey replied:

"In my opinion, the decision settles it [question of censorship] for at least 'Game of Love,' but it may settle it for all pictures."

The "Game of Love" case, latest in a series of film battles against censorship, began in Chicago when the censor authorities there, which consist of members of the police department, refused to license the film.

Police censor Captain Ignatius J. Sheehan declared the film "not acceptable to standards of decency" and criticized the dialogue, though he reportedly acknowledged that he understood no French.

Times, through Bilgrey, took the case to Federal Court, where Judge Sam Perry appointed a master in chancery to study the matter. The master reported in favor of the film, not finding it obscene, but the court ignored the recommendation and upheld the police censor. Times appealed to the Seventh Circuit Court which upheld the lower court. Tuesday's decision by the U.S. Supreme Court was the result of a continued Times appeal.

Times President Goldwurm declared that he had received no financial support from the Motion Picture Association of America or anyone else to carry on his fight and that the cost of the legal battle was in "five figures." Another source placed the cost at approximately $20,000.

Mrs. Spyros P. Skouras, center, displays a scroll recently presented to her by the International Cultural Center for Youth in Jerusalem commemorating the dedication of the adjoining Dionysia Gardens, named in her late daughter's memory. Seen at Plaza Hotel presentation dinner are Mrs. Anna Eban, left, wife of Ambassador of Israel to U. S., and Mrs. Murray Silverstone, chairman of Cultural Center.

Warners Ready To Move

NEW YORK—Warners has set Dec. 2 for the opening of its new 38-story home office at 666 Fifth Avenue. The company, which moves in on Nov. 29, will occupy approximately 100,000 square feet of space, in which will be a two-story screening room covering 40,000 cubic feet.

Censorship Whittled Down As Indies Force Issue

Continued fighting on the part of independent exhibitors has resulted in a series of decisions which have whittled down censorship of motion pictures, William Shelton, importer of "Game of Love," declared here last week.

In "The Miracle" case, Shelton said, the U. S. Supreme Court found that a film could not be banned because it was "sacrilegious." In the case of "La Ronde," the question of "immorality" was disposed of, he continued; and in the "Game of Love" case, "obscenity" was ruled out as a reason for censorship.

In addition to the cases Shelton cited, censorship has been beaten in "The Moon Is Blue" case and in the "M" case. In the latter action, the court found that a film could not be banned because the censor found its content "harmful."

DeMille Epic Feted On First B'Way Year

NEW YORK—A buffet luncheon was held last fortnight at the Criterion by Barney Balaban, president, Paramount Pictures, and Charles B. Moss, managing director of the theatre, to celebrate the first year's record-breaking Broadway engagement of Cecil B. DeMille's "The Ten Commandments."

Balaban and two of the picture's stars Martha Scott and Ann Baxter cut a birthday cake marking the event.

In discussing the New York and national business done by the film, Balaban reported that in its first Criterion year the total attendance was 1,300,000 and the total box office gross, $2,500,000.

He gave the total U. S. box office gross to date as $26,500,000 and the rental revenue to Paramount to Nov. 7 as $16,250,000. The estimated film rental to Dec. 31 was placed at $18,000,000. Thus far, the picture has had 917 openings nationally. He predicted that "The Ten Commandments" would bring Paramount "very substantial income for the next three or four years."

Also within this period the Paramount president said he saw subscription television bringing sizable additional revenue to the industry. "I honestly feel this," he declared.

Pay-TV, he said, was merely one way of extending the motion picture audience, adding, "There is quite a future for the medium we represent."

Balaban also revealed that Paramount has approximately 700 feature films in its backlog available for television. Asked whether the company intended to hold the library in whole or in part for toll-TV, he replied, "People will not pay for that which they are getting for free."

"Passionate Summer" Exits

PHILADELPHIA—An unexpected result of four neighborhood theatres joining in a "Foreign Film Festival" and enlarging the scope of their film fare to include product heretofore limited to showing in so-called art houses was District Attorney Victor H. Blanc's having them "voluntarily" withdraw the French-Italian film, "Passionate Summer" from their screens last week.

The Broad, Castor, and Hill halted showings at once, with the Spruce complying a day later.

Blanc had advised the theatres that the film was "violative of the Commonwealth's anti-obscenity statute" and threatened prosecution of distributors and exhibitors. He said action was taken after "hundreds of protests" had been received.

In its first-run showing at the World recently, the film caused no repercussions. Replacing "Passionate Summer" at the Spruce was "Fruits Of Summer," advertised as "naughty as the law allows."

Manheim "All Wet" On Sunday

MANHEIM, PA.—Although surrounded by towns permitting movies on the Sabbath, voters here defeated the Sunday movies question at the recent elections.

Although the Auditorium, only theatre in Manheim, had stated it would not operate during church hours, the issue lost by 108 out of a total vote of over 1,200.

Curiously, the building of a swimming pool with borrowed funds, which will operate on Sundays, was approved on the ballot.

THEATRE OWNERS APPROVE **TOA**

American International

OPENING 75 THEATRES IN TEXAS including INTERSTATE THEATRES CO., ROWLEY UNITED and JEFFERSON AMUSEMENT THEATRES on November 28, 1957

OPENING WARNER THEATRE, OKLAHOMA CITY — PLUS 50 VIDEO INDEPENDENT THEATRES, December 12, 1957

OPENING PARAMOUNT and FENWAY THEATRES, BOSTON — PLUS 55 OTHER THEATRES THROUGHOUT NEW ENGLAND on January 15, 1958

OPENING STANLEY WARNER, ALHAMBRA THEATRE, MILWAUKEE on November 28, 1957

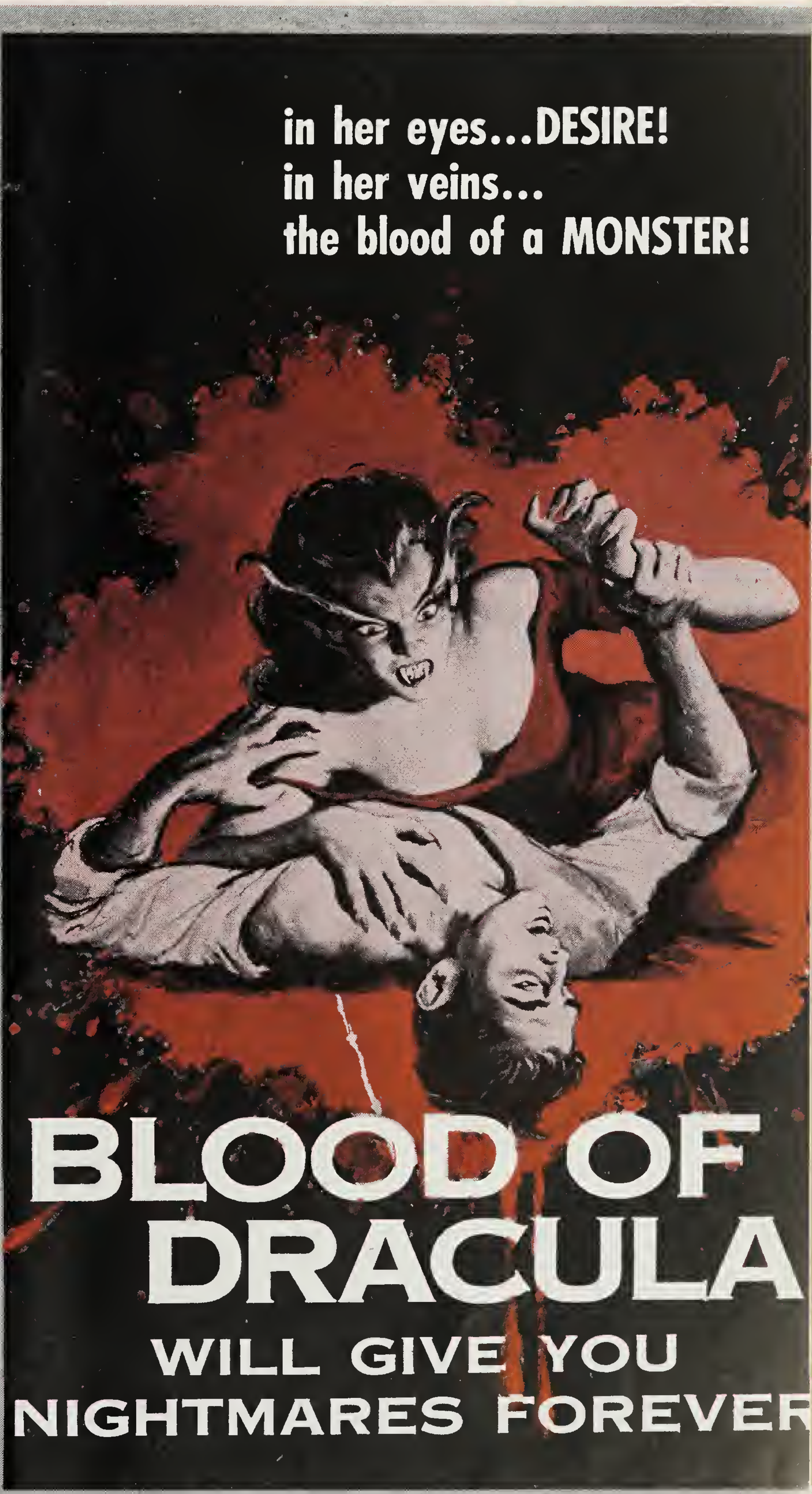
Y OF A BOY! MIND OF A MONSTER!
...SOUL OF AN UNEARTHLY THING!
I WAS A
TEENAGE
RANKENSTEIN

starring

BISSELL • PHYLLIS COATES • ROBERT BURTON • GARY CONWAY

uced by HERMAN COHEN • Directed by HERBERT L. STROCK • Screenplay by KENNETH LANGTRY

JAMES H. NICHOLSON-SAMUEL Z. ARKOFF PRODUCTION • AN AMERICAN INTERNATIONAL PICTURE



starring

Sandra HARRISON • Louise LEWIS • Gail GANLEY • Jerry BLAINE

Produced by HERMAN COHEN • Directed by HERBERT L. STROCK • Screenplay by RALPH THORNTON

A JAMES H. NICHOLSON-SAMUEL Z. ARKOFF PRODUCTION • AN AMERICAN INTERNATIONAL PICTURE

The International Scene . . . . . .

Canada

Federal Censor Body Proposed In Canada

TORONTO—O. J. Silverthorne, chairman, Ontario Board of Censors, has expressed the view that a federal film censorship board should be established. Its job would be to regulate and censor all films to be shown commercially. If such a board were established, Silverthorne might be out of a job.

At the present time, censor boards are established in every province, with the exception of Newfoundland and Prince Edward Island.

Silverthorne, in an interview with a Toronto Star reporter, said he was being blunt about the matter because TV presents a censorship problem "that must be faced sooner or later."

He questioned the value of having "one of the best Theatres Acts on the continent in this province, apply it conscientiously and carefully to all films shown in theatres, and then have television stations able to show any film they want without coming near us."

Until 18 months ago, the CBC in Toronto took their films to the censor board for approval. No longer do they, "because I guess they know that they don't have to," said Silverthorne.

He commented that he hadn't seen any films on TV that should have been censored, "but there is always the chance. What good is censorship that applies to some films and not to others?"

He foresees the arrival of Pay-TV in "just a matter of time."

Silverthorne thought the Theatres Act was quite dictatorial, but said "if used wisely, it allows us to do our job in a flexible way that protects good taste and eliminates those things that offend."

Canadian Comment

The Maritime Allied Exhibitors Association has charged the province of New Brunswick and the city of Saint John with "gross negligence" in "ignoring the appeals of the theatre industry for assistance in the field of the provincial amusement tax." The condemnation brought about at the annual meeting of the association stated the council in Saint John had allowed two theatres in the city to close. Mitchell Franklin, head of Franklin-Herschorn Theatres, gave instances of the adverse affect on his company, which had served the public and public welfare during its 27 years. Others pointed out that tax relief had been granted in other provinces and cities, and as a result of indifference, considerable revenue was now lost to New Brunswick and Saint John. A. J. Mason of Springhill, Nova Scotia, was reelected president, along with other officers. Vice-presidents are F. Gordon Spencer, Saint John, and Bruce Yeo, Montague, PEI; the secretary and treasurer are respectively George Walters, Charlottetown, PEI, and Mrs. Helen Nesbitt, Edmunston, NB.

When Telemeter begins operation in Canada—and an experiment may start in London next spring—color movies may reach Canadians before the CBC Canadian Broadcasting Corporation starts transmitting in color.

When Miiko Taka, who appears in Warners' "Sayonara," was in Toronto, Canada, recently, she pinned a "Sayonara" rose on Mayor Nathan Phillips at a well attended reception held in her honor.

Eugene Fitzgibbons, president, Trans-Canada Telemeter, said operations should begin across Canada by 1959. J. J. Fitzgibbons, president, Famous Players Canadian Corporation, parent company of Telemeter, said Telemeter was planning initial black-and-white tests in four Canadian cities and that Telemeter would be economically feasible in a city like Winnipeg with a minimum of 3,000 subscribers. Still holding up Canadian tests is the question of equipment and its cost. Trans-Canada Telemeter is waiting for definite agreements with the Telemeter Corporation in Los Angeles before going ahead with negotiations with owners of direct wire and community antenna systems across Canada.

CINE CHATTER: The Canadian Film Awards committee has broadened its scope. This year's competition will include two new categories: TV films and TV commercials. CFA notes that of the 5,000 films eligible for the entire 13 classifications, 4,000 fall in TV brackets. . . . Joseph McNulty has leased the 511-seat Windsor in Hamilton, Ont., from Odeon Theatres until the end of 1959 and has reopened the six-day house. Closed for more than a year, the house was previously part of the Regional Theatres circuit. . . . United Artists is beginning to make its entrance into the Canadian TV market, according to Charles Chaplin, Canadian general manager. . . . Co-chairmen of the ticket committee for the annual Pioneer of the Year award dinner in Toronto are Lionel Lester and Leonard Bishop. . . . A. W. Shackleford, Lethbridge exhibitor, headed the aldermanic polls and was elected mayor by his colleagues. —HARRY ALLEN, JR.

LONDON Observations

by Jock MacGregor

LONDON—Changes in the Royal Film Performance set-up are likely. The November date means holding back top pictures from the prime fall season without any assurance they will be selected. In turn, the chosen subject not only needs extra advertising to sustain public interest over the pre-Christmas slump period before general release, but is inevitably submitted to particularly stringent newspaper criticism in view of the importance of the occasion.

With these considerations in mind distributors are becoming reluctant to offer pictures, with the result that the viewing panel which included two critics was obviously limited in its choice this year. They chose the lively "Les Girls," but after the way the press has queried its suitability, MGM's Charles Goldsmith must be having second thoughts about submitting future films.

A new date for the Royal Film Performance or a much earlier decision by the viewing panel even if this will preclude last minute entries seems to be the only answer, or the most suitable product will not be available. The Cinema Trade Benevolent Fund would ultimately be the poorer by $75,000 a year.

The rigid circuit release pattern which grew from the war looks like it's cracking. Road shows are appearing on the British scene. "Around the World" is being booked for 13 weeks in key city circuit houses which have previously adhered strictly to a weekly change policy. It will then be withdrawn for quota requirements to be met, though in Manchester, where it will play an independent hall with a restricted quota liability, it will run for a year. At least that is what Mike Todd hopes. Other distributors are now seeking similar treatment for their big pictures. . . . Mike Frankovich is not now so sure he will road show "Bridge on the River Kwai" and is dickering with a very advantageous plan which would break new ground for Columbia. . . . A marked success is Rank's "Bolshoi Ballet," a straight forward coverage of a ballet performance at Covent Garden, which is being shown at set performances for limited runs. Ken Hargreaves has a real RFDA winner for the art house trade. . . . The British Film Producers Association and the new Federation of British Film Makers which has now been recognised by the rest of the trade are referring the content of cinema programs, lengthy intervals, advertising films, etc., to the Five Trades Association, the industry's parliament. . . . Despite the box office recession British film rentals continue to rise, the Eady figures reveal. In 1950-51, the distributors' gross on British features was $14,438,057. For 1956-57 it reached $19,336,374. During the first nine weeks of the current year, it was $3,916,791 against a fine $3,820,664 for the last equivalent period. . . . Earl Mountbatten, First Sea Lord, personally attended the MPEA reception for Eric Johnston along with members of the government. . . . Connery Chappell, former trade press editor, has been appointed assistant executive producer at Rank's Pinewood studios where 20 top features are being made this year. . . . British barkers can be proud reading the superb, glossy annual report which press guy David Jones has produced. It has been a year of achievement, and Chief Barker Mike Frankovich records that funds were raised at the rate of $2800 a week. . . . British exhibitors have to pay a charity levy to open on Sundays. Now an East London borough where two cinemas have had to close have told the others that they must make up the difference. . . . The billboard association is worried about the design of certain movie posters and in particular those for some continental films.

When they see
SAYONARA
they'll see the greatest!
FROM WARNER BROS. FOR XMAS!
And then she said,
"I am not allowed to love. But I will love you if that is your desire...
THIS IS MARLON BRANDO AND AN EXQUISITE NEW JAPANESE STAR. THEY LIVE JAMES A. MICHENER'S STORY OF DEFIANT DESIRE. IT IS CALLED
SAYONARA
Filmed in Japan in the never-before-seen beauty of TECHNIRAMA* and TECHNICOLOR® presented by WARNER BROS.
CO-STARRING PATRICIA OWENS
RED BUTTONS
RICARDO MONTALBAN
MARTHA SCOTT
MIYOSHI UMEKI
JAMES GARNER
AND INTRODUCING MIIKO TAKA
PRODUCED BY WILLIAM GOETZ DIRECTED BY JOSHUA LOGAN BASED ON THE NOVEL BY JAMES A. MICHENER SCREEN PLAY BY PAUL OSBORN
SONG "SAYONARA" WORDS AND MUSIC BY IRVING BERLIN MUSIC BY FRANZ WAXMAN

TELL THEM ABOUT IT NOW!

Let them know it's your Xmas attraction!
This 40 x 60 ready for immediate display
at National Screen.

And spread the word: *GET MORE OUT OF LIFE . . . GO OUT TO A MOVIE!*

Essaness Head Sees 10,000 Houses In Danger Due To Film Sales To TV

CHICAGO — A veteran area exhibitor warned last fortnight that the movie business "as we know it" will soon vanish if Hollywood continues to make the cream of its old productions available to television.

Assailing Hollywood's short-sightedness, Edwin Silverman, president, Essaness Theatre Corporation, declared that "10,000 theaters may close during the next year" because of the stiff competition of front-line films on TV.

He placed the original sin at the feet of "banking interests." Their "liquidating influence," he charged, "has caused veteran film executives to act against their best judgment in selling their backlogs to television for meager sums in comparison to original production costs.

"Ironically, if theaters perish, future quality motion pictures will not be available to television because TV cannot absorb the heavy production costs that accompany the making of quality movies."

Silverman's denunciation of what he termed the movie industry's suicidal giveaway was made at the close of a meeting of the Essaness board.

Movie houses, wounded at the box-office by TV's early inroads, began to surge back generally about two years ago, at which time TV was at its lowest ebb, Silverman commented. But then movie-makers started to unload the best of their backlog to television at prices which were only a fraction of the cost of current live TV spectaculars, "with the result that theater fatalities have again risen at an alarming rate." He noted plans to shutter several more outlying theaters immediately.

N. Y. Theatre Seized For Tax Non-Payment

NEW YORK—The Internal Revenue Department last week seized the G. M. I. Theatrical Enterprises' Central Theatre on Broadway near 47th Street, charging nonpayment of internal revenue taxes.

A spokesman from the Department, who refused to say how much was involved, declared that the seizure was over admission and withholding taxes.

The theatre was dark Friday, with the seizure notice posted in the box-office window and reports current that the lease, which is for five years from December, 1956, would be offered for sale.

The house, formerly known as the Holiday, has had stormy going every since it reopened as the Central with Maurice Maurer as managing director. Unable to get major product, it played "Mom and Dad" against the wishes of the license commissioner, who attempted to revoke its license but was defeated in court. Later it played burlesque films, and when seized, the marquee announced "Striptease Sextet" and "Spice of Burlesque."

Miss Edell Exits Columbia

NEW YORK—Ethel Edell is resigning from Columbia Pictures as of Nov. 15, in order to expand her operations as a free-lance publicist.

Miss Edell has been a member of Columbia's promotion and public relations department for the past 13 years, specializing in fashion promotion, syndicated columns, mat pages, and currently in TV and radio.

Crescent Control Returns To Sudekum Family

NASHVILLE—Complete control of Crescent Amusement Company returned to the Sudekums last fortnight when at the annual meeting of the stockholders, Mrs. Sara Sudekum Stengel and Mrs. Marie Sudekum Woolwine, daughters of the late Tony Sudekum and Mrs. Nettie Sudekum, were elected as two of three new directors chosen to replace directors representing the First American National Bank.

After a recent Chancery Court hearing, the bank relinquished to the Sudekums control of 2,514 shares of Crescent stock. A financial report as of June 30 revealed total assets of $12,718,700, a slight decrease over the 1956 report, and a surplus of $9,998,780, a slight increase over the previous year.

List Income Rises; Stock Buy Reported

NEW YORK—During the first nine months ended Sept. 30, 1957, the consolidated earnings of List Industries Corporation and subsidiaries were $1,670,284 (including profit of $598,929 on sales of properties), amounting to $.38 per share. Earnings during the first nine months of 1956 were $.14 per share, based on number of shares outstanding at beginning of year 1956.

Provisions for depreciation and similar non-cash charges made against earnings were approximately $2,396,000 during the first nine months of 1957 and $2,095,000 during the first nine months of 1956.

List also announced the purchase of approximately 140,000 shares of its stock from David J. Greene and certain of his associates.

List Personnell Elected To Glen Alden Board

WILKES-BARRE, PA. — Albert A. List, Dudley G. Layman and Major General Royal B. Lord, all of List Industries Corporation, parent company of RKO Theatres, were elected members of the board of directors of Glen Alden Corporation, world's largest operator of anthracite coal mines, last fortnight.

List Industries recently acquired, pursuant to an offer for tenders, about 675,000 shares of Glen Alden stock, approximately 38 per per cent of all outstanding shares.

Columbia Int. Ups Zeeman

NEW YORK—The election of Bernard E. Zeeman to the post of vice-president and treasurer of Columbia Pictures International Corporation has been announced by Lacy W. Kastner, that corporation's president.

ZEEMAN

Zeeman, who was elected treasurer of the corporation in 1951, joined Columbia in 1935 as traveling auditor, later becoming assistant manager of branch operations, and in January, 1944, he was named head of foreign branch operations.

NTA London Office To Service Europe

NEW YORK—National Telefilm Associates, Inc., one of the major television film distributors in the United States, is set to begin full scale operations in various phases of the entertainment field in Europe through National Telefilm Associates (U. K.), Ltd., a wholly owned subsidiary with headquarters in London, Oliver A. Unger, NTA president, announced.

The newly organized division's primary function will be to supply filmed programming for the booming television industry overseas.

In addition, the London office, headed by Vernon Burns, will supervise the release of motion pictures for theatrical exhibition and will become involved in various production and co-production activities.

NTA Contracts To Buy Control Of Associated Artists

National Telefilm Associates, Inc., has contracted to purchase more than 50 per cent of the approximately 1,639,000 common shares presently outstanding of Associated Artists Production Corporation, according to an announcement made last week by Ely A. Landau, chairman of the board, and Oliver A. Unger, president, of NTA.

For each 100 shares of Associated Artists, NTA will pay $437.50 in cash, $440 in seven per-cent seven-year subordinated sinking fund debentures, and 10 shares of common stock.

The shares of Associated Artists are to be acquired by NTA from a small group of stockholders represented by Louis Chesler and Maxwell Goldhar, chairman of the board and executive vice-president, respectively, of Associated Artists.

A substantially similar offer to purchase the balance of the outstanding shares is expected to be extended to all Associated Artists stockholders after the initial acquisition has been completed and various required formalities concluded.

There are about 1,000,000 shares of National Telefilm common stock presently outstanding. In addition, NTA has outstanding $4,900,000 of six per cent subordinated sinking fund notes.

Stern Leaves RKO For Post As NTA PR Director

Alfred E. F. Stern has resigned as RKO Radio world-wide director of publicity and promotion to become west coast director of public relations for National Telefilm Associates, it was announced by Oliver A. Unger, president.

Stern joined RKO Radio at the beginning of 1946, following five years of service in the Army. He was made head of the publicity department four years ago, after working in both the foreign and domestic departments. For two years he was trade press contact.

Prior to the war, Stern worked as reporter and editor on several newspapers in Massachusetts.

Stern will remain in the east for a short while for orientation.

UA Records Names Friedman

NEW YORK—Harold L. Friedman, former president, Record Guild of America, has been appointed sales director for United Artists Records Corporation, President Max E. Youngstein announced last week.

Three Dark Houses To Light Up Again

ALBANY—Film Row was encouraged by notifications that theatres in Oneonta, Norwich, and Sidney, N. Y., were to be reopened, under new but experienced managements. Harold De Graw, for some years associated with Schine Circuit, Gloversville, N. Y., and for a time stationed in Oneonta as district manager, joined John Fernicola, former New York salesman, 20th-Fox, and now operator, Center, Centerfield, Md., in taking over the Palace, Oneonta, and Smalley's, Sidney. Control of the former Smalley, Norwich, passed to a Mr. Gypson, who has worked for Smalley and for Schine.

De Graw, who presently conducts drive-ins at Cambridge, Md., and Orlando, Fla., will supervise the Oneonta and Sidney operations. Fernicola is buying and booking them. November 27 has been set for relighting the Sidney, dark since a fire damaged it in April. Oneonta, where Schine ran both the Palace and Oneonta until the former was closed more than a year ago, will be the scene of competition with the reopening of Palace. On a visit here, De Graw indicated an art policy is scheduled for mid-week.

ALBANY

D. R. Houlihan, Paramount branch manager, attended the convention of Allied States Association at Kiamesha Lake, N. Y., as did Ralph Klein, Hunter, N. Y., and John Gardner, Schenectady, N. Y. . . . Upstate Theatres moved its buying and booking offices from 61 Columbia Street to the National Savings Bank Building, 90 State Street. . . . The Bijou, North Troy, N. Y., has been reopened by the Wilson family after a four-week close down, during which it underwent refurbishing. . . . An afternoon preview of "Sayonara" in the Madison attracted a number of exhibitors and exchange men, as well as other guests. . . . The wife of the Governor, Mrs. Averell Harriman, attended a cancer forum for women held in the Stanley Warner Strand. Manager Alfred G. Swett donated facilities of the house and Projectionists Local 324, IATSE, gave its services. Fabian's Cohoes, Cohoes, N. Y., held a similar forum.

A plea for support of Variety Club and its new officers was voiced by chief barker Samuel E. Rosenblatt in a letter asking members to attend the first fall meeting. Rosenblatt pointed out that achievement cannot be obtained without an objective, "ours being the support and maintenance of Camp Thacher." Failure to back up Tent Nine would also mean "you fail some underprivileged boy," Rosenblatt wrote.

ATLANTA

Kate Wright, Capital Releasing Company, returned to her desk after a spell of illness. . . . Mary Jarvis, formerly with ABC Booking Service, has returned to Atlanta from Dallas. . . . Joe Knight, Universal, resigned to join the Georgia State Patrol. . . . Jo Ann Rogers is the new secretary at Wil-Kin Theatre Supply Company.

BOSTON

Edward Comi, Massachusetts Theatre Equipment Company head, has recovered

(*Continued on next page*)

Helen Hayes and her son, James MacArthur, are flanked by Mr. and Mrs. Louis Richmond at the recent press party at the Ritz Carlton Hotel, Boston. Richmond is owner of the Kenmore, where U-I's "The Young Stranger," starring MacArthur, was playing.

Watch for them!

NEXT!
New Haven Territory
Issue of November 27
Des Moines Territory
Issue of December 4

Save them!

Parking Situation Causes Run Shift

SPRINGFIELD, MASS.—The decision to operate the downtown Arcadia here as a first-run house was brought about by the city's parking problem, it was announced last week by manager Arthur Darley. Prior to the recent settlement of a 15-month long strike at the theatre recently, the Arcadia was a second-run house. The Bijou, also operated by B and Q Associates of New Haven, has been the first-run house, but now will shift to second-run.

"The parking situation downtown has become very serious as far as moviegoers are concerned," Darley stated. "When we found an opportunity to make arrangements for our patrons to park in a privately owned lot at the rear of the theatre, it was decided that might solve the problem." He said patrons may park in the 250-car lot in the evening, Sunday, and on holidays. The Arcade was scheduled to reopen this week after refurbishing for the local premiere of Columbia's "Pal Joey."

The strike against the Arcadia, believed to be the longest on record in Massachusetts, involved a dispute between management and Local 186, Moving Picture Machine Operators Union, AFL-CIO, on the issue of establishing a two-man projection booth operation.

Film Exchange and Dealer Listing for the
PORTLAND FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 928 N.W. 19th Ave.—CApitol 3-1131
Sales: R. C. Carlson. Emerg. Phone: ATlantic 1-7980.

BUENA VISTA (Disney), 915 N.W. 19th Ave.—CApitol 7-7590
Shipping: Al Williams. Emerg. Phone: BElmont 6-8526.

COLUMBIA, 1927 N.W. Kearney St.—CApitol 3-3101
Br. Mgr.: James Beale. Sales: C. N. Birchard, Morris Sherman. Booker: Edith McDonald. Field Exp.: Sammy Siegel. Emerg. Phone: McDonald MItchell 4-5371. /////

METRO-GOLDWYN-MAYER, 1963 N.W. Kearney St.—CApitol 7-2521
Br. Mgr.: Lou Amacher. Sales: Larry Moran. Bookers: Frank Staeger, Ken Snyder. Cashier: A. S. McCarl. Field Exp.: Alan Wieder. Emerg. Phone: McCarl, CHerry 4-1801; Staeger, ATlantic 4-3493

PARAMOUNT, 909 N.W. 19th Ave.—CApitol 7-3477
Br. Mgr.: Wayne Thiriot. Sales: Frank Doty, James French. Booker: Monroe Carlson. Cashier: Lucille Bishop. Field Exp.: Walter Hoffman. Emerg. Phone: Thiriot, CApitol 2-2050; Carlson, ATlantic 1-4294.

20TH CENTURY-FOX, 1932 N.W. Lovejoy St.—CApitol 3-6129
Br. Mgr.: C. F. Powers. Office Mgr. and Booker: Carl Handsaker. Sales: Bill Spencer. Booker: Ken Septka. Cashier: Kalei Lang. Field Exp.: Eddie Yarbrough. Emerg. Phone Handsaker, ATlantic 1-7116; Jerry Patrick, BU 5-2894.

UNITED ARTISTS, 1816 N.W. Kearney St.—CApitol 8-9405
Sales: Morris Segel, Jack O'Bryan. Emerg. Phone: Segel, CApitol 2-3965.

UNIVERSAL-INTERNATIONAL, 1953 N.W. Kearney St.—CApitol 7-1231
Br. Mgr.: R. D. "Dick" Colbert. Office Mgr.: Ed Bramwell. Sales: Archie Holt, Dale Wilkins. Booker: Harry Sargent. Cashier: Martha York. Field Exp.: Jack Matlack. Emerg. Phone: Bramwell, CHerry 4-9783.

WARNER BROS., 935 N.W. 19th Ave.—CApitol 7-5624
Br. Mgr.: Albert Oxtoby. Office Mgr. and Booker: Chas.W. Hudson. Sales: M. F. Keller. Booker: Thomas Sherlock. Cashier: Edna Moore. Field Exp.: Willard Coughlan. Emerg. Phone: Hudson, CHerry 4-3092.

• *Supply Dealers*

MODERN THEATRE SUPPLY, INC., 1935 N.W. Kearney St.—CApitol 2-6437 Emerg. Phone: NE 6-1613.

B. F. SHEARER CO., 1947 N.W. Kearney—CApitol 8-7543 Emerg. Phone: PR 4-8597.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 1923 N.W. Kearney St.—CApitol 3-3741
Sales: Herb Cass. Emerg. Phone: CHerry 4-9865.

• *Signs, Advertising and Printing*

ALEXANDER FILM CO., 2430 S.E. 77th Ave.—PR 4-9550
Dist. Mgr.: Art Smith. Sales: Ray Vetterlien, Ray Alexander. Emerg. Phone: Smith, PR 4-9550.

NATIONAL SCREEN SERVICE, 1923 N.W. Kearney St.—CApitol 3-3741

PACIFIC POSTER CO., 1935 N.W. Kearney St.—CApitol 2-6428
Br. Mgr.: Howard Bell. Emerg. Phone: BElmont 5-4087.

• *Film Delivery Services*

PORTLAND NATIONAL FILM SERVICE, 915 N.W. 19th Ave.—CApitol 7-7590
Mgr.: Al Williams. Emerg. Phone: BElmont 6-8526.

• *Service Companies*

ALTEC SERVICE CO., 1020 S.W. Taylor St.— CApitol 8-5972 Emerg. Phone: ME 9-1675

CINE SOUND SERVICE, P. O. Box 1785—CApitol 3-9153
Br. Mgr.: L. K. Brisbin. Emerg. Phone: MItchel 4-4523.

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Film Family Album

Arrivals

Lou Kortz, 20th-Fox salesman in Cincinnati, became the father of a boy.

Diamond Rings

Helmut Dantine and **Nicole Schenck**, daughter of Nicholas Schenck, retired president of Loew's, Inc., were reported preparing to marry in the near future.

Gold Bands

Ruth Cavistan, secretary to Thomas McNamara, assistant treasurer of the Motion Picture Association of America, was to marry Lieutenant Edward J. Smith of the New York Fire Department last weekend in St. Barabas Church, Woodlawn, N. Y.

Sick Call

Laura Finney, 20th-Fox head inspectress in Cincinnati, was convalescing from surgery.

Marvin Helf of the Town, Houston, is recovering from a serious operation and it was not known whether he would be able to return to his post.

Ernest Warren, owner of the Paramount, Needham, Mass., has been a patient in the Deaconess Hospital, Boston, for more than six weeks. Mrs. Irene Warren has been managing the house during his illness.

Obituaries

Willis O. Dickens, 51, owner and operator of the Nash, Nashville, N. C., for the past 20 years, died on Nov. 4.

Lou Herget, 51, at one time associated with the Cleveland Loew circuit as State assistant manager and later as Park manager, died last fortnight in his Cleveland Heights home. Recently, he was managing director of the Ohio Division of the American Cancer Society.

John P. Hynes, 57, St. Louis area salesman for A. V. Cauger Service, Inc., film advertising company, and a former RKO salesman, succumbed on Nov. 5 following a heart attack.

Mrs. Frances C. Kidd, 61, former member of the Columbus, Ohio, Motion Picture Council, died recently.

Hugh C. Kirk, National Theatre Supply salesman in Denver, died last fortnight.

Edward McIntosh, part owner of the Lee and Sunset Drive-Ins, Beattysville, Ky., died last fortnight.

Salvatore Merlina, 48, drive-in operator at Orangeville, Ontario, died recently in Toronto. He is survived by his wife.

Nahoon Sawaya, 74, owner of the Strand and the Peak Drive-In, Trinidad, Colo., died at his home there last fortnight. He is survived by two sons and four daughters.

Samuel Golding, 70, attorney brother of Lou Golding, Fabian Theatres executive in Pennsylvania, died on the west coast.

BOSTON *(Continued from preceding page)*

completely from an emergency appendectomy performed at Quincy City Hospital. . . . Herman Rifkin, president, Rifkin Theatres, was in California to attend an Allied Artists board meeting. . . . Recent flu victims are Harry Segal, United Artists branch manager; Bob Rancatore and Anne Todd, 20th-Fox; and Madeline Burke and Lucille Sweet, Warners.

Nikitas Dipson, Batavia, N.Y., circuit operator and exhibition veteran of more than 40 years, recently returned from Athens, Greece, his birthplace, where he has extensive interests and is currently setting up TV operations. His son Bill is in charge of U.S. theatres.

The Thanksgiving picture at the Gary is Buena Vista's "Perri," while the Christmas presentation is Columbia's "Bridge On The River Kwai," which will be roadshown with reserved seats. At the Beacon Hill, the Thanksgiving picture is "And God Created Woman," a move-over from the Gary, while the Christmas film is to be Walt Disney's "Old Yeller."

The board of directors, Independent Exhibitors, Inc., of New England, heard a report from president Edward W. Lider on the National Allied convention at Kiamesha Lake, N. Y. All IENE members were invited to attend. Norman Glassman, board chairman, presided at the meeting which heard Lider's report.

BUFFALO

While Elmer F. Lux failed to win in the Buffalo mayoralty campaign, the well known industryite did poll over 45,000 votes, making him third in the race. . . . Because Nov. 11 was a legal holiday, the Variety Club postponed its annual election to this week. . . . A West Seneca, N. Y., mother won the free trip to the International Tribute to Pat Boone at the Roxy, New York, in the contest in which the Courier-Express cooperated with the Paramount. The winner, Mrs. Dorothy Zernentsch, was permitted to take her mother with her, expenses paid by 20th-Fox and Paramount Theatres. . . . The Empire Drive-In, near Rochester, N. Y., is now a year-round operation, advertising in-car heaters in large ads. . . . "Raintree County" will play a roadshow engagement in the Century, starting Dec. 25, with matinees Wednesday-Saturday and Sunday.

Chi's McVickers Marks 100th Anniversary

CHICAGO — A recent special theatre event was the 100th Anniversary Celebration of the McVickers, the third oldest playhouse in the Americas, which was built at a cost of $85,000 by John H. McVickers and opened to the public on Nov. 5, 1857. McVickers acted on its stage with many celebrities, including John Barrymore, Ellen Terry, Edwin Booth, Otis Skinner, Eddie Foy, and Sir Henry Irving.

McVickers boasted in his later years that vaudeville and nickelodeon pictures would never be viewed in his theatre, but changing times and public demand eventually brought both into the house, although the movies were never shown at nickelodeon prices.

CHICAGO

Spyros P. Skouras, 20th-Fox president, and Mrs. Skouras were godparents at the baptism of the infant daughter of Mr. and Mrs. Van A. Nomikos in Saint Constantine Hellenic Orthodox Church. . . . Jack Reinhardt, 20th-Fox, was elected president of the local film salesmen's group. Other officers chosen are Lou Goldberg, vice-president; Leo Schauer, secretary; and Thomas Greenwood, treasurer. . . . Richard Levin, formerly with the B and K publicity department, was hospitalized in Burbank, Cal., following a heart attack. . . . Mike Yelli, Milford manager, recovered from a severe bout with the flu. . . . Three teenagers executed a bold holdup of the Oriental boxoffice, staffed at the time by Mrs. Fannie Weber.

CINCINNATI

Film Row executives were congratulating H. H. Martin, Universal southern sales manager who recently was promoted to general sales manager. . . . Trade screenings of Warners' "Sayonara" in the Esquire and "The Green-Eyed Blonde" in the Palace screening room drew favorable comments from area exhibitors. . . . In were T. O. McCleaster, 20th-Fox district manager; Sid Cooper, United Artists district manager; and Milton Cohen, UA eastern division sales manager. . . . P. K. Wessel, treasurer, States Film Service, attended a company stockholders meeting in New York. . . . Every Saturday Ohio State plays a football game in Columbus, Gus Sun, 90-year-old pioneer exhibitor, Springfield, Ohio, is a guest of Ray Frisz, Chakeres Circuit, at the game. Another regular attendant is Margaret Woodruff, Columbia head booker. . . . Plans have been completed by Chakeres Circuit for screening of horror and spook films in all its houses on Friday, Dec. 13, and for special features on Thanksgiving Day, when Sunday schedules will prevail. The last of this year's car give-way promotions of the circuit was staged at the State, Greenville, Ohio. . . .The Federation, Dayton, Ohio, has been sold by Semelroth Circuit to Jim Herb.

COLUMBUS, O. NEWS—Jerry Knight has reopened the Indianola, North Side neighborhood formerly operated by Frank Marzetti. The theatre, renamed the Fox, will show art films and first-run attractions. First feature is "Garden of Eden." . . . Betty Park, 17-year-old Dublin, Ohio, high school senior, won the Pat Boone contest sponsored by 20th-Fox and the Columbus Dispatch. Betty and her mother flew to New York for the premiere of "April Love" in the Roxy. . . . Franklin County high school "Queen of Queens" was to be selected on the RKO Palace stage this week. . . . A proposed charter amendment to institute daylight saving time in Zanesville, Ohio, was defeated 6730 to 4120. There was little pre-election campaigning by either side on the amendment, which would have put the city on fast time for five months every year.

CLEVELAND

The 3200-seat neighborhood Park, a landmark for 38 years, is going out of business. Associated Theatres Circuit, which bought the theatre from Loew's on Nov. 1, 1954, stated that it is reluctantly bowing to a changing neighborhood, with resultant drop in patronage. . . . Carl Petrella has reopened

Bingo Battle Rages; Court Decision Due

MIDDLETOWN, OHIO — Common Pleas Court here was asked to ban Bingo as a form of gambling by Tilmon Ellison, city law director, who filed a cross-petition to a suit brought against police and city officials by Elmer Reed, trustee for the Knights of Columbus council.

Ellison's petition charges that Bingo is illegal under Ohio gambling laws and that the Knights of Columbus "are engaged in gambling and are keeping a building for gambling."

Common Pleas Judge Fred Cramer recently issued a permanent injunction against city interference in charity Bingo games, but stipulated that the order applied only to state and city laws on lotteries and not laws on gambling.

Municipal Judge J. T. Lamb dismissed gambling charges against two men arrested in a police raid on the K of C Hall here. The judge ruled that there was no money in the game involved in the arrests.

ITOO 22nd Annual Meet Scheduled For Dec. 3

COLUMBUS, OHIO—The two-day 22nd convention of Independent Theatre Owners of Ohio will open at noon on Dec. 3 in the Fort Hayes Hotel here, it was announced by William Carroll, newly-appointed executive secretary. A pre-convention meeting of the ITOO board of directors will be held Dec. 2.

Carroll said the subjects to be discussed at the business sessions will include business building, telemovies, new equipment, film rentals, availabilities, concession profits, and theatre policies.

Variety, TV Station Stage Charity Telethon

CINCINNATI—Tent Three, Variety Club, and station WKRC-TV will stage an all-night telethon at the Taft on Nov. 23 to raise $125,000 for support of the Club's Opportunity Workshop for the mentally handicapped and the construction of the Variety wing at the new Goodwill Industries Workshop.

Entertainers will include screen, stage, and sports stars, as well as the cast of the CBS network show, "The Big Payoff." More than $10,000 in awards will include a South American vacation for two.

Mayor Charles P. Taft is honorary chairman, and the arrangements committee includes Robert C. McNabb, branch manager, 20th-Fox; Joseph Alexander, manager, Albee; Jack Kalan, dance studio operator; and Nathan S. Wise, public relations.

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the Bell, Campbell, Ohio, which has been closed more than a year. . . . The Cedar-Lee, neighborhood house in Cleveland Heights, is switching from conventional to art films, effective Thanksgiving Day. . . . Rudy Norton, Imperial Pictures branch manager, stated that he is opening "Noah's Ark" in the territory on Dec. 4 with a 50 theatre saturation booking. It will play 15 Cleveland theatres simultaneously.

DALLAS

John Rowley, chief barker, Variety Clubs International, has issued an appeal to exhibitors all over the nation to play "Heart of Show Business," produced for Variety by Ralph Staub and available from Columbia. Originally a 55 minute production, "Heart of Show Business" has been edited to 20 minutes. . . . The demand for Elvis Presley photos, given away free to patrons at the Majestic's showing of "Jailhouse Rock" was so heavy that Forrest Thompson, manager, had to send a hurried order for more pictures during the weekend. . . . Trans-Texas Theatres has reopened the Capitol as a Spanish language house. Harold Novy, circuit general manager, supervised the opening. He was scheduled to go to Denton, Tex., to open the Fine Arts there, also operated by Trans-Texas. . . . Six motion picture machines containing film and five extra reels of films were confiscated in a raid by vice squad detectives at a downtown penny arcade. Police declared the showing of the films violated a state law prohibiting use of lewd films in a public place. . . . The Heights, operated by Rowley United Theatres, has set Wednesday and Thursday as Family Nights. The entire family is admitted for 50 cents to see a double feature, according to Jack Bannister, manager. . . . John C. Casler, manager, Lakewood, announced that a new wide screen has been installed by Modern Sales and Service to increase the size of the CinemaScope picture.

DENVER

Lester Zucker, Universal district manager, in from his Los Angeles offices conferring with Mayer Monsky, branch manager. . . . Alberta Pike, who formerly operated the Vogue Art here, has returned to Denver after resigning as resident manager, Plaza Art, Oklahoma City. She is opening a public relations office here. . . . Irving Wormser, vice-president and general manager, Distributors Corporation of America, was in conferring with Bill Hobson, branch manager. . . . E. E. Jameson, owner of inspection and shipping bureaus here and Kansas City, was in conferring with Frank Norris, manager. . . . John Allen, Metro division manager, was in from his Dallas offices conferring with Mike Cramer, sales manager at the local exchange. Henry Friedel, branch manager, is recuperating at home following a hospital stay.

HOUSTON

Kathy Grant returned home with her husband, Bing Crosby, who was made an honorary citizen of Texas as they arrived at International Airport. They will visit with Miss Grant's parents at West Columbia, Tex., which is 71 miles southwest of here. . . . Irvin Brown, formerly with the Avalon Art and the Navaway, now is associated with the Bijou Amusement Company's local theatres. . . . Leona Harper has replaced Mary McDaniel as cashier, Alhambra. Jimmy Rodgers has been named new assistant to Howard Skelton, recently named manager, switching over from the Village. . . . George Pattillo, new manager, Majestic, announced the appointment of Don Jackson, formerly of the Fulton, as assistant manager. He replaces Joe Adzgery. . . . Mrs. Ray Kennedy has been named assistant manager, Fulton. Ray Kennedy has moved in from the Alabama to be assistant to Ray Hay, downtown Metropolitan. . . . Theo Seaman, former doorboy, Majestic, has been named assistant manager to Stanley Shelton, Eastwood. . . . John F. Koteras, former chief usher, Majestic, has been named assistant manager to Buddy Gould, North Main. . . . Miiko Taka, Japanese actress, was scheduled to appear here last week on behalf of Warners' "Sayonara," for which she has been touring the country and doing a great publicity job as she received much civic and press attention, particularly from picture editors, wherever she went.

Miiko Taka, featured in Warners' "Sayonara," recently met theatre managers Al Dennis, Rivoli, and Marvin Harris, Paramount, Toledo, Ohio, while in that city on a tour in behalf of the film.

JACKSONVILLE

Carl Carter's Ribault Drive-In topped other outdoorers in presenting a special weekend program consisting of five feature films, plus a cartoon and serial. . . . Roy Smith, theatre supplier, was slated to be one of the speakers at the TESMA-NAC-TOA trade show in the Americana Hotel, Miami Beach, on Nov. 22. . . . Jack Fitzwater, Bay-Lan Theatres executive, was confined to his Tampa, Fla., home with the Asiatic flu. . . . Paul S. Wilson, 20th-Fox district manager, Atlanta, and Herman Wobber, special representative, conducted a sales meeting at the local exchange and departed for New Orleans. . . . Clint Ezell left for an inspection of National Theatre Enterprises properties in Tampa. . . . FST district supervisors Harry Botwick, Miami, and Bob Harris, Tampa, came in for a FST home office gathering. . . . Grant Raulerson, Outdoor Drive-In, Clearwater, Fla., has opened a gift shop. . . . A special screening of "Kiss Them for Me" was held in the Studio. . . . Industryites were responding generously to the call by WOMPI and the Variety Club for volunteer workers at Variety's agricultural and industrial fair in the Gator Bowl.

MINNEAPOLIS

A new film group, Twin Cities Film Society, Inc., is being organized here. Its showings will be in the Campus at 2 p. m. on Saturdays. Six shows are scheduled for the 1957-58 season. . . . New board members of the Variety Club of the Northwest are Herbert Buschmann, United Artists branch manager; H. J. Chapman, Columbia branch manager; Don Swartz, owner, Independent Film Distributors; and Abe Kaplan Twin City theatre owner. . . . Bill Donald is the new salesman, United Artists, replacing Earl Wilson, who joined Rank Film Distributors of America. Donald formerly was office manager, Allied Artists. . . . Charles Winchell, president, Minnesota Amusement Company, was reelected assistant vice-president, United Cerebral Palsy Association at its annual meeting in St. Louis. . . . Mayor Peterson of Minneapolis appointed Ben Berger, president, Berger Amusement Company, as chairman of the committee to help develop work and rehabilitation programs at the municipal workhouse. . . . Bob Conn, 20th-Fox home office, and Martin Weeney, Magna Corporation, were in to discuss local contracts pending on "Oklahoma." . . . Flu shots have been given to all employees of 20th-Fox, Columbia, United Artists, and Universal. . . . Burtis Bishop, Jr.,

"Eighteen" Given Gala New Orleans Sendoff

NEW ORLEANS—The promise of Henry G. Plitt, Paramount-Gulf Theatres president, that the world premiere of "Eighteen and Anxious" in the Saenger would be on a gala scale was carried out with color, music pageantry, and general splendor prevailing throughout the festivities.

The spectacle began with a parade on Canal Street, ending at the theatre. Participating were civic and industry dignitaries, as well as the film's stars, who rode in convertible automobiles. United States Marines of both sexes escorted the stars into the theatre and onto the stage following sidewalk and lobby welcomes.

Stars present included Mary Webster, William Campbell, Jackie Loughery, Ron Hagerthy, Slick Slavin, and New Orleans' Joyce Andre. Anita Wood, of Memphis, although not appearing in the film, was present as one of AB-PT's contract stars, discovered in the Hollywood Star Hunt Contest sponsored recently by Paramount-Gulf, affiliated Tenarken theatres, and the New Orleans States.

Campbell functioned as master of ceremonies in the theatre after an introduction by Plitt, and highlights included Miss Wood's singing and Slavin's comedy. Paul Zito's orchestra provided the music.

Seen at the recent world premiere of MGM's "Jailhouse Rock," Loew's State, Memphis, were, left to right, Emery Austin, MGM exploitation head; Anne Neyland, who appears in the film; and Lou Formato, MGM southern sales manager.

Schlanger Testimonial Set By Phila. Industry

PHILADELPHIA—A testimonial dinner honoring Ted Schlanger, Stanley Warner zone manager, for his 25 years with SW has been scheduled by the members of the motion picture industry and allied fields for Dec. 30 at the Bellevue-Stratford Hotel, it was announced last forthnight by Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, who has been named general chairman of the affair.

Emanuel said proceeds from the dinner and ad book will go toward the Will Rogers Memorial Hospital and the Multiple Sclerosis Foundation.

Schlanger has been extremely active with the local chapter of MS. The dinner will alsc mark the end of the month-long business drive which Stanley-Warner theatres are holding in his honor.

Emanuel said J. Ellis Shipman, comptroller for SW here, will handle the ad book, and Sam Diamond, branch manager, 20th-Fox, and newly elected chief barker, Variety Club Tent 13, will head the ticket committee.

MGM midwest sales manager, was in, as was Ben Marcus, Columbia midwest district manager.

NEW HAVEN

HARTFORD, CONN., NEWS—The student discount coupon plan at the State, Torrington, Conn., has been dropped by manager Ernie Grecula in favor of a flat 35-cent admission charge for students at all times. . . . Frank Ferguson, Bailey Theatres, will again head the Greater New Haven Christmas Seal Campaign. . . . New Tuesday series of art film bookings has started in the Stanley Warner Capitol, Willimantic, Conn. . . . A new daily schedule is in effect at Jason Theatrical Enterprises' Gem, Willimantic, Conn., with continuous performances from five p. m. Monday through Friday, and shows at two p. m. on weekends. . . . The Guilford, Guilford, Conn., dropped Tuesday and Wednesday performances.

NEW ORLEANS

Raymond Gremillion, Southeastern sales and service representative, resigned after 14 years in the industry to go into business for himself. . . . Industry veteran Roy Pfeiffer returned to Film Row, after a seven year absence, as a Republic salesman. . . . Ted Galanter, producer's representative, and Joe Heidt, Columbia exploiteer, were in to work on "Pal Joey," slated for the RKO Orpheum. . . . A. L. Morgan, McLendon Theatres, Union Springs, Ala., reported the closing of the Frisco, Frisco City, Ala. . . . L. D. Powers, Bounds and Houck Theatres, Texarkana, Ark., advised the closing of the Oaklawn there and the simultaneous reopening of the refurbished Leo.

NEW YORK

Century Theatres have taken over the management of three Brooklyn theatres, the Oceana, Sheepshead, and Tuxedo, according to a joint announcement by Century Theatres and Rugoff and Becker. The change is only a management agreement, and Rugoff and Becker will retain their interest in the theatres. . . . Continental Distributing, Inc., claimed "Gervaise" had the biggest opening day in the history of the Baronet. . . . Martin Shapiro, son of Bob Shapiro, New York Paramount, announced his engagement to Judith Salkow, of Los Angeles.

PHILADELPHIA

Mrs. Elsie Potamkin, wife of the late Columbia salesman, takes this method of expressing thanks to the many friends in the industry who were kind during her recent bereavement. . . . Hattie Smith was to open the Millerstown, Millerstown, Pa., last week. . . . Benny Harris, American Film, continued to recuperate nicely from his heart attack of several months ago. . . . Jerry Gaghan, Daily News columnist, pointed out that UA's "Baby Face Nelson," Goldman, was produced by Al Zimbalist, who at one time worked in the publicity department of Stanley Warner here. . . . UA exploiteer Max Miller, a bop expert, has a great campaign worked out on "Bop Girl Goes Calypso". . . . Benny Goldfine attends more Vine Street trade showings than any other exhibitor. . . . "Colonel" Joe Kennedy, Clark Transfer's weather expert, predicts a long, hard winter. . . . Joe "Hey Rube" Conway, Wayne Avenue Playhouse, may play a Russian-made circus film come spring.

Attending a recent screening of Warners' "Jamboree" in Philadelphia were, front row, left to right, Ward Kreag, city manager for Fabian, Allentown, Pa.; Frankie Avalon, Jodie Sands, and Andy Martin, recording stars who appear in the film; and Bernie Binnick, Vanguard Productions; and, back row, Al Plough, manager, SW Stanton, Philadelphia; Lou Black, city manager, Stanley Warner Theatres in Wilmington, Del.; Irv Blumberg, Warner fieldman; Is Perlin, manager, SW Stanley, Camden, N. J.; Helen Berts, manager, SW Warner, Reading, Pa.; and Ray O'Donnell, city manager, SW Theatres, York, Pa.

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Downtown Traffic Dip Means Less Patrons

ST. LOUIS—Owners and operators of motion picture theatres in the downtown area had one answer for a decline in attendance in the last seven years when the Citizens' Metropolitan Transit Committee last fortnight reported that the number of persons entering and leaving the central business district each day has declined by 38,000, or 16.3 per cent, recently.

The estimate of the decline in potential customers for theatres and all other business enterprises in the area bounded by 18th Street and the river between Clark Avenue and Cole Street was based on the results of a recent traffic check by the Committee, in comparison with a previous study made in 1950 by the Missouri Highway Department.

Although the number of persons entering the area declined, there were 4,700 more automobiles coming in this year, compared to 1950, indicating that while fewer persons are using the cars, the traffic congestion is considerably heavier. A study of the surveys indicates that some 28,000 persons have stopped using mass transportation facilities in favor of private means. In this period, increases in street car and bus fares have been effected, with an accompanying decline in the quality of service.

PORTLAND

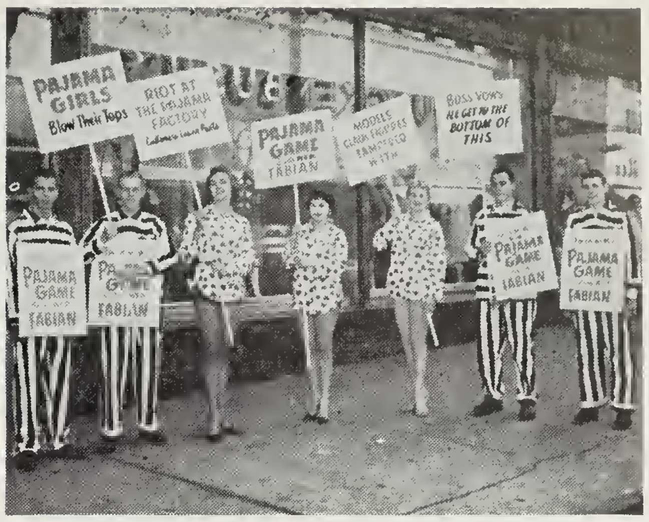
Dick Colbert, Universal branch manager, and Archie Holt returned from a five-day sales meeting in San Francisco. . . . Miiko Taka, Japanese star of "Sayonara," is scheduled for a personal appearance here on Dec. 3. Oscar Nyberg, Fox-Evergreen manager, will be host to a press, radio, and television luncheon. Al Oxtoby, Warners branch manager, was host to a special invitational screening of "Sayonara" in the 21st Avenue. . . . Stan Smith, Irvington, resumed his special Saturday children's matinee with selected features and cartoons. Rex Hopkins, Hollywood, staged a Veterans Day morning matinee for children. . . . The appointment of Jerry L. Todd, for the past six years with United Theatres here, as Inland Theatres' city manager, Bend, Ore., was announced recently by Albert Forman, owner of the circuit.

ST. LOUIS

Fox Illinois Theatre Company, subsidiary of Fox Midwest, sold the long-shuttered Illinois, Belleville, Ill., to the Jesse Realty Company, which will lease it to a furniture company. . . . The Tivoli, Norris City, Ill., has been reopened by owner J. A. Gossett. . . . The Horstman, Chaffee, Mo., has been reopened by Mrs. Bernice Montgomery. . . . Jim Davis, former RKO salesman, reopened the Ohio, Golconda, Ill., formerly known as the Scott. . . . The Roxy, West Frankford, Ill., a Fox Midwest unit, was slated to reopen. . . . Some 75 per cent of the local clergy accepted an invitation to the opening showings of "The Ten Commandments" in the Majestic. . . . Realart Pictures is handling territory distribution of "Noah's Ark" for Dominant Pictures. . . . The Fox again was the victim of a bomb hoax. Some 2500 patrons were evacuated. . . . Ernest G. Lewis, manager, Mode, Onargo, Ill., a Kerasotes circuit unit, resigned. He is succeeded by Maurice McGough.

Taina Elg, in Philadelphia recently in behalf of MGM's "Les Girls," Arcadia, was made a member of the Fire Department and honorary chief by Frank McNamee, former industryite, now Fire Commissioner of Philadelphia.

Joseph Azzarano, office manager, Universal Philadelphia exchange, is celebrating 25 years with the company, having started as an auditor in 1932.



PAJAMA GIRLS Blow Their Tops
RIOT AT THE PAJAMA FACTORY
PAJAMA GAME FABIAN
BOSS VOWS HE GET TO THE BOTTOM OF THIS

George Birkner, manager, Fabian, Paterson, N. J., recently created this street ballyhoo for Warners' "Pajama Game" when it played his theatre.

SALT LAKE CITY

William Heineman, Intermountain Theatres, Inc., is secretary and treasurer of the Intermountain Theatres Barbershop Quartet. . . . Lou Sorenson, manager, Capitol, an Intermountain unit, announced a promotion contest for "Les Girls," through which some local girl resembling one of the film's stars will win a west coast vacation. . . . Sid Cohen, president, Film Service, Inc., and manager, Tower, opened Walt Disney's "Perri," publicized as starring a "Utah Squirrel." Most of the film was shot in northern Utah. . . . "Around the World in 80 Days" was to end a run of more than three months in the Villa, managed by Richard Frisbee for Fox. . . . University of Utah law students were to be guests of the Lyric management during the run of "Slaughter on Tenth Avenue," according to manager Gene Bowles and Warren Bunting, city manager, Utah Drive-In Corporation, which operates the downtown house. . . . Intermountain's Studio now is under the management of Lynn Yates, who replaced C. W. Burt, retired.

SAN ANTONIO

Buford Watson, Circle Drive-In, Waco, Tex., reported to local police the theft of 21 speak-

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This completely new **EMPLOYMENT SERVICE** is available to ALL theatres without reservation. It is not necessary to subscribe to **MOTION PICTURE EXHIBITOR** to avail yourself of this service. No other industry trade paper offers it! And it is completely **FREE!**

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER DRIVE-IN THEATRE. Must be able to handle Ads, Exploitation, Booking, Concession, Inventory and know all phases of Theatre Operation. Apply **WELLONS BROTHERS THEATRES, Fayetteville, N. C.** (1113)

SALESMAN WANTED. Exclusive Territory, excellent income, available to man interested in selling cooperative advertising in conjunction with theatre outdoor frame service. Theatre contacts beneficial, but not essential. Wire or write: **ROMAR-VIDE CO., Chetek, Wis.** (1113)

EXPERIENCED ASSISTANT MANAGER can qualify as manager. Desires position in Philadelphia or suburbs. Age 54. Best references. **ISADORE HELLER, 315 Wellesley Road, Phila., Pa.** (1113)

MANAGER, 18 years experience, conventional and drive-in. Married, non-drinker. Best of references. Presently employed. Interested Washington, D. C., area. **BOX A1113, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

TOP MANAGEMENT AVAILABLE to operate your theatre properties. Finest references. Specialist. **BOX A1120, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER, 16 years experience, will locate in any part of New England. **BOX B1120, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

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MAINTENANCE, TROUBLE SHOOTER, service man, operator, 28 years experience—wish to relocate in warm climate, want drive-in job or take-over on percentage. **J. J. SIEBOLD, Box 298, Route 1, Oshkosh, Wisc. Phone Blackhawk 4247R.** (1120)

YOUNG, FULLY EXPERIENCED MANAGER, served with top company in England, desires managerial position, preferably in theatre specializing in English films. **BEATTIE, 1461 Hampshire Road, Victoria, B. C., Canada.** (116)

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Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 North Clarion St., Phila. 7, Pa.

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ers, valued at $275. . . . Ray Jennings, exhibitor at Hondo, Tex., realized a life-long ambition when he spent a month on safari in the jungles of Africa. He took a feature length film of his hunting exploits during his stay. . . . The Fine Arts, Denton, Tex., operated by Trans-Texas Theatres, Inc., opened its doors to a crowd of patrons who attended "Doctor at Large," starring Dick Borgarde. The first show was under the auspices of the Denton Chapter of the American Association of University Women, which received all the proceeds. The new showhouse is the former home of the old Texas. For the past month, the building has been closed for repairs and redecorating. Milton Overman, Dallas, recently was named manager.

Basic principles of motion picture morality were to be discussed during the 34th annual convention of the Texas Chapter, International Federation of Catholic Alumnae, at Our Lady of the Lake College last weekend. A workshop was to include showing of a controversial film and analysis of the film based on Legion of Decency standards. Dale Francis, Catholic columnist, was to be moderator.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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MASONITE MARQUEE LETTERS, fits Wagner, Adler, Bevelite Signs 4"-40¢; 8"-60¢; 10"-75¢; 12"-$1.00; 14"-$1.50; 16"-$1.75; 17"-$2.00; 24-$3.00. Dept bc-S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19. (1120)

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

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AMAZING SAVING! SERIES II LENSES, wide angle, back-ups, all excellent. What focus do you need? Dept bc-S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19. (1120)

Baltimore Variety Tent Elects '58 Officer Slate

BALTIMORE, MD.—At a meeting held last fortnight, Variety Club, Tent 19, elected officers for 1958. The new slate comprises W. M. Brizendine, chief barker; Pete Prince, first assistant; Herbert Schwartz, second assistant; Daniel Sattler, dough guy; and Herbert A. Wagonheim, property master.

The canvasmen are Leon Back, Eugene Blitz, George L. Doetsch, Joseph Garfink, Victor Rubin, and Albert Zlatin. Associate barker representatives are Joseph Phillips, Hy Boyer, and Al Landy.

The retiring chief barker is Aaron B. Seidler.

MITO Hears Report On Telemovies Setup

ST. LOUIS—Paul Krueger, president, Fred Wehrenberg Theatres, gave an on-the-spot report on the operation of telemovies at Bartlesville, Okla., at a meeting of the officers and directors of the Missouri-Illinois Theatre Owners at Ruggeri's Restaurant last month.

Krueger, who has been studying the possibilities of telemovies for the St. Louis area, went to Bartlesville and carefully investigated all phases of the pioneer operation. He found several interesting facts apparently not generally known outside that city.

The most interesting angle, Krueger said, was that the 500 subscribers to the telemovie service have a choice of two programs being sent out by the operating company, and the pictures available to them are not the same as those being shown first-run in the motion picture theatres.

By turning to Channel Three on the television receiver, a subscriber, on the day Krueger investigated, could see a program headed by "12 Angry Men," while on Channel Five the head line film was "Islands in the Sky." The television studios that send out the programs operate from 11 a. m. to about 11:30 p. m. The closing time varies with the length of the film program being offered. The staff needed at the studio included a girl to answer telephones and two operators of the transmission equipment. There are two shifts of workers daily.

Another interesting angle of the operation appeared to be that the service must go through the Southwestern Bell Telephone Company's switchboard instead of the wires being independent of that company.

While probably there will be no specific charge to the telemovie subscribers for their programs going into and through the telephone company's switching facilities for the next three years, there undoubtedly will be one after the three-year period covered by the present arrangements with the telephone company. Public utility companies, under state supervision, are not permitted to give "free service" to anyone, it is understood.

Krueger said his personal checking of the views of the many people he talked to indicated that the ratio opposed to paying for such television service ran approximately the same as indicated in the poll conducted by United States Senator William M. Langer, who sent questionnaires to 8,500 residents of Bartlesville.

Krueger stated that, on the basis of his own investigation, he is not interested in telemovies as a business operation here.

Several area exhibitors have been studying possibilities of the system.

SECTION TWO • VOL. 59, No. 4
NOVEMBER 20, 1957

This yellow paper Check-Up is published every second week, alternating with the pink paper Reviews of all features and short subjects, as a special section of MOTION PICTURE EXHIBITOR. Every issue of the Check-Up serves as a complete reference index to all feature motion pictures and short subjects reviewed during the past year, plus the features from all sources that are known to be nearing completion. Combined, the yellow and pink sections represent a unique informative service to theatremen, specially created and carefully maintained by the editors of—

MOTION PICTURE EXHIBITOR
246-48 N. Clarion St., Philadelphia 7, Pa.

MOTION PICTURE EXHIBITOR SERVISECTION

THE CHECK-UP of all features and short subjects reviewed during the preceding 12-month period

Allied Artists

AFFAIR IN HAVANA (5723)—MD—John Cassavetes, Raymond Burr, Sara Shane—For the lower half—74m.—10-30-57—4393.

ATTACK OF THE CRAB MONSTERS (5703)—MD—Richard Garland, Pamela Duncan—For the lower half—64m.—4-17-57—4313.

BADGE OF MARSHAL BRENNAN, THE—(5713)—W—Jim Davis, Arleen Whelan, Louis Jean Heydt—Average western—74m.—9-4-57—4373.

BLONDE SINNER (5635)—D—Diana Dors, Michael Craig—For the lower half—72m.—2-6-57—4285—(B).

CALYPSO JOE (5711)—C—Herb Jeffries, Angie Dickinson, Edward Kemmer—Lawer half entry with Calypso beat—76m.—9-18-57—4377—(B).

CHAIN OF EVIDENCE (5701)—MD—Bill Elliott, James Lydon, Claudia Barrett—For the duallers—64m.—2-20-57—4289.

CRUEL TOWER, THE (5691)—MD—John Ericson, Mari Blanchard, Charles McGraw—Okay thriller for lawer half—80m.—1-9-57—4273—(B).

CYCLOPS (5702)—MD—James Craig, Gloria Talbott, Lon Chaney, Jr.—Lower half science fiction entry—75m.—10-30-57—4393.

DAUGHTER OF DR. JEKYLL (5710)—MD—John Agar, Gloria Talbott, Arthur Shields—Dull and pointless horror yarn—71m.—8-21-57—4365—(B).

DEATH IN SMALL DOSES (5729)—MD—Peter Graves, Mala Powers—Exciting meller ta perk up the program—79m.—8-21-57—4365.

DESTINATION 60,000 (5715)—D—Preston Foster, Pat Conway, Jeff Donnell—For the lower half—65m.—4349.

DINO (5721)—D—Sal Mineo, Brian Keith, Susan Kohner—Interesting yarn on juvenile delinquency—96m.—4349.

DISEMBODIED, THE (5720)—MD—Paul Burke, Allison Hayes, Norman Fredric—Okay voodoo meller for duallers—65m.—10-30-57—4393.

DRAGOON WELLS MASSACRE (5709)—W—Barry Sullivan, Dennis O'Keefe, Mona Freeman—Good, large scale western—88m.—6-12-57—4337—DC—CS.

FIGHTING TROUBLE (5623)—C—Huntz Hall, Stanley Clements, Adele Jergens—Lower half filler—60m.—12-26-56—4265—(B).

FOOTSTEPS IN THE NIGHT (5708)—MD—Bill Elliott, Dan Haggerty, Eleanor Tanin—Okay lower half entry—62m.—4-3-57—4305.

FROM HELL IT CAME (5727)—MD—Tod Andrews, Tina Carver—Satisfactory science-fiction meller for duallers—73m.—10-30-57—4393.

HIGH TERRACE (5630)—MD—Dale Robertson, Lois Maxwell, Derek Bond—For the lower half—70m.—2-20-57—4289—English.

HOLD THAT HYPNOTIST (5706)—C—Huntz Hall, Stanley Clements, Jane Nigh—Average Bowery Boys series entry—61m.—3-20-57—4301.

HOT ROD RUMBLE (5717)—MD—Leigh Snowden, Richard Hartunian, Wright King—Lower half entry has teenage appeal—79m.—10-2-57—4381.

HOT SHOTS (5632)—C—Huntz Hall, Stanley Clements, Joi Lansing—Series average—61m.—2-20-57—4289.

HUNCHBACK OF NOTRE DAME, THE (5725)—D—Gina Lollobrigida, Anthony Quinn, Alain Cuny—Ponderous retelling of costume classic—104m.—10-30-57—4393—TC-CS—France.

LAST OF THE BADMEN (5705)—W—George Montgomery, Keith Larsen, Meg Randall—Good, suspenseful western—80m.—3-6-57—4297—DC—CS.

LET'S BE HAPPY (5707)—MU—Tony Martin, Vera Ellen, Robert Flemyng—Light and entertaining—93m.—6-12-57—4337—TC—CS—English.

LOOKING FOR DANGER (5728)—C—Huntz Hall, Stanley Clements, Lili Kardell—Average 'Bowery Boys' entry—61m.—10-30-57—4393.

LOVE IN THE AFTERNOON (5719)—C—Gary Cooper, Audrey Hepburn, Maurice Chevalier—Highly entertaining comedy should have wide appeal—125m.—6-12-57—4337—(B).

NOT OF THIS EARTH (5704)—MD—Paul Birch, Beverly Garland, Morgan Jones—Fair horror meller—67m.—4-17-57—4313.

OKLAHOMAN, THE (5712)—W—Joel McCrea, Barbara Hale, Gloria Talbott—Good western—80m.—6-26-57—4341—DC—CS.

PORTLAND EXPOSE (5722)—MD—Edward Binns, Carolyn Craig—Topical meller packs plenty of punch—72m.—9-4-57—4373—(B).

ROSE BOWL STORY, THE—(5204)—C—Marshall Thompson, Vera Miles, James Dobson—Reissue has angles—75m.—12-12-56—4261—Color—RE.

SPOOK CHASERS (5716)—C—Huntz Hall, Stanley Clements, Darlene Fields—Bowery Boys' series average—62m.—10-2-57—4381.

STRANGE INTRUDER (5619)—MD—Edmund Purdom, Ida Lupino, Ann Harding—Good adult postwar meller—82m.—11-28-56—4257.

SUDDEN DANGER (5540)—MD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—1-11-57—4085.

TO BE REVIEWED

AQUA DIVE GIRL (5718)—Mara Corday, Pat Conway.
BEAST OF BUDAPEST—Michael Mills, Violet Rensing, Gerald Milton.
BRIDE AND THE BEAST, THE—Lance Fuller, Charlotte Austin.
COLE YOUNGER, GUNFIGHTER—Frank Lovejoy, James Best, Abby Dalton—C—CS.
CRY BABY KILLER, THE—Jack Nicholson, Carolyn Mitchell.
GUN BATTLE AT MONTEREY—Sterling Hayden, Pamela Duncan.
HONG KONG INCIDENT—Jack Kelly, May Wynn, Richard Loo.
IN THE MONEY—Bowery Boys.
LITTLE RASCALS VARIETY SHOW—Little Rascals' compilation.
MAN FROM GOD'S COUNTRY—George Montgomery, Susan Cummings—Color—CS.
NAKED IN THE SUN—James Craig, Lita Milan, Barton MacLane—Color.
NEVER LOVE A STRANGER—John Drew Barrymore, Lita Milan.
OREGON PASSAGE—John Ericson, Lola Albright—Color—CS.
PAGANS, THE—Pierre Cressoy, Helene Remy—(Italian-made).
PERSUADER, THE (5714)—William Talman, Kristine Miller, James Craig.
QUANTRILL'S RAIDERS—Steve Cochran, Gail Robbins—Color—CS.
RAWHIDE BREED, THE—Rex Reason, Nancy Gates, Ann Doran.
SABU AND THE MAGIC RING—Sabu, Daria Massey.
SEVEN GUNS TO SIN MESA—Lola Albright, Charles Quinlivan.
STORM OUT OF THE WEST (5702)—Dale Robertson, Brian Keith, Rossana Rory.
TALL STRANGER, THE—Joel McCrea, Virginia Mayo—Color—CS.
TEENAGE DOLL—June Kenney, Fay Spain, John Brinkley—(B).
UNDERSEA GIRL—Mara Corday, Pat Conway.
UP IN SMOKE—Bowery Boys.

American International

AMAZING COLOSSAL MAN, THE—MD—Glenn Langan, Cathy Downs—Okay exploitation entry—80m.—11-13-57—4401.

CAT GIRL—MD—Barbara Shelley, Robert Ayres, Kay Callard—Mediocre horror film—69m.—4381—10-2-57—English.

DRAGSTRIP GIRL—MD—Fay Spain, Steve Terrell—Programmer with teen-age appeal—70m.—6-26-57—4341—(B).

FLESH AND THE SPUR—W—John Agar, Touch Connors, Maria English—Average western—80m.—3-6-57—4297—PatheColor—(B).

I WAS A TEENAGE WEREWOLF—MD—Michael Landon, Yvonne Lime—Okay horror entry—76m.—9-4-57—4373—(B).

INVASION OF THE SAUCER-MEN—MD—Steve Terrell, Gloria Castillo—Science fiction entry with and for teeners—70m.—9-4-57—4373.

NAKED PARADISE—MD—Richard Denning, Beverly Garland, Leslie Bradley—Okay supporting feature—71m.—2-20-57—4289—Color—(B).

REFORM SCHOOL GIRL—MD—Gloria Castillo, Ross Ford, Edward Byrnes—Fair crime meller should interest younger moviegoers—71m.—11-13-57—4401.

ROCK AROUND THE WORLD—MU—Tommy Steele—British rock 'n' roll and calypso number for teenagers—71m.—11-13-57—4401—English.

ROCK ALL NIGHT—MUMD—Dick Miller, Abby Dalton—Lower half filler—63m.—6-26-57—4341.

UNDEAD, THE—MD—Pamela Duncan, Richard Garland, Allison Hayes—Overly involved horror entry—71½m.—4-3-57—4305.

VOODOO WOMAN—MD—Marla English, Tom Conway, Touch Connors—Inferior lower half entry—75m.—4-3-57—4305.

TO BE REVIEWED

FANTASTIC PUPPET PEOPLE, THE—John Agar, June Kenney.
HELL RAIDERS—Michael Connors, John Ashley.
I WAS A TEENAGE FRANKENSTEIN—White Bissell, Phyllis Coates.
MOTORCYCLE GANG—Anne Neyland, Steve Terrell, John Ashley.
SORORITY GIRL—Susan Cabot, Barbara O'Neill, Dick Miller.
VIKING WOMEN—Kipp Hamilton, Irish McCalla, Susan Cabot.

Associated

MAN BEAST—MD—Rock Madison, Virginia Maynor, Tom Maruzzi—For the lower half—62m.—2-20-57—4290.

NAKED GUN—W—Willard Parker, Mara Corday, Barton MacLane—Lower half western—69m.—4-3-57—4305.

Buena Vista

BAMBI—CAR—Reissue is topflight disney—71m.—7-24-57—4357—TC—RE.

CINDERELLA—CAR—Reissue is topnotch Disney—74m.—1-9-57—4273—TC—RE.

IF ALL THE GUYS IN THE WORLD . . .—D—Andre Valmy, Jean Gaven, Marc Casset—Exciting import—95m.—5-1-57—4317—French—Titles.

JOHNNY TREMAIN—MD—Hal Stalmaster, Luana Patten, Jeff York—Family entry has colorful Revolutionary War background—80m.—5-15-57—4325—TC.

PERRI—DOC—A Walt Disney presentation—Another Disney triumph—75m.—9-18-57—4377—TC.

WESTWARD HO, THE WAGONS—W—Fess Parker, Kathleen Crowley, Jeff York—Attractive western, especially for younger set—90m.—12-26-56—4265—TC—CS.

KEY

Letters in parenthesis ( ) indicate Catholic Legion of Decency ratings where the picture is classified either objectionable in part for all (B) or condemned (C). Films without such a rating are either unobjectionable or unclassified by the Legion.

Number in parenthesis ( ) following titles indicates production release number. Following running time is date and page of review.

Abbreviations following release number indicate type of picture:

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
NOV—Novelty
TRAV—Travelogue
W—Western

Other abbreviations indicate projection and color processes:

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor

All reissues, both features and shorts, are indicated by RE.

TO BE REVIEWED

LIGHT IN THE FOREST, THE—Fess Parker, James MacArthur, Carol Lynley—TC—(Disney).
MISSOURI TRAVELER—Brandon DeWilde, Gary Merrill—TC—(Whitney).
OLD YELLER—Fess Parker, Jeff York, Dorothy McGuire—TC.
SLEEPING BEAUTY—Walt Disney—TC—TE.
YOUNG LAND, THE—Patrick Wayne, Patricia Craig, Dan O'Herlihy—TC.

Columbia

ABANDON SHIP (139)—D—Tyrone Power, Mal Zetterling, Lloyd Nolan—Highly interesting drama—100m.—4-3-57—4306—English.
BEYOND MOMBASA (142)—D—Cornel Wilde, Donna Reed—Satisfactory programmer—90m.—5-29-57—4333—TC.
BROTHERS RICO, THE—(211)—MD—Richard Conte, Dianne Foster, Larry Gates—The syndicate strikes again—91m.—9-4-57—4373.
BURGLAR, THE (143)—MD—Dan Duryea, Jayne Mansfield, Martha Vickers—Mansfield name will help over-involved program meller—90m.—5-1-57—4317—(B).
CALYPSO HEAT WAVE (147)—MU—Johnny Desmond, Merry Anders, Meg Myles—Plenty of appeal for youthful Calypso-maniacs—86m.—6-12-57—4337—(B).
DECISION AT SUNDOWN (221)—W—Randolph Scott, John Carroll, Karen Steele—Able performances hypo good western—77m.—11-13-57—4401—TC.
DOMINO KID (215)—W—Rory Calhoun, Kristine Miller—Good western—74m.—8-21-57—4365—(B).
DON'T KNOCK THE ROCK (125)—MU—Bill Haley and Comets, Alan Dale, Patricio Hardy—For the rock 'n' roll addicts or as filler for the lower half—80m.—12-26-56—4265.
ESCAPE FROM SAN QUENTIN (222)—MD—Johnny Desmond, Merry Anders, Richard Devon—Lower half entry—81m.—10-30-57—4394—(B).
FIRE DOWN BELOW (201)—D—Rita Hayworth, Robert Mitchum—Colorful, slightly off-beat drama benefits from top name values—116m.—5-29-57—4333—TC—CS—(B).
FULL OF LIFE (130)—C—Judy Holliday, Richard Conte, Salvadore Baccaloni—Highly enjoyable entertainment—91m.—12-26-56—4265.
GARMENT JUNGLE (144)—MD—Lee J. Cobb, Gia Scala—Tough pro-union story is hard hitting melodrama; but will need push—88m.—5-1-57—4317.
GIANT CLAW, THE (146)—MD—Jeff Morrow, Mara Corday—Lower half filler—76m.—6-26-57—4341.
GUNS FOR FORT PETTICOAT, THE (131)—W—Audie Murphy, Kathryn Grant, Hope Emerson—Good action programmer—82m.—3-20-57—4301—TC.
HARLEM GLOBETROTTERS, THE—(218)—NOV—Thomas Gomez, Dorothy Dandridge, Harlem Globetrotters—Reissue is good sports show for some spots—80m.—10-2-57—4381—RE.
HEART OF SHOW BUSINESS, THE (0199)—DOC—Produced and directed by Ralph Staub—Excellent story of Variety Clubs International—40m.—5-29-57—4333—TC.
HELLCATS OF THE NAVY (141)—D—Ronald Reagan, Nancy Davis, Arthur Franz—Okay programmer of submarine warfare—82m.—5-1-57—4317.
HOW TO MURDER A RICH UNCLE—C—Nigel Patrick, Charles Coburn, Wendy Hiller—British comedy for lorgnette and raised pinky set—80m.—10-30-57—4394—CS—England.
JEANNE EAGELS—204—D—Kim Novak, Jeff Chandler, Agnes Moorehead—Highly interesting, well-made biographical drama—109m.—7-24-57—4357—(B).
MAGNIFICENT SEVEN, THE—MD—Japanese cast—Very good entry for art and specialty spots—158m.—1-23-57—4277—Japanese—Titles—(B).
MAN WHO TURNED TO STONE, THE (134)—MD—Victor Jory, Ann Doran, Charlotte Austin—Average horror entry for the duallers—71m.—2-20-57—4290—(B).
NIGHTFALL (127)—MD—Aldo Ray, Brian Keith, Anne Bancroft—Suspenseful meller should be welcome addition to the program—78m.—12-12-56—4261.
NIGHT THE WORLD EXPLODED, THE (145)—MD—Kathryn Grant, William Leslie—Science fiction meller for the duallers—64m.—6-26-57—4341.
NO TIME TO BE YOUNG (206)—MD—Robert Vaughn, Roger Smith, Dorothy Green—Ordinary dualler on delinquency theme—82m.—8-7-57—4361.
OPERATION MAD BALL—C—Jack Lemmon, Kathryn Grant, Mickey Rooney—Very funny comedy—105m.—9-4-57—4374.
PAL JOEY—MU—Rita Hayworth, Frank Sinatra, Kim Novak—Highly enjoyable entertainment—111m.—9-18-57—4377—TC—(B).
PARSON AND THE OUTLAW, THE—(212)—W—Anthony Dexter, Marie Windsor, Buddy Rogers—Religious western far duallers—71m.—9-4-57—4374.
PHANTOM STAGECOACH, THE (137)—W—William Bishop, Kathleen Crowley, Richard Webb—Mediacre western for the duallers—69m.—4-13-57—4306.
PICKUP ALLEY (208)—MD—Victor Mature, Anita Ekberg, Trevor Howard—Fast meller should please action fans—92m.—8-7-57—4361—CS.
RIDE THE HIGH IRON (128)—D—Don Taylor, Sally Forrest, Raymond Burr—Lower half entry—74m.—12-12-56—4261.
RUMBLE ON THE DOCKS (124)—D—James Darren, Laurie Carroll—Average meller of 'teen-age violence will appeal most to 'teen-age audiences—82m.—2-20-57—4290—(B).
SHADOW ON THE WINDOW, THE (133)—MD—Phil Carey, Betty Garrett, John Barrymore, Jr.—Okay programmer—73m.—3-6-57—4297.
SIERRA STRANGER (140)—W—Howard Duff, Gloria McGhee, Dick Foran—Mediocre western—74m.—5-15-57—4325.
STRANGE ONE, THE (138)—D—Ben Gazzara, Pat Hingle, Mark Richman—Filmization of play and novel is off-beat and interesting—97m.—4-3-57—4206—(B).
STORY OF ESTHER COSTELLO, THE—(214)—MD—Joan Crawford, Rosanno Brazzi, Heather Sears—Good Crawford entry is made to order for the ladies—103m.—10-2-57—4381—English—(B).
TALL T, THE (136)—W—Randolph Scott, Maureen O'Sullivan, Richard Boone—Good Scott entry should please western and action fans—78m.—4-3-57—4306—TC.
TIJUANA STORY, THE—(220)—MD—Rodolfo Asosta, James Darren, Jean Willes—For the lower half—72m.—10-16-57—4389.
TOWN ON TRIAL (207)—MD—John Mills, Barbara Bates, Charles Coburn—For lower half 95m.—4349—English—(B).
TOREROI—DOC—Luis Procuna—Okay bullfight picture—75m .— 4349 — Mexican — English narration.
3:10 TO YUMA (210)—W—Glenn Ford, Van Heflin, Felicia Farr—Well-made yarn has action and suspenseful drama—92m.—8-21-57—4365.
20 MILLION MILES TO EARTH (202)—MD—William Hopper, Joan Taylor—Mediocre science fiction feature for the duallers—82m.—6-12-57—4337.
27TH DAY, THE (203)—MD—Gene Barry, Valerie French—Good science fiction programmer—75m.—5-29-57—4333.
UTAH BLAINE (129)—W—Rory Calhoun, Susan Cummings, Angela Stevens—Average western fare for the duallers—75m.—1-23-57—4277.
WICKED AS THEY COME (132)—MD—Arlene Dahl, Phil Carey, Herbert Marshall—Fair meller for the program—94m.—1-9-57—4273—(B)—English.
WOMAN OF THE RIVER (213)—D—Sophia Loren, Gerard Oury—Can go in either the art spots ar regulation houses—92m.—8-21-57—4365—Italy-English dubbing—TC—(B).
YOUNG DON'T CRY, THE—205—D—Sal Mineo, James Whitmore, J. Carrol Naish—Mineo should draw teenagers—89m.—7-24-27—4357.
ZARAK (126)—MD—Victor Mature, Michael Wilding, Anita Ekberg—Colarful action packed adventure should have wide appeal—99m.—12-26-56—4266—TC—CS—(B).
ZOMBIES OF MORA TAU (135)—MD—Grega Palmer, Allison Hayes, Autumn Russell—Mild horror entry for the duallers—70m.—3-6-57—4297—(B).

TO BE REVIEWED

ADMIRABLE CRICHTON, THE—Kenneth More, Diane Cilento—TC—English.
BITTER VICTORY—Richard Burton, Kurd Jurgens—CS.
BONJOUR TRISTESSE—David Niven, Deborah Kerr—Color—CS.
BRIDGE ON THE RIVER KWAI, THE—William Holden, Alec Guinness—TC—CS.
COWBOY—Glenn Ford, Jack Lemmon, Anna Kashfi—Calor.
GIDEON'S DAY—Jack Hawkins, Anna Lee—England.
GODDESS, The—Kim Stanley, Lloyd Bridges, Steve Hill.
GOING STEADY—Molly Bee, Alan Reed, Jr., Irene Hervey.
HARD MAN, THE—Guy Madison, Valerie French—TC.
HIGH FLIGHT—Ray Milland, Helen Cherry, Anthony Newley—CS—English.
KEY, THE—William Holden, Sophia Loren, Trevor Howard—CS.
LINE-UP, THE—Eli Wallach, Robert Keith, Mary LaRoche.
LONG HAUL, THE—Victor Mature, Diana Dors—English—(B).
NIGHT OF THE DEMON—Dana Andrews, Peggy Cummins—English.
NO TIME TO DIE—Victor Mature, Leo Genn.
RESCUE AT SEA—Gary Merrill, Nancy Davis, Irene Hervey.
RETURN TO WARBOW—Phil Carey, William Leslie, Catherine McLeod—Color.
SCREAMING MIMI—Anita Ekberg, Phil Carey, Gypsy Rose Lee.
SEVENTH VOYAGE OF SINBAD, THE—Kerwin Mathews, Kathryn Grant—Color.
SHE PLAYED WITH FIRE—Jack Hawkins, Arlene Dahl, Dennis Price—English.
SNORKEL, THE—Peter Van Eyck, Betta St. John.
THIS BITTER EARTH—Silvano Mangano, Richard Conte, Anthony Perkins—TE.
TRUE STORY OF LYNN STUART, THE—Betsy Palmer, Jack Lord.
WHOLE TRUTH, THE—Stewart Granger, Donna Reed, George Sanders—England.
WORLD WAS HIS JURY, THE—Edmond O'Brien, Mona Freeman.

Continental

BROTHERS IN LAW—C—Richard Attenborough, Ian Carmichael, Jill Adams—Humorous import—90m.—10-16-57—4389—English.
FRENCH THEY ARE A FUNNY RACE, THE—C—Jack Buchanan, Martine Carol, Noel-Noel—Not so hilarious satire for art spots—82m.—8-21-57—4366—English—French.
LOVE LOTTERY, THE—C—David Niven, Peggy Cummins, Anne Vernon—Lightweight English farce—89m.—2-20-57—4293—TC—English.
MAID IN PARIS—C—Dany Robin, Daniel Gelin, Tilda Thamar—Fair comedy for art spots—83m.—8-21-57—4366—English titles—French—(C).
MAN ESCAPED, A—D—Francois Leterrier—High rating adventure in suspense—94m.—10-30-57—4394—France—Titles.
RAISING A RIOT—C—Kenneth More, Shelagh Frazer—Humorous Import—90m.—8-21-57—4366—England—TC.
SNOW WAS BLACK, THE—D—Daniel Gelin, Marie Mansart, Valentina Tessier—Well-made off-beat entry for art spots—105m.—11-28-56—French—Titles—(C).

DCA

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BABY AND THE BATTLESHIP, THE—C—John Mills, Richard Attenborough, Martyn Garrett—Fairly amusing British farce—96m.—4-3-57—4306—EC—English.
BATTLE HELL—MD—Richard Todd, William Hartnell, Akim Tamiroff—Excellent recreation of British naval exploit—110m.—5-15-57—4325—English.
BERMUDA AFFAIR—D—Kim Hunter, Gary Merrill, Ron Randell—Program material—88m.—6-26-57—4342—English.
COLDITZ STORY, THE—MD—John Mills, Eric Portman, Frederick Valk—Interesting English prisoners of war story—97m.—5-1-57—4318—English.
DEVIL'S GENERAL, THE—D—Curt Jurgens, Marianne Cook, Victor De Kowa—Exceptional Nazi-intrigue film for art, language spots—119m.—10-30-57—4394—German-Titles.
ESCAPADE—D—John Mills, Yvonne Mitchell, Alastair Sim—Talky import for the art spots—87m.—4395—English.
GOLD OF NAPLES—COMP—Toto, Sophia Loren, Vittorio DeSica, Silvano Mangano—Entertaining import for art sports—107m.—3-20-57—4301—(B)—Italian—Titles.
GREEN MAN, THE—C—Alastair Sim, George Cole, Jill Adams—Fair screwball comedy—80m.—6-26-57—4342—English—(B).
HALF HUMAN—MD—John Carradine—Horror entry for exploitation program—70m.—5-29-57—4333—Japanese; English narration and dialogue.
JOHN AND JULIE—C—Colin Gibson, Lesley Dudley—Light weight but charming adventures of children off to see Coronation—82m.—6-26-57—4342—EC—English.
LOSER TAKES ALL—C—Glynis Johns, Rossano Brazzi, Robert Morley—Light weight comedy romance—88m.—10-30-57—4395—EC-CS—English.
MADEMOISELLE STRIPTEASE—C—Daniel Gelin, Brigitte Bardot—Fair French farce—99m — 11-13-57—4401—(France)—(English titles)—(C).
MILLER'S BEAUTIFUL WIFE, THE—C—Vittorio DeSica, Sophia Loren—Saucy, sexy farce for adults—95m.—10-16-57—4389—CS—TC—Italian-Titles—(C).
MONSTER FROM GREEN HELL—MD—Jim Davis, Barbara Turner—Horror item for lower half—71m.—5-29-57—4334.
1,000 YEARS FROM NOW—MD—Robert Clarke, Margaret Field—Reissue of "Captive Women" should be exploitable—65m.—4-3-57—4307—RE.
ROCK, ROCK, ROCK—MU—Tuesday Weld, Alan Freed, Frankie Lyman—Picture with the beat, akay dualler—83m.—12-26-56—4266.
SCANDAL IN SORRENTO—C—Vittorio De Sica, Sophia Loren—Cute entry from abroad—92m.—4350—TC—CS—Italian; dubbed in English—(B).
SILKEN AFFAIR, THE—C—David Niven, Genevieve Page—Amusing English comedy has Niven name—96m.—9-4-57—4374—English—(RKO).
UNNATURAL—D—Hildegarde Neff, Eric Von Stroheim—Slow moving drama may be exploitable at specialty spots—90m.—11-13-57—4402—Germany (Dubbed in English).
WOMAN OF ROME—D—Gina Lollobrigida, Daniel Gelin, Franco Fabrizi—For the art spots or sexploitation houses—93m.—1-23-57—4277—(C)—Italian—Dubbed in English.

TO BE REVIEWED

BLUE PETER, THE—Kieron Moore, Greta Gynt—English.
CHILD'S PLAY—Mona Washbourne, Peter Martyn.
END OF THE ROAD, THE—Edward Chapman, George Merritt, Eugene Leary.
EVERY SECOND COUNTS—Barbara Lagge, Dominque Wilms—French-English titles—(B).
HELL IN KOREA—Stanley Baker, George Baker—English.
ORDERS ARE ORDERS—Margot Grahame, Maureen Swanson—English.
WIDOW, THE—Patricia Roc, Akim Tamiroff—English—(B).

MGM

ACTION OF THE TIGER (801)—MD—Van Johnson, Martine Carol—Confusing meller—98m.—8-21-57—4366—TC—CS—(B).

BARRETTS OF WIMPOLE STREET, THE (718)—MD—Jennifer Jones, John Gielgud, Bill Travers—Fine film version of classic—105m.—1-23-57—4277—MC—CS—English.

BOYS' TOWN (716)—MD—Spencer Tracy, Mickey Rooney, Henry Hull—Reissue of topnotch family meller—96m.—1-23-57—4278—RE.

BRIDE GOES WILD, THE (732)—C—Van Johnson, June Allyson—Reissue of topnotch comedy—98m.—5-29-57—4334—RE.

DECISION AGAINST TIME (739)—D—Jack Hawkins, Elizabeth Sellars—Tense, well-made English drama—87m.—4350—English.

DESIGNING WOMAN (724)—C—Gregory Peck, Lauren Bacall, Dolores Gray—Impressive comedy has angles—117m.—3-20-57—4301—MC—CS—(B).

DON'T GO NEAR THE WATER—(808)—C—Glenn Ford, Gia Scala, Anne Francis—Highly amusing service comedy—107m.—11-13-57—4402—MC-CS-(B).

EDGE OF THE CITY (714)—D—John Cassavetes, Sidney Poitier, Kathleen Maguire—Off-beat drama has merit and many angles—85m.—1-9-57—4273.

GASLIGHT (725)—MD—Charles Boyer, Ingrid Bergman, Joseph Cotten—Names will make the difference in this reissue—113m.—4-3-57—4307—RE.

GREAT AMERICAN PASTIME, THE (710)—CD—Tom Ewell, Anne Francis, Ann Miller—Fairly amusing entry—89m.—11-28-56—4257.

GREEN DOLPHIN STREET (715)—D—Lana Turner, Van Heflin, Donna Reed—Reissue has names to help—141m.—1-23-57—4278—RE.

GUN GLORY (740)—W—Stewart Granger, Rhonda Fleming—Interesting western for the program—89m.—4350—MC—CS.

HAPPY ROAD, THE—(741)—C—Gene Kelly, Barbara Laage, Bobby Clark, Brigitte Fassey—Fine family fare—100m.—2-6-57—4285.

HIRED GUN, THE (803)—W—Rory Calhoun, Anne Francis—Good western—64m.—9-18-57—4377—CS.

HOT SUMMER NIGHT (719)—MD—Leslie Nielsen, Colleen Miller, Edward Andrews—Interesting program entry—86m.—2-6-57—4285.

HOUSE OF NUMBERS—(802)—D—Jack Palance, Barbara Lang, Harold J. Stone—Good program material—92m.—4350—CS—(B).

INVISIBLE BOY, THE (805)—MD—Richard Eyer, Philip Abbott, Diane Brewster—Program entry—90m.—10-16-57—4389.

IRON PETTICOAT, THE (712)—C—Bob Hope, Katharine Hepburn, Noelle Middleton—Fairly amusing Hope entry—87m.—1-9-57—4274—TC—VV—(B).

JAILHOUSE ROCK (806)—D—Elvis Presley, Judy Tyler, Mickey Shaughnessy—Presley shows to advantage in film headed for better money—96m.—10-30-57—4395—CS—(B).

LES GIRLS (807)—MU—Gene Kelly, Mitzi Gaynor, Kay Kendall, Taina Elg—Money musical—116m.—10-2-57—4382—MC—CS—(B).

LITTLE HUT, THE (730)—C—Ava Gardner, Stewart Granger, David Niven—Sophisticated comedy has cast draw—90m.—5-15-57—4326—EC.

LIVING IDOL, THE (736)—D—Steve Forrest, Lilliane Montevecchi, James Robertson Justice—Colorful drama has angles—101m.—5-15-57—4326—EC—CS.

LIZZIE (722)—D—Eleanor Parker, Richard Boone, Joan Blondell—Psychological entry of a girl and her problems proves interesting—81m.—3-6-57—4298—(B).

MAN ON FIRE (735)—D—Bing Crosby, Inger Stevens. Mary Fickett—High rating drama—95m.—6-12-57—4338—(B).

MUTINY ON THE BOUNTY (711)—MD—Charles Laughton, Clark Gable, Franchot Tone—Reissue should do okay as museum piece—133m.—12-12-56—4261—RE.

OUR VINES HAVE TENDER GRAPES (733)—D—Edward G. Robinson—105m.—5-29-57—4334—RE.

POSTMAN ALWAYS RINGS TWICE, THE (726)—MD—Lana Turner, John Garfield, Cecil Kellaway—Names will send reissue into high grosses—113m—4-3-57—4307—RE.

RAINTREE COUNTY—D—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint—Highly impressive film—182m.—10-16-57—4389—TC-Camera 65.

SEVENTH SIN, THE (731)—D—Eleanor Parker, Bill Travers, George Sanders—Romantic drama offers much for femmes—94m.—5-29-57—4334—CS.

SILK STOCKINGS (737)—MU—Fred Astaire, Cyd Charisse, Janis Paige—High rating musical comedy—117m.—5-29-57—4334—MC—CS—(B).

SLANDER (717)—D—Van Johnson, Ann Blyth, Steve Cochran—Topical drama has powerful indictment of scandal magazines—81m.—12-26-56—4266.

SOMETHING OF VALUE (734)—MD—Rock Hudson, Dana Wynter, Sidney Poitier—Highly interesting adventure tale of modern Africa and its peoples—113m.—5-1-57—4318.

TARZAN AND THE LOST SAFARI (728)—MD—Gordon Scott, Robert Beatty, Yolande Donlan—New Tarzan entry will please fans—80m.—4-3-57—4307—TC—English.

TEN THOUSAND BEDROOMS (723)—C—Dean Martin, Anna Maria Alberghetti, Eva Bartok—Amusing entry has angles—114m.—2-20-57—4290—MC—CS.

THIS COULD BE THE NIGHT (729)—C—Jean Simmons, Paul Douglas, Anthony Franciosa—Delightful entertainment—103m.—4-17-57—4313—CS—(B).

TIP ON A DEAD JOCKEY—738—MD—Robert Taylor, Dorothy Malone, Gia Scala—Interesting meller has good name values—98m.—7-24-57—4357—CS.

UNTIL THEY SAIL (804)—D—Jean Simmons, Joan Fontaine, Paul Newman—Names may help slow moving adult war story with feminine slant—95m.—10-16-57—4390—CS—(B).

VINTAGE, THE (727)—D—Pier Angeli, Mel Ferrer, John Kerr—High rating drama features excellent performances—90m.—3-20-57—4302—MC—CS.

WINGS OF EAGLES, THE (720)—D—John Wayne, Dan Dailey, Maureen O'Hara—High rating entry of men and the U. S. Navy—110m.—2-6-57—4285—MC.

TO BE REVIEWED

BAY THE MOON—Jose Ferrer, Gena Rowlands, Jim Backus.

BROTHERS KARAMAZOV, THE—Yul Brynner, Maria Schell, Lee J. Cobb—MC.

CRY TERROR—James Mason, Rod Steiger, Inger Stevens.

GIGI—Maurice Chevalier, Leslie Caron, Louis Jourdan—C—CS.

I ACCUSE—Jose Ferrer, Viveca Lindfors, Anton Walbrook—English.

MERRY ANDREW—Danny Kaye, Pier Angeli—MC—CS.

MOCK TRIAL—Dean Jones, Joan O'Brien, Thomas Mitchell.

SADDLE THE WIND—Robert Taylor, John Cassavetes, Julie London.

SAFECRACKER, THE—Ray Milland, Jeannette Sterke—England.

SEVEN HILLS OF ROME—Mario Lanza, Marisa Allasio—Italian-made.

SHEEPMAN, THE—Glenn Ford, Shirley MacLaine, Leslie Neilsen—C—CS.

TOM THUMB—Russ Tamblyn, Alan Young, June Thurnburn, Terry Thomas—TC.

UNDERWATER WARRIOR—Dan Dailey, Claire Kelly, James Gregory—CS.

Paramount

BEAU JAMES (5612)—D—Bob Hope, Vera Miles, Paul Douglas, Alexls Smith—Latest Bob Hope entertains—105m.—6-12-57—4338—TC—VV—(B).

BUSTER KEATON STORY, THE (5609)—C—Donald O'Connor, Ann Blyth, Rhonda Fleming—Entertaining biographic film should have nostalgic appeal—91m.—4-17-57—4313—VV.

DELICATE DELINQUENT, THE (5613)—C—Jerry Lewis, Darren McGavin, Martha Hyer—Interesting Jerry Lewis entry—101m.—4350—VV.

DEVIL'S HAIRPIN, THE (5704)—D—Cornel Wilde, Jean Wallace, Arthur Franz—For the lower half—82m.—4390—TC—VV—(B).

FEAR STRIKES OUT (5607)—D—Anthony Perkins, Karl Malden, Norma Moore—Interesting drama—100m.—2-6-57—4286—VV.

FOR WHOM THE BELL TOLLS (5614)—D—Gary Cooper, Ingrid Bergman, Akim Tamiroff—Reissue of one of the industry's great films—130m.—5-15-57—4326—TC—RE.

FUNNY FACE (5608)—MU—Audrey Hepburn, Fred Astaire, Kay Thompson—Highly entertaining musical—103m.—2-20-47—4291—TC-VV.

GUNFIGHT AT THE OK CORRAL (5610)—MD—Burt Lancaster, Kirk Douglas, Rhondo Fleming—Super western rates high—122m.—5-15-57—4326—TC—VV.

HEAR ME GOOD (5706)—C—Hal March, Joe E. Ross, Merry Anders—Fair comedy—80m.—10-30-57—4395—VV.

HOLLYWOOD OR BUST (5605)—C—Dean Martin, Jerry Lewis, Anita Eckberg—Average Martin and Lewis—95m.—12-12-56—4262—TC—VV—(B).

JOKER IS WILD, THE—(5705)—D—Frank Sinatra, Mitzi Gaynor, Jeanne Crain—Joe E. Lewis' biography is entertaining—123m.—10-2-57—4382—VV—(B).

JUMPING JACKS—(R5732)—C—Dean Martin, Jerry Lewis, Mona Freeman—Reissue should ride into the better money—103m.—10-2-57—4382—RE.

LONELY MAN, THE (5611)—D—Jack Palance, Anthony Perkins, Elaine Aiken—Outdoor action yarn is good program entry—87m.—5-15-57—4326—VV.

LOVING YOU (5616)—D—Elvis Presley, Lisabeth Scott, Wendell Corey—Elvis Presley rides high on the hawg—101m.—4350—TC—VV—(B).

LUCY GALLANT (5504)—MD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—10-19-56—4046—TC—VV.

MISTER ROCK AND ROLL (5703)—MU—Alan Freed, Rocky Graziano, Lois O'Brien—For rock 'n' roll addicts—86m.—10-30-57—4395—(B).

OMAR KHYYAM—5615—D—Cornel Wilde, Debra Paget, Michael Rennie—Colorful drama of days of old—101m.—8-7-57—4361—TC-VV.

RAINMAKER, THE (5606)—D—Burt Lancaster, Katherine Hepburn, Wendell Corey—High rating entry—121m.—1-9-57—4274—TC—VV—(B).

SAD SACK, THE (5709)—C—Jerry Lewis, David Wayne, Phyllis Kirk—Funny Jerry Lewis entry—98m.—10-30-57—4395—VV.

SAILOR BEWARE—(R5731)—C—Dean Martin, Jerry Lewis, Corinne Calvet—Reissue should register—96m.—10-2-57—4382—RE.

SHORT CUT TO HELL—(5702)—MD—Robert Ivers, Georgann Johnson, William Bishop—Re-make is effective meller for the program—87m.—10-2-57—4382—VV—(B).

STOWAWAY GIRL—(5701)—D—Trevor Howard, Elsa Martinelli, Pedro Armendariz—For the program—87m.—10-2-57—4382—English—(B).

TIN STAR, THE (5708)—W—Henry Fonda, Anthony Perkins, Betsy Palmer—Superior western—93m.—10-16-57—4390—VV.

THREE VIOLENT PEOPLE (5604)—W—Charlton Heston, Anne Baxter, Gilbert Roland—Okay western—100m.—12-26-56—4267—TC—VV.

ZERO HOUR (5707)—D—Dana Andrews, Linda Darnell, Sterling Hayden—Well-made suspense drama—81m.—10-30-57—4396.

TO BE REVIEWED

BUCCANEER, THE—Yul Brynner, Charlton Heston, Claire Bloom—TC—VV.

DESIRE UNDER THE ELMS—Sophia Loren, Anthony Perkins, Burl Ives.

FROM AMONG THE DEAD—James Stewart, Kim Novak, Barbara Bel Geddes—C—VV.

HOT SPELL—Shirley Booth, Anthony Quinn—VV.

HOUSEBOAT—Cary Grant, Sophia Loren, Martha Hyer—VV—TC.

MATCHMAKER, THE—Anthony Perkins, Shirley Booth—VV.

SPANISH AFFAIR—Carmen Sevilla, Richard Kiley—Color—VV.

ST. LOUIS BLUES—Nat "King" Cole, Eartha Kitt, Pearl Bailey—VV.

TEACHER'S PET—Clark Gable, Doris Day, Gig Young—VV.

WILD IS THE WIND—Anna Magnani, Anthony Quinn, Anthony Franciosa—VV.

Rank

ACROSS THE BRIDGE—MD—Rod Steiger—Suspenseful meller—103m.—11-13-57—4402—English.

AS LONG AS THEY'RE HAPPY—C—Jack Buchanan, Janette Scott, Jerry Wayne—Lightweight entry with music for program—76m.—10-5-57—4383—EC—English—(B).

BLACK TENT, THE—D—Anthony Steel, Donald Sinden, Anna Maria Sandri—Okay programmer—93m.—8-21-57—4366—English.

CHECKPOINT—MD—Anthony Steel, Odile Versois, Stanley Baker—Actionful auto-race meller—86m.—9-4-57—4374—EC—English—(B).

GENTLE TOUCH, THE—D—George Baker, Belinda Lee—Tale of nurse trainees is interesting and well-made—86m.—8-21-57—4366—English.

JACQUELINE—D—John Gregson, Jacqueline Ryan—Import for art and specialty spots and some regulation programs—92m.—9-18-57—4377—English.

OUT OF THE CLOUDS—D—Anthony Steel, Robert Beatty, Margo Lorenz—Okay for program—80m.—4351—EC—English.

PURSUIT OF THE GRAF SPEE—D—John Gregson, Anthony Quayle—Highly interesting import—106m.—10-16-57—4390—TC—VV—English.

REACH FOR THE SKY—D—Kenneth More, Muriel Pavlow—Initial release of new company is interesting tale of English air hero—123m.—5-1-57—4318—English.

SPANISH GARDENER, THE—D—Dirk Bogarde, Jon Whitley, Michael Hordern—Programmer for art spots and some regulation houses—95m.—10-16-57—4391—TC—VV—English.

THIRD KEY, THE—D—Jack Hawkins, John Stratton, Dorothy Alison—Well-made mystery yarn—83m.—4351—English.

TOWN LIKE ALICE, A—D—Virginia McKenna, Peter Finch—Highly interesting, different war story—107m.—8-21-57—4367—English.

TRIPLE DECEPTION—MD—Michael Craig, Julia Arnall, Barbara Bates—High rating English meller—85m.—6-26-57—4342—TV-VV—English.

VALUE FOR MONEY—C—John Gregson, Diana Dors, Susan Stephen—Amusing entry for art and specialty spots—93m.—8-7-57—4361—TC-VV—English—(B).

TO BE REVIEWED

(All English-made)

ALLIGATOR NAMED DAISY, AN—Donald Sinden, Diana Dors, Jean Carson—TC—VV.

Republic

ABOVE US THE WAVES (5601)—MD—John Mills, John Gregson, Donald Sinden—Exciting English meller—92m.—1-9-57—4274—English.

ACCUSED OF MURDER (5603)—MD—David Brian, Vera Ralston, Sidney Blackmer—Adequate programmer—74m.—2-6-57—4286—TR—NA.

AFFAIR IN RENO (5607)—C—John Lund, Doris Singleton, John Archer—Average programmer—75m.—4-17-57—4314—NA—(B).

BEGINNING OF THE END (5660)—MD—Peggie Castle, Peter Graves—Science fiction entry should please horror fans—73m.—4351—(AB-PT).

DUEL AT APACHE WELLS (5606)—W—Anna Maria Alberghettl, Ben Cooper, Jim Davls—Lower half western—70m.—4-3-57—4307—NA.

HELL CANYON OUTLAWS (5616)—W—Dale Robertson, Brian Keith, Rossana Rory—Okay western—72m.—10-30-57—4396.

HELLS CROSSROADS (5608)—W—Stephen McNally, Peggie Castle, Robert Vaughn—Better than average western—73m.—4-3-57—4307—NA—(B).

JOURNEY TO FREEDOM (5615)—MD—Jacques Scott, Jean Ann Lewis—Filler for lower half—60m.—4351.

LAST STAGECOACH WEST (5617)—W—Jim Davis, Mary Castle, Victor Jory—Satisfactory western—67m.—10-30-57—4396—NA.

LAWLESS EIGHTIES, THE (5613)—W—Buster Crabbe, John Smith, Marilyn Saris—Fair western—70m.—10-30-57—4396—NA.

MAN IN THE ROAD, THE (5610)—MD—Derek Farr, Ella Raines, Donald Wolfit—For the lower half—83m.—5-15-57—4327—English.

MAN IS ARMED, THE (5538)—MD—Dane Clark, William Talman, May Wynn—Okay dualler—70m.—3-20-57—4302.

PANAMA SAL—(5622)—C—Elena Verdugo, Edward Kemmer, Christine White—Lower half filler—70m.—11-13-57—4402—NA—(B).

PAWNEE—(5614)—W—George Montgomery, Lola Albright—For lower half—80m.—8-7-57—4361—TR.

SCANDAL, INC. (5514)—MD—Robert Hutton, Patricia Wright, Paul Richards—Topical program meller can be exploited—79m.—11-28-56—4258.

SPOILERS OF THE FOREST (5609)—MD—Rod Cameron, Vera Ralston, Ray Collins—For the lower half—69m.—5-29-57—4334—TR—NA.

TAMING SUTTON'S GAL—(5619)—D—John Lupton, Gloria Talbott, May Wynn—Lower half filler—71m.—10-2-57—4383—NA.

TEARS FOR SIMON (5604)—MD—David Farrar, Julia Arnall, David Knight—Good suspenseful import—91m.—2-20-57—4291—EC—English.

TIME IS MY ENEMY (5612)—MD—Dennis Price, Renee Asherson, Patrick Barr—Okay import for lower half—64m.—10-30-57—4396—English.

UNEARTHLY, THE (5661)—MD—John Carradine, Allison Hayes—Mediocre horror entry 73m.—4351—(AB-PT).

WAYWARD GIRL, THE—(5621)—MD—Marcia Henderson, Peter Walker, Katherine Barrett—For the lower half—71m.—10-2-57—4383—NA—(B).

WEAPON, THE (5611)—MD—Steve Cochran, Lizabeth Scott, Herbert Marshall—Fast paced meller should please—80m.—6-26-57—4342—English.

WOMAN'S DEVOTION, A (5602)—D—Ralph Meeker, Janice Rule, Paul Henried—For the program—88m.—12-12-56—4262—TR.

TO BE REVIEWED

CROOKED CIRCLE, THE—John Smith, Fay Spain, Steve Brodie—NA.

FIGHTING WILDCATS—Keefe Brasselle, Kay Callard.

EIGHTEEN AND ANXIOUS—Mary Webster, William Campbell, Martha Scott—(AB-PT)—(B).

GIRL IN THE WOODS—Margaret Hayes, Forrest Tucker—(AB-PT).

GUNFIRE AT INDIAN GAP—Vera Ralston, Anthony George, George Macready—NA.

HELD ON SUSPICION—Phyllis Kirk, Dan O'Herlihy.

HELL SHIP MUTINY—Jon Hall, John Carradine.

INTERNATIONAL COUNTERFEITERS—Gordon Howard, Trina Garden.

JOY RIDE—Gene Evans, Carolyn Kearney, Scott Marlowe.

JUVENILE JUNGLE—Corey Allen, Rebecca Welles, Anne Whitfield.

OPERATION CONSPIRACY—Philip Friend, Mary Mackenzie.

OUTCASTS OF THE CITY—Robert Hutton, Osa Massen.

RAIDERS OF OLD CALIFORNIA—Jim Davis, Faron Young.

SCOTLAND YARD DRAGNET—Roland Culver, Patricia Roc—English.

SEARCHING WIND, THE—Vera Ralston, Don Kelly.

STREET OF DARKNESS—Robert Keys, John Close.

THUNDER OVER TANGIER—Robert Hutton, Lisa Gastoni.

WEST OF SUEZ—John Bentley, Vera Fosek.

20th Century-Fox

ABDUCTORS, THE (726)—MD—Victor McLaglen, Gaven Muir, Fay Spain—For the lower half—80m.—4352—RS.

ABOMINABLE SNOWMAN, THE—(746)—MD—Forrest Tucker, Peter Cushing, Maureen Connell—Okay horror exploitation item—85m.—11-13-57—4402—RS.

AFFAIR TO REMEMBER, AN—727—D—Cary Grant, Deborah Kerr, Richard Denning—Highly entertaining entry should do very well—115m.—7-24-57—4357—DC—CS.

APACHE WARRIOR—731—W—Keith Larsen, Jim Davis, Eugenia Paul—Okay programmer—74m.—8-7-57—4362—RS.

ANASTASIA (627)—D—Ingrid Bergman, Yul Brynner, Helen Hayes—Brilliantly enacted, beautifully mounted filmization of stage play—105m.—12-26-56—4267—DC—CS.

BACK FROM THE DEAD—734—MD—Peggie Castle, Arthur Franz, Marsha Hunt—Psychological horror entry for lower half—79m.—8-7-57—4362—RS—(B).

BADLANDS OF MONTANA (716)—W—Rex Reason, Beverly Garland—Actionful, adult western—75m.—5-15-57—4327—RS—(B).

BERNARDINE (723)—C—Pat Boone, Terry Moore, Janet Gaynor—Good entry for the younger set—95m.—4352—DC—CS.

BLACK WHIP, THE (628)—W—Hugh Marlowe, Coleen Gray—Adult, off-beat western—77m.—12-26-56—4267—RS—(B).

BOY ON A DOLPHIN (714)—D—Alan Ladd, Clifton Webb, Sophia Loren—Well-made, interesting adventure yarn—111m.—4-17-57—4314—DC—CS—(B).

BREAK IN THE CIRCLE (711)—MD—Forrest Tucker, Eva Bartok—Okay for lower half—69m.—5-15-57—4327—England.

CHINA GATE (715)—MD—Gene Barry, Angie Dickinson, Nat "King" Cole—Suspenseful adventure yarn for the program—97m.—5-15-57—4327—CS.

COPPER SKY (739)—D—Jeff Morrow, Coleen Gray—Talky outdoor drama for the program—77m.—9-18-57—4378.

COURAGE OF BLACK BEAUTY (744)—D—John Crawford, Mimi Gibson, John Bryant—All about a boy and his horse—77m.—8-21-57—4367—Color.

DEERSLAYER, THE (740)—MD—Lex Barker, Cathy O'Donnell, Forrest Tucker—Okay picturization of classic Indian story—78m.—10-16-57—4391—DC—CS.

DESK SET (719)—C—Spencer Tracy, Katharine Hepburn—Highly amusing comedy—103m.—5-15-57—4328—DC—CS.

DESPERADOS ARE IN TOWN, THE (626)—W—Robert Arthur, Kathy Nolan—Okay western—73m.—11-28-56—4258—RS.

FORTY GUNS—(736)—W—Barbara Stanwyck, Barry Sullivan, Dean Jagger—Good western—80m.—10-2-57—4383—CS.

GHOST DIVER—(750)—MD—James Craig, Audrey Totter, Nico Minardos—Adequate lower half entry—76m.—11-13-57—4403—RS.

GIRL CAN'T HELP IT, THE (629)—MUC—Tom Ewell, Jayne Mansifield, Edmond O'Brien—Highly entertaining entry—99m.—1-9-57—4274—DC—CS—(B).

GOD IS MY PARTNER—D—724—D—Walter Brennan, Marion Ross, John Hoyt—Good family entertainment for smaller situations—80m.—7-24-57—4358—RS.

HATFUL OF RAIN, A (725)—D—Eva Marie Saint, Don Murray, Anthony Franciosa—Powerful drama features top performances—109m.—6-26-57—4342—CS.

HELL ON DEVIL'S ISLAND—(735)—MD—Helmut Dantine, Donna Martell, William Talman—Average prison film for the program—74m.—9-4-57—4374.

HEAVEN KNOWS, MR. ALLISON (710)—D—Deborah Kerr, Robert Mitchum—Warm drama of a Nun and a Marine should have wide appeal—105m.—3-20-57—4302—DC—CS.

ISLAND IN THE SUN (721)—D—James Mason, Joan Fontaine, Harry Belafonte—Off-beat drama has lots to offer—119m.—6-26-57—4343—DC—CS—(B).

KISS THEM FOR ME—(751)—C—Cary Grant, Jayne Mansfield, Suzy Parker—Entertaining entry—105m.—11-13-57—4403—DC-CS—(B).

KRONOS (712)—MD—Jeff Morrow, Barbara Lawrence—Intresting tale of thing from space—78m.—5-1-57—4318—RS.

LOVE ME TENDER (624)—MD—Richard Egan, Debra Paget, Elvis Presley—Presley name should make this a boxoffice winner—89m.—11-28-56—4258—CS—(B).

LURE OF THE SWAMP (722)—MD—Marshall Thompson, Willard Parker, Joan Vohs—Lower half filler—74m.—6-12-57—4338—RS.

NO DOWN PAYMENT—(743)—D—Joanne Woodward, Sheree North, Tony Randall—Highly interesting adult drama—105m.—10-2-57—4383—CS.

OASIS (632)—MD—Michele Morgan, Pierre Brasseur, Cornell Borchers—Mediocre programmer—84m.—1-23-57—4278—EC—CS—Morocco—(B).

OH, MEN! OH, WOMEN! (706)—C—Dan Dailey, Ginger Rogers, David Niven—Film version of play has name values but is only mildly amusing—90m.—2-20-57—4291—DC—CS.

QUIET GUN, THE (702)—W—Forrest Tucker, Mara Corday—For the lower half—77m.—2-20-57—4291—RS.

RESTLESS BREED, THE (718)—W—Scott Brady, Anne Bancroft—For the duallers—81m.—5-15-57—4328—C.

RIVER'S EDGE, THE (708)—D—Ray Milland, Debra Paget, Anthony Quinn—Good cast struggles through mediocre story—86m.—4-3-57—4308—DC—CS—(B).

ROCKABILLY BABY (741)—D—Virginia Field, Douglas Kennedy, Les Brown—For lower half—82m.—10-30-57—4397—RS.

SEA WIFE—737—D—Richard Burton, Joan Collins, Basil Sydney—Off-beat film has angles—82m.—8-7-57—4362—CS-Color.

SHE DEVIL (713)—MD—Mari Blanchard, Jack Kelly, Albert Dekker—Okay lower half entry—77m.—5-1-57—4319—RS—(B).

SMILEY (703)—D—Sir Ralph Richardson, John McCallum—Import for the program—97m.—2-20-57—4292—TC—CS—Australia.

STOPOVER TOKYO (745)—MD—Robert Wagner, Joan Collins, Edmond O'Brien—Fairly interesting meller—100m.—10-30-57—4397—DC—CS.

STORM RIDER, THE (709)—W—Scott Brady, Mala Powers, Bill Williams—Satisfactory western for lower half—70m.—3-20-57—4302—RS.

SUN ALSO RISES, THE—(738)—D—Tyrone Power, Ava Gardner, Errol Flynn—Lavishly produced Hemingway drama has great name values—129m.—9-4-57—4375—C—CS—(B).

THREE BRAVE MEN (701)—D—Ray Milland, Ernest Borgnine, Nina Foch—Topical, thought-provoking drama has documentary flavor—88m.—1-23-57—4278—CS.

THREE FACES OF EVE—(747)—D—Joanne Woodward, David Wayne, Lee J. Cobb—Wellmade and interesting psychological drama—91m.—8-21—57—4367—CS—(B).

TRUE STORY OF JESSE JAMES, THE (704)—MD—Robert Wagner, Jeffrey Hunter, Hope Lange—Satisfactory programmer—92m.—2-20-57—4292—DC-CS-(B).

TWO GROOMS FOR A BRIDE (705)—C—John Carroll, Virginia Bruce—Lower half filler—73m.—4352—English—(B).

UNDER FIRE (748)—D—Rex Reason, Henry Morgan, Steve Brodie—Okay programmer—78m.—9-18-57—4378.

UNKNOWN TERROR, THE—733—MD—John Howard, Mala Powers, Paul Richards— Mediocre horror item—77m.—8-7-57—4362—RS.

WAY TO THE GOLD, THE (717)—MD—Jeffrey Hunter, Sheree North, Barry Sullivan—Mild melodrama for the program—94m.—5-15-57—4328—CS.

WAYWARD BUS, THE (720)—D—Joan Collins, Jayne Mansfield, Dan Dailey—Good name values will boost episodic drama—89m.—6-12-57—4338—CS—(B).

WILL SUCCESS SPOIL ROCK HUNTER?—732—C—Jayne Mansfield, Tony Randall, Betsy Drake—Wacky comedy has limited appeal—94m.—8-7-57—4362—CS-Color—(B).

WOMEN OF PITCAIRN ISLAND, THE (631)—MD—James Craig, Lynn Bari, Arleen Whelan—Exploitable programmer—72m.—12-26-56—4267—RS.

YOUNG AND DANGEROUS (742)—D—Mark Damon, Lili Gentle, Eddie Binns—Drama on youths and their problems for the program—78m.—10-30-57—4397—RS.

TO BE REVIEWED

APRIL LOVE—Pat Boone, Shirley Jones, Arthur O'Connell—DC—CS.

BEAUTIFUL BUT DANGEROUS—Gina Lolobrigida, Vittorio Gassman, Robert Alda—Italian—(B).

BLOOD ARROW—Scott Brady, Paul Richards, Phyllis Coates.

CATTLE EMPIRE—Joel McCrea, Phyllis Coates—CS.

DARK VALOR—Rex Reason, Henry Morgan, Steve Brodie—RS.

ESCAPE TO RED ROCK—Brian Donlevy, Jay C. Flippen.

ENEMY BELOW, THE—Robert Mitchum, Kurd Jurgens, Frank Albertson—DC—CS.

FAREWELL TO ARMS—Jennifer Jones, Rock Hudson, Vittorio DeSica—DC—CS.

FRAULEIN—Mel Ferrer, Dana Wynter—Color—CS.

GIFT OF LOVE, THE—Robert Stack, Lauren Bacall, Evelyn Rudie—Color—CS.

HELL BENT KID, THE—Don Murray, Diane Varsi—DC—CS.

LONG, HOT SUMMER, THE—Paul Newman, Joanne Woodward, Anthony Franciosa—DC—CS.

PEYTON PLACE—Lana Turner, Lloyd Nolan, Hope Lange—DC—CS.

RIDE A VIOLENT MILE—John Agar, Penny Edwards—RS.

SING, BOY, SING—Tommy Sands, Lili Gentle—CS.

SOUTH PACIFIC—Rossano Brazzi, Mitzi Gaynor—TC—Todd-AO.

YOUNG LIONS, THE—Marlon Brando, Montgomery Clift, Joanne Woodward—CS.

Trans-Lux

FOUR BAGS FULL—D—Jean Gabin, Bourvil, Jeannette Batti—Entertaining Import—84m.—11-13-57—4403—France-Titles.

MELBOURNE RENDEZVOUS—DOC—Resume of the 16th Olympiad—For sports fans only—87m.—10-16-57—4391—Color—Australia.

United Artists

BACHELOR PARTY, THE—D—Don Murray, Patricia Smith, Jack Warden—Highly interesting entry—93m.—3-20-57—4303—Hecht-Lancaster—(B).

BAILOUT AT 43,000—MD—John Payne, Karen Steele, Paul Kelly—Okay programmer—78m.—5-1-57—4319—Pine-Thomas.

BAYOU—D—Peter Graves, Lita Milan—Filler for lower half—88m.—6-26-57—4343—(Ripps) (B).

BIG BOODLE, THE—MD—Errol Flynn, Rosanna Rory—Programmer has intrigue, action, and adventure—83m.—2-6-57—4286—Blumberg—(B).

BIG CAPER, THE—MD—Rory Calhoun, Mary Costa—Good programmer—84m.—4-17-57—4314—Pine-Thomas—(B).

BOP GIRL GOES CALYPSO—MU—Judy Tyler, Bobby Troup, Margo Woode—Programmer for the younger set—79m.—7-24-57—4358—Bel-Air (B).

BRASS LEGEND, THE—W—Hugh O'Brien, Nancy Gates—For the lower half—79m.—12-12-56—4262—Goldstein.

BUCKSKIN LADY, THE—W—Patricia Medina, Richard Denning, Gerald Mohr—Adult western—66m.—4352—Bishop-Hittleman—(B).

CARELESS YEARS, THE—D—Dean Stockwell, Natalie Trundy—Good programmer for teeners as well as their parents—70m.—9-18-57—4378—(Byrna).

CHICAGO CONFIDENTIAL—MD—Brian Keith, Beverly Garland, Dick Foran—Fast-moving programmer—74m.—8-21-57—4367—Peerless.

CRIME OF PASSION—MD—Barbara Stanwyck, Sterling Hayden—Fine acting lifts crime meller above average program fare—84m.—1-23-57—4278—Goldstein—(B).

DANCE WITH ME HENRY—C—Lou Costello, Bud Abbott—Mediocre Abbott and Costello entry for the duallers—79m.—12-26-56—4270—Goldstein.

DELINQUENTS, THE—MD—Tom Laughlin, Peter Miller—Ineffective treatment of juvenile delinqeuncy theme strives for sensation—71m.—3-6-57—4298—Imperial—(B).

DRANGO—D—Jeff Chandler, John Lupton, Joanne Dru—Absorbing post-Civil War drama—92m.—1-23-57—4279—Earlmar.

ENEMY FROM SPACE—MD—Brian Donlevy, John Longden, Vera Day—Okay science fiction entry—84m.—9-4-57—4375—(Hinds)—England.

FIVE STEPS TO DANGER—MD—Ruth Roman, Sterling Hayden—Interesting meller for the program—80m.—1-23-57—4279—Kesler.

FOUR BOYS AND A GUN—MD—Frank Sutton, Tarry Green—Lower half filler—73m.—1-9-57—4275—Security.

FURY AT SUNDOWN—W—John Derek, Carolyn Craig—For the lower half—75m.—4-3-57—4308—Goldstein.

FUZZY PINK NIGHTGOWN, THE—C—Jane Russell, Keenan Wynn, Ralph Meeker—Too much talk, too few laughs—87m.—8-7-57—4363—Russ-Field.

GIRL IN BLACK STOCKINGS, THE—MD—Lex Barker, Anne Bancroft, Mamie Van Doren—Interesting mystery meller for the program—73m.—10-2-57—4384—(Bel-Air)—(B).

GUN DUEL IN DURANGO—W—George Montgomery, Ann Robinson, Bobby Clark—Okay western—73m.—5-1-57—4319—Peerless.

GUN THE MAN DOWN—W—James Arness, Angie Dickinson—For the lower half—78m.—11-28-56—4258—Morris-McLaglen.

GUNSIGHT RIDGE—W—Joel McCrea, Mark Stevens, Joan Weldon—Good western—85m.—9-4-57—4375—(Libra).

HALLIDAY BRAND, THE—D—Joseph Cotten, Viveca Lindfors, Betsy Blair—Names, interesting story lifts western above average program fare—77m.—2-6-57—4286—Young.

HELL BOUND—MD—John Russell, June Blair, Frank Fenton—For the lower half—79m.—10-2-57—4384—(Bel-Air).

HIDDEN FEAR—MD—John Payne, Natalie Norwick, Alexander Knox—Lower half entry—83m.—4352—St. Aubrey-Kohn.

HIT AND RUN—MD—Cleo Moore, Hugo Haas—Sordid adult drama is exploitable program fare—84m.—3-20-57—4303—Haas.

IRON SHERIFF, THE—W—Sterling Hayden, Constance Ford—Interesting western should do well as part of the program—73m.—4-3-57—4308—Grand.

JUNGLE HEAT—MD—Lex Barker, Mari Blanchard, Glenn Langan—For the lower half—75m.—8-21-57—4367—Bel-Air.

KING AND FOUR QUEENS, THE—W—Clark Gable, Eleanor Parker—Western has names to draw but lacks action—86m.—12-26—56—4270—DC—CS—Russ-Field—Gabco—(B).

LADY OF VENGEANCE—MD—Dennis O'Keefe, Ann Sears, Anton Diffring—Mediocre programmer—73m.—8-21-57—4367—Balaban—English—(B).

MEN IN WAR—MD—Robert Ryan, Aldo Ray—Well-made war film—104m.—2-6-57—4287—Security.

MONSTER THAT CHALLENGED THE WORLD, THE—MD—Tim Holt, Audrey Dalton—Good science fiction entry—83m.—4335—(Gramercy).

MONKEY ON MY BACK—D—Cameron Mitchell, Dianne Foster—Powerful Barney Ross bio-film is highly exploitable—93m.—5-29-57—4334—(Small)—(B).

MONTE CARLO STORY, THE—C—Marlene Dietrich, Vittorio DeSica—Colorful comedy, but slow in spots—99m.—6-26-57—4343—TC—TE—(Titanus)—European made.

MY GUN IS QUICK—MD—Robert Bray, Whitney Blake, Pat Donahue—Mickey Spillane whodone-it for duallers—88m.—8-21-57—4368—Saville—(B).

OUTLAW'S SON—W—Dane Clark, Ben Cooper, Lori Nelson—Fair western—89m.—4352—Bel-Air.

PHARAOH'S CURSE—MD—Mark Dana, Ziva Rodann—Lower half entry—66m.—2-20-57—4292—Bel-Air.

PRIDE AND THE PASSION, THE—MD—Cary Grant, Sophia Loren, Frank Sinatra—High rating entertainment—131m.—4353—TC—VV—Kramer—(B).

REVOLT AT FORT LARAMIE—D—John Dehner, Gregg Palmer—Good programmer holds interest despite lack of name values—73m.—3-20-57—4303—DC—Bel-Air.

RIDE BACK, THE—W—Anthony Quinn, William Conrad, Lita Milan—Well-made and different western should please discriminating filmgoers—79m.—5-1-57—4319—Aldrich.

RIDE OUT FOR REVENGE—W—Rory Calhoun, Gloria Grahame, Lloyd Bridges—Slow western for the duallers—79m.—10-30-57—4397—(Bryna).

RUNNING TARGET—MD—Doris Dowling, Arthur Franz—For the lower half—83m.—11-28-56 4259—DC—Canyon.

SAINT JOAN—D—Richard Widmark, Richard Todd, Jean Seberg—Excellent production of Shaw drama needs selling—110m.—5-15-57—4328—Preminger.

SATCHMO THE GREAT—DOC—Louis Armstrong—Highly entertaining and different—63m.—9-18-57—4378—(CBS-Television).

SPRING REUNION—D—Dana Andrews, Betty Hutton, Jean Hagen—Moderate programmer has good name values—79m.—4-3-57—4308—Bryna.

STREET OF SINNERS—MD—George Montgomery, Geraldine Brooks—Okay lower half entry—76m.—9-4-57—4375—(Security)—(B).

SWEET SMELL OF SUCCESS—D—Burt Lancaster, Tony Curtis, Susan Harrison—Unpleasant drama has good name values—96m.—4343—(Hecht-Hill-Lancaster)—(B).

TIME LIMIT—D—Richard Widmark, Richard Basehart, Dolores Michaels—Taut drama packs emotional wallop—96m.—9-18-57—4378—(Heath).

TOMAHAWK TRAIL—OD—Chuck Connors, Susan Cummings—Lower half filler—60m.—12-26-56—4270—Bel-Air.

TROOPER HOOK—W—Joel McCrea, Barbara Stanwyck—Good outdoor action yarn for the program—81m.—6-26-57—4343—(Fielding).

12 ANGRY MEN—D—Henry Fonda, Lee J. Cobb, Ed Begley—High rating drama—95m.—3-6-57—4298—Orion-Nova.

VALERIE—MD—Sterling Hayden, Anita Ekberg, Anthony Steel—Okay programmer—84m.—7-24-57—4358—Makelim (B).

VAMPIRE, THE—MD—John Beal, Colleen Gray—Horror entry for lower half—74m.—6-26-57—4344—(Gramercy).

VOODOO ISLAND—MD—Boris Karloff, Beverly Tyler—Lower half horror entry—76m.—2-20-57—4292—Bel-Air.

WAR DRUMS—W—Lex Barker, Joan Taylor, Ben Johnson—Okay programmer—75m.—4-3-57—4308—DC—Bel-Air.

WILD PARTY, THE—D—Anthony Quinn, Carol Ohmart, Arthur Franz—Off-beat entry for art specialty and exploitation houses—81m.—12-12-56—4263—Security—(B).

TO BE REVIEWED

BABY FACE NELSON—Mickey Rooney, Carolyn Jones, Sir Cedric Harwick—(Zimbalist).

BIG COUNTRY, THE—Gregory Peck, Jean Simmons, Carrol Baker—(TC-TE)—(Worldwide).

CHINA DOLL—Victor Mature, Lili Hua—(Batjac).

CURSE OF DRACULA—Francis Lederer, Norma Eberhardt (Gramercy).

DALTON GIRLS—Penny Edwards, Merry Anders (Bel-Air).

FORT BOWIE—Ben Johnson, Jan Harrison, Kent Taylor—(Bel-Air).

FORT MASSACRE—Joel McCrea, Forrest Tucker, Susan Cabot—(Mirisch).

GOD'S LITTLE ACRE—Robert Ryan, Aldo Ray, Tina Louise—(Harmon).

GUN FEVER—Mark Stevens, Jana Davi—(Jackson-Weston).

ISLAND WOMEN—Marie Windsor, Vince Edwards—(Made in B.W.I.)—(Security)—(B).

I BURY THE LIVING—Richard Boone, Theodore Bikel, Peggy Maurer—(Maxim).

KINGS GO FORTH—Frank Sinatra, Tony Curtis, Natalie Wood (Ross-Eton).

LEGEND OF THE LOST—John Wayne, Sophia Loren—(Technirama)—(Bat-Jac).

MAN ON THE PROWL—Mala Powers, James Best—(Jana-Lesser).

MUSTANG—Jack Beutel, Madalyn Trahey—(Arnell).

MUGGERS, THE—Kent Smith, Nana Martin—(Barbizon).

PARIS HOLIDAY—Bob Hope, Fernandel, Anita Eckberg—(Technirama)—(Eastman Color)—(Made in France)—(Tolda).

PATHS OF GLORY—Kirk Douglas, Ralph Meeker, Adolphe Menjou—(Bryna).

PISTOLERO—Jack Palance—(Philip Waxman).

QUIET AMERICAN, THE—Audie Murphy, Michael Redgrave, Georgia Moll—(Figaro)—(Made in Viet-Nam).

RUN SILENT, RUN DEEP—Clark Gable, Burt Lancaster—(Hecht-Hill-Lancaster).

SAVAGE PRINCESS—(Indian-made)—(Print by Technicolor)—(Mehboob).

STEEL BAYONET—Leo Genn, Kieron Moore, Michael Medwin (Carreras).

TEN DAYS TO TULARA—Sterling Hayden, Grace Raynor—(Sherman).

THUNDER ROAD—Robert Mitchum, Gene Barry, Sandra Knight—(DRM).

TIGER BY THE TAIL—Larry Parks, Constance Smith—(Canyon).

VIKINGS, THE—Kirk Douglas, Tony Curtis, Ernest Borgnine, Janet Leigh—TC—VV—(Bryna).

WINK OF AN EYE—Jonathan Kidd, Doris Dowling, Barbara Turner—(Ivar).

WITNESS FOR THE PROSECUTION—Tyrone Power, Marlene Dietrich, Charles Laughton—(Small).

Universal-International

ALL MINE TO GIVE—D—Cameron Mitchell, Glynis Johns, Rex Thompson—Good drama with special appeal for femmes—102m.—10-30-57—4397—TC—(RKO).

BATTLE HYMN (5712)—D—Rock Hudson, Dan Duryea, Martha Hyer—Well-made entry should have wide appeal—108m.—12-26-56—4270—TC—CS.

BUNDLE OF JOY (710)—C—Eddie Fisher, Debbie Reynolds, Adolphe Menjou—Pleasant entertainment for all—98m.—12-12-56—4262—TC—RKO.

DEADLY MANTIS, THE (5719)—MD—Craig Stevens, William Hopper, Alix Talton—Fair lower half offering—78m.—4-3-57—4309.

DOCTOR AT LARGE (5804)—C—Dirk Bogarde, Muriel Pavlow, Donald Sinden—Highly humorous import—98m.—6-26-57—4344—EC—VV—English.

ESCAPADE IN JAPAN (5803)—D—Teresa Wright, Cameron Mitchell—Entertaining tale of youngsters in Japan—92m.—9-18-57—4379—TC-TE—(RKO).

FOUR GIRLS IN TOWN (5706)—C—George Nader, Julie Adams, Marianne Cook—Interesting programmer—85m.—12-12-56—4263—CS—TC—(B).

GIRL IN THE KREMLIN, THE (5718)—MD—Lex Barker, Zsa Zsa Gabor, Jeffrey Stone—Exploitation programmer has angles—81m.—5-1-57—4319—(B).

GREAT MAN, THE (5708)—D—Jose Ferrer, Dean Jagger, Julie London—Highly interesting drama—92m.—11-28-56—4259.

GUN FOR A COWARD (5711)—W—Fred MacMurray, Jeffrey Hunter, Janice Rule—Satisfactory western should please outdoor fans—88m.—12-26-56—4271—EC—CS.

INCREDIBLE SHRINKING MAN, THE (5715)—MD—Grant Williams, Randy Stuart, April Kent—Highly impressive science fiction entry—81m.—2-6-57—4287.

INTERLUDE (5728)—D—June Allyson, Rossano Brazzi—Powerful romance should appeal to femme trade—89m.—6-26-57—4344—TC—CS.

ISTANBUL (5709)—MD—Errol Flynn, Cornell Borchers, John Bentley—Okay programmer has Flynn name to help—84m.—1-23-57—4279—TC—CS.

JET PILOT—(5732)—MD—John Wayne, Janet Leigh, Jay C. Flippen—Wayne name should help Air Force drama—112m.—10-2-57—4384—TC—(RKO)—(B).

JOE BUTTERFLY (5723)—C—Audie Murphy, George Nader, Keenan Wynn, Kieke Shima—Highly amusing entry of G.I. occupation of Japan—90m.—5-1-57—4320—TC—CS.

JOE DAKOTA (5730)—W—Jock Mahoney, Luana Patten, Charles McGraw—Good off-beat western for the program—79m.—6-26-57—4344—EC.

KELLY AND ME (5714)—D—Van Johnson, Piper Laurie, Martha Hyer—Okay program entry—86m.—1-23-57—4279—TC—CS.

KETTLES ON OLD MAC DONALD'S FARM, THE (5721)—C—Marjorie Main, Parker Fennelly, Gloria Talbott—The Kettles are back for them that wants 'em—82m.—4353.

LAND UNKNOWN, THE (5727)—MD—Jock Mahoney, Shawn Smith—Good science fiction entry—78m.—4353—CS.

MAN AFRAID (5720)—MD—George Nader, Phyllis Thaxter, Tim Hovey—Good programmer—84m.—4-17-57—4314—CS.

MAN OF A THOUSAND FACES—5733—D—James Cagney, Dorothy Malone, Jane Greer—Well-made and highly interesting—122m.—7-24-57—4358—CS—(B).

MAN IN THE VAULT (709)—MD—William Campbell, Karen Sharpe, Anita Ekberg—For the duallers—73m.—12-26-56—4267—RKO.

MIDNIGHT STORY, THE (5726)—MD—Tony Curtis, Marisa Pavan, Gilbert Roland—Interesting, well made melodrama—89m.—6-26-57—4344—CS.

MISTER CORY (5713)—D—Tony Curtis, Martha Hyer, Charles Bickford—Well-made, attractive drama—92m.—1-23-57—4280—EC—CS—(B).

MY MAN GODFREY (5807)—C—June Allyson, David Niven, Martha Hyer—Highly amusing entry—92m.—9-4-57—4375—EC—CS.

MONOLITH MONSTERS, THE (5805)—MD—Grant Williams, Lola Albright, Linda Scheley—Satisfactory science fiction programmer—77m.—10-30-57—4397.

NIGHT PASSAGE (5725)—MD—James Stewart, Audie Murphy, Dianne Foster—Entertaining outdoor action entry—90m.—6-26-57—4344—TC—Technirama.

NIGHT RUNNER, THE (5710)—MD—Ray Danton, Colleen Miller, Merry Anders—Psychological drama for lower half—79m.—1-23-57—4280.

PUBLIC PIGEON No. 1 (5722)—C—Red Skelton, Vivian Blaine, Janet Blair—Amusing Red Skelton entry—79m.—5-1-57—4320—TC—RKO.

QUANTEZ—(5734)—W—Fred MacMurray, Dorothy Malone, James Barton—Western has names to help—80m.—9-4-57—4375—EC—CS.

ROCK, PRETTY BABY (5707)—MU—Sal Mineo, John Saxon, Luana Patten—Juveniles should be real "gone" on this one—89m.—11-28-56—4259—(B).

RUN OF THE ARROW (5729)—D—Rod Steiger, Sarita Montiel, Brian Keith—Good offbeat Indian and Cavalry yarn—6-12-57—4338—TC—RKO.

SLAUGHTER ON TENTH AVENUE—(5801)—MD—Richard Egan, Jan Sterling, Dan Duryea—Good meller—103m.—9-18-57—4379.

SLIM CARTER—(5802)—D—Jock Mahoney, Julie Adams, Tim Hovey—Neat entry for the program—82m.—10-2-57—4384—EC.

TAMMY AND THE BACHELOR (5724)—C—Debbie Reynolds, Leslie Nielsen Walter Brennan—89m.—5-29-57—4335—TC—CS.

TARANTULA (5605)—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—11-16-56—4063.

TATTERED DRESS, THE (5716)—D—Jeff Chandler, Jeanne Crain, Jack Carson—Highly interesting entry—93m.—3-6-57—4298—CS.

THAT NIGHT—5731—D—John Beal, Augusta Dabney, Shepperd Strudwick—Heart attack made interesting—88m.—8-7-57—4363—RKO.

UNHOLY WIFE, THE—(5735)—D—Diana Dors, Rod Steiger, Tom Tryon—Program drama—94m.—9-4-57—4376—TC—RKO.

YOUNG STRANGER, THE (5711)—D—James MacArthur, Kim Hunter, James Daly—Interesting, well-made entry—84m.—2-20-57—4292—RKO.

TO BE REVIEWED

BIG BEAT, THE—William Reynolds, Andra Martin, Jeffrey Stone—Color.
DAMN CITIZEN!—Keith Andes, Margoret Hoyes, Gene Evans.
FEMALE ANIMAL, THE—Hedy Lamarr, Jane Powell, George Nader—CS.
FLOOD TIDE, THE—George Nader, Cornell Bouchers—CS.
GIRL MOST LIKELY, THE—Jane Powell, Kaye Bollard, Tommy Noonan—RKO.
I MARRIED A WOMAN—George Gobel, Diana Dors, Jessie Royce Landis—RKO.
IF I SHOULD DIE—Jeffrey Hunter, Joanna Moore, Brian Keith—CS.
LADY TAKE A FLYER, THE—Lana Turner, Jeff Chondler—Color—CS.
LOVE SLAVES OF THE AMAZONS—Don Taylor, Giana Segole, Eduardo Ciannelli—Color.
MAGNIFICENT BRAT, THE—Don Duryea, Jan Sterling, Patty McCormock—Color—CS.
MAN IN THE SHADOW—Jeff Chondler, Orson Welles, Colleen Miller—CS.
MIDDLE OF THE STREET—Audie Murphy, Gia Scola, Henry Silva—C—CS.
MONEY, WOMEN AND GUNS—Jock Mahoney, Jean Hogen, Jeffrey Stone—Color—CS.
NEVER STEAL ANYTHING SMALL—James Cagney, Shirley Jones—Color—CS.
NO POWER ON EARTH—Richord Egan, Julie London—CS.
ONCE UPON A HORSE—Don Rowon, Dick Martin, Martha Hyer—Color—CS.
RAW WIND IN EDEN—Esther Williams, Jeff Chandler, Rosona Podesta—Color—CS.
SAGA OF HEMP BROWN, THE—Rory Calhoun, Beverly Gorland—Color—CS.
STAGE STRUCK—Susan Strasberg, Henry Fonda, Joan Greenwood—Color—RKO.
SUMMER LOVE—John Saxon, Judy Meredith, Jill St. John.
TAKE MY HAND—Teresa Wright, Comeron Mitchell—Color—RKO.
TARNISHED ANGELS, THE—Rock Hudson, Robert Stock, Dorothy Malone—CS—(B).
THIS HAPPY FEELING—Debbie Reynolds, Curt Jurgens, John Saxon, Alexis Smith—C—CS.
THIS IS RUSSIA—Documentary produced by Sid Feder and Carey Wilson—Color.
TIME TO LOVE AND A TIME TO DIE, A—John Govin, Lisa Pulver, Jock Mahoney—Color—CS.
TOUCH OF EVIL—Charlton Heston, Orson Welles, Janet Leigh.
TWILIGHT FOR THE GODS—Rock Hudson, Cyd Charisse—Color.
VIOLATORS, THE—Arthur O'Connell—RKO.
WESTERN STORY, THE—Jock Mahoney, Gilbert Roland, Linda Cristal—Color—CS.
WILD HERITAGE—Will Rogers, Jr., Maureen O'Sullivan—C—CS.
WONDERFUL YEARS, THE—John Soxon, Sandra Dee, Teresa Wright—CS.

Warner Bros.

BABY DOLL (607)—D—Karl Malden, Carroll Baker, Eli Wallach—Off-beat adult drama is best for sophisticated metropolitan spots—114m.—12-12-56—4263—(C).

BAND OF ANGELS—621—MD—Clark Gable, Yvonne De Carlo, Sidney Poitier—Gable entry has all the angles—127m.—7-24-57—4358—WC—(B).

BIG LAND, THE (610)—W—Alan Ladd, Virginia Mayo, Edmond O'Brien—Ladd hits the trail again in colorful outdoor show—93m.—2-6-57—4287—WC.

BLACK PATCH (702)—W—George Montgomery, Diane Brewster—Good off-beat western—83m.—9-18-57—4379.

BLACK SCORPION, THE—(705)—MD—Richard Denning, Mara Corday—Average entry in the "big bug" sweepstakes—88m.—10-2-57—4384.

BRIGHT LEAF (633)—D—Gary Cooper, Lauren Bacall, Jack Carson—Names will help reissue—110m.—5-15-57—4329.

BOMBERS B-52 (708)—D—Notalie Wood, Karl Malden, Morsha Hunt—Good service film—106m.—10-30-57—4398—WC—CS.

COUNTERFEIT PLAN, THE (612)—MD—Zachary Scott, Peggie Castle—Slow moving English meller for the lower half—79m.—4-3-57—4309—England.

CURSE OF FRANKENSTEIN, THE (620)—MD—Peter Cushing, Christopher Lee, Hazel Court—Gruesome horror item—83m.—6-26-57—4345—Color—English—(B).

D.I., THE (617)—D—Jack Webb, Don Dubbins, Jackie Loughery—Forceful and timely story of U. S. Marine recruiting—106m.—6-12-57—4338.

DEEP ADVENTURE (4912)—NOV—Ross Allen, Dottie Lee Phillips—Colorful addition to any program—46m.—4353—WC—(B).

EAST OF EDEN (414)—D—James Dean, Julie Horris, Raymond Massey—Dean name will help this high rating drama—115m.—4-3-57—4309—WC—CS—RE.

FACE IN THE CROWD, A (616)—D—Andy Griffith, Patricia Neal, Anthony Franciosa—Impressive, compelling drama for adults—125m.—6-12-57—4339—(B).

HELEN MORGAN STORY, THE—(704)—DMU—Ann Blyth, Paul Newmon, Richard Carlson—Entertaining dramatic musical—118m.—10-2-57—4384—CS.

JAMES DEAN STORY, THE—623—NOV—James Dean—Novelty for lower half depends on Deon addicts for draw—82m.—8-7-57—4363.

JIM THORPE—ALL-AMERICAN (631)—D—Burt Lancaster, Charles Bickford, Steve Cochran—Names should land reissue in the better money—107m.—5-15-57—4329.

JOHNNY TROUBLE (703)—D—Ethel Barrymore, Cecil Kellawoy, Stuort Whitman—Unassuming drama should appeal in smaller towns, family situations—80m.—9-18-57—4379.

PARIS DOES STRANGE THINGS (611)—C—Ingrid Bergman, Mel Ferrer, Jean Marais—Bergman name will barely carry this import—86m.—3-6-57—4299—TC—France—(B).

PAJAMA GAME, THE (701)—MU—Doris Day, John Raitt, Corol Haney—Bright, highly entertaining musical—101m.—8-7-57—4363—WC—(B).

PRINCE AND THE SHOWGIRL, THE (618)—C—Marilyn Monroe, Laurence Olivier—117m.—5-29-57—4335—TC—(B).

REBEL WITHOUT A CAUSE (504)—D—James Dean, Natolie Wood—Dean name should still keep this in the better money—111m.—4-3-57—4309—WC—CS.

RISING OF THE MOON, THE—(622)—D—Cyril Cusack, Noel Purcell, Jack MacGowaran—Charming film of Ireland and its people—81m.—4353—Filmed in Ireland.

SAYONARA—D—Marlon Brando, Potricia Owens, Red Buttons—High rating entry—147m.—11-13-57—4403—TC-TR.

SHOOT-OUT AT MEDICINE BEND (615)—W—Randolph Scott, James Croig, Angle Dickinson Okay Randolph Scott programmer—87m.—4-17-57—4315.

SPIRIT OF ST. LOUIS, THE (614)—D—James Stewart, Patricia Smith, Murray Hamilton—High rating dramatic entertainment—138m.—3-6-57—WC—CS.

STORY OF MANKIND, THE (706)—NOV—Ronold Coleman, Sir Cedric Hordwicke, all-star cast—Weird novelty for off-beat audience has "names"—100m.—10-30-57—4398—TC.

STRANGERS ON A TRAIN (635)—MD—Farley Granger, Ruth Roman, Robert Walker—Reissue of top flight Hitchcock meller—101m.—5-15-57—4329.

TOP SECRET AFFAIR (609)—C—Susan Hawyard, Kirk Douglas, Paul Stewart—Highly amusing comedy—100m.—1-23-57—4280—(B).

UNTAMED YOUTH (613)—MD—Mamie Van Doren, Lori Nelson, John Russell—Highly exploitable rock 'n' roll meller should have youth appeal—80m.—4-3-57—4309—(B).

WEST POINT STORY, THE (634)—C—James Cagney, Virginia Mayo, Doris Day—Reissue should prove pleasing entertainment—107m.—5-15-57—4329.

WINNING TEAM, THE (632)—D—Doris Day, Ronald Reagan, Frank Lovejoy—Name values should help reissue of baseball show—98m.—5-15-57—4329.

WOMAN IN A DRESSING GOWN—D—Yvonne Mitchell, Anthony Quayle—Off-beat drama for art and some regulation houses—93m.—9-18-57—4379—English.

WRONG MAN, THE (608)—D—Henry Fonda, Vera Miles—Highly interesting drama—105m.—1-9-57—4275.

X, THE UNKNOWN (619)—MD—Dean Jagger, Edward Chapman—Okay science fiction entry for lower half—80m.—6-26-57—4345—English.

YOUNG MAN WITH A HORN (636)—D—Kirk Douglas, Lauren Bacall, Doris Day—Reissue has plenty of angles—112m.—5-15-57—4329.

TO BE REVIEWED

BLONDE AND DANGEROUS—Suson Oliver, Linda Reynolds, Carla Merey.
CHASE A CROOKED SHADOW—Richard Todd, Anne Baxter, Herbert Lom—English.
DARBY'S RANGERS—Etchika Choureau, James Gorner, Jack Warden—WC.
DEEP SIX, THE—Alan Ladd, Dianne Foster, William Bendix.
FORT DOBBS—Clint Walker, Virginia Moyo.
GIRL ON THE RUN—Efrem Zimbalist, Jr., Erin O'Brien.
GREEN EYES—Susan Oliver, Linda Reynolds, Carla Merey.
GUN TRAP AT ABILENE—George Montgomery, Neville Brand, Buster Crabbe.
HELL'S HIGHWAY—Brian Keith, Dick Foran, Merry Anders.
ISLAND OF LOST WOMEN—Jeff Richords, John Smith, Venetia Stevenson.
JAMBOREE—Count Basie ond Orchestro, Fats Domino.
LEFT HANDED GUN, THE—Poul Newman, Lita Milan.
MARJORIE MORNINGSTAR—Gene Kelly, Natalie Wood, Claire Trevor—C.
MISGUIDED—George Boker, Frankie Vaughan, Corole Lesley.
NO TIME FOR SERGEANTS—Andy Griffith, Myron McCormick, Nick Adams.
OLD MAN AND THE SEA, THE—Spencer Tracy—WC—CS.
ONIONHEAD—Andy Griffith, Erin O'Brien, Felicia Farr.
STAKEOUT ON DOPE STREET—Yale Wexler, Jonothan Haze, Abby Dalton.
TOO MUCH, TOO SOON—Errol Flynn, Dorothy Malone.
WESTBOUND—Randolph Scott, Virginia Mayo, Karen Steele.
WITH YOU IN MY ARMS—Tab Hunter, Etchrika Choureau, J. Carroll Naish.

English Films

(Distributors' addresses will be furnished on request)

CONSTANT HUSBAND, THE—CD—Rex Harrison, Morgaret Leighton, Kay Kendall—Art house fluff—88m.—10-2-57—4385—Strotford.

WEE GEORDIE—C—Bill Travers, Alastair Sim, Norah Gorsen—Highly amusing entry—93m.—1-23-57—4280—Times.

Foreign-Made

(Distributors' addresses will be furnished on request)

ANGELS OF DARKNESS—D—Linda Darnell, Anthony Quinn, Valentina Cortesa—Exploitation item—84m.—1-23-57—4281—Itoly—Dubbed in English—Exelsior.

DON GIOVANNI—MU—Filmed grand opera for art spots—153m.—2-20-57—4293—EC—Austria—Festival.

FERNANDEL THE DRESSMAKER—C—Fernondel, Suzy Delair—Trite yarn not one of Fernandel's best—11-13-57—4403—France-Titles (Union)—(B).

IT HAPPENED IN THE PARK—D—Anno Mario Ferrero, Froncois Perier, Vittorio De Sica—Entertaining import for art spots—81m.—10-2-57—4385—French-Italion—Titles—Ellis.

LA SORCIERE—D—Marina Vlady—Okay art house entry—97m.—1-23-57—4281—France—Titles—Ellis.

LIGHT ACROSS THE STREET, THE—D—Brigitte Bardot, Raymond Pellegrin, Roger Pigaut—Art house material—76m.—10-30-57—4398—France-titles—(UMPO)—(C).

LOST CONTINENT, THE—DOC—Directed and produced by Leonardo Bonzi—Interesting documentary—69m.—4-3-57—4310—Color—CS—Italy—Lopert.

LOVER'S NET—D—Froncoise Arnoul, Daniel Gelin—Interesting drama for art houses—110m.—10-2-57—4385—France—Titles—Times.

NANA—D—Mortine Carol, Charles Boyer—Lavish French drama is tasteless stuff—122m.—4355—EC—France—Titles—Times—(C).

OBERSTEIGHER DER (THE FOREMAN)—C—Cute entry for foreign language and art spots—98m.—12-26-56—4271—Austria—Titles—Casino.

PANTALOONS—C—Fernandel—Amusing import with Fernandel—93m.—2-20-57—4293—TC—France—Titles—UMPO—(B).

ROYAL AFFAIRS IN VERSAILLES—D—Sacha Guitry, Claudette Colbert—Lengthy tale of French nobility for art spots—152m.—5-1-57—4320—EC—France—Titles—Times—(B).

SINS OF CASANOVA—D—Gabriele Ferzetti, Corinne Calvet—Interesting import for art and specialty spots—104m.—10-30-57—4398—EC—Itolion-English titles—(Times).

STELLA—D—Fair Greek offering for art and specialty spots—93m.—6-12-57—4339—(Greek-made; English titles)—(Burstyn)—(C).

TEL AVIV TAXI—C—Isroeli cast—Fair comedy—70m.—2-20-57—4293—Israel—English dialogue—Principal.

TEMPEST IN THE FLESH—D—Francoise Arnoul, Raymond Pellegrin—Highly effective adult import for the art spots—92m.—2-20-57—4294—France—Titles—Pacemaker.

THREE FEET IN A BED—C—Fernondel—Moderately amusing farce—78m.—9-18-57—4379—France—Titles—Janus—(B).

TWO LOVES HAD I—MU—Gabriele Ferzattl, Marta Toren, Nadia Gray—Good entry for art spots—98m.—12-26-56—4271—Italy—English dialogue—TC—Jacon.

VITELLONI—D—Franco Fabrizi, Leonora Ruffo—Interesting import—103m.—12-12-56—4263 Italy—Titles—API—(B).

VIRTUOUS SCOUNDREL, THE—C—Michel Simon, Morguerite Pierry, Loura Bodie—Amusing Sacha Guitry art house import—90m.—10-2-57—4385—France—titles—Zenith.

WE ARE ALL MURDERERS—D—Marcel Mouloudji—Superior drama for art and specialty spots—113m.—10-2-57—4385—France—Titles—Kingsley-Int.

WHITE SHEIK, THE—C—Alberto Sordi, Brunella Bovo—Highly amusing import—86m.—4-3-57—4310—Italy—Titles—Janus—(B).

Miscellaneous

(Distributors' addresses will be furnished on request)

ALBERT SCHWEITZER—BIOD—Produced and directed by Jerome Hill—Attractive biographical drama for art sports—80m.—3-20-57—4303—EC—(deRochemont).

ARMORED ATTACK (THE NORTH STAR)—MD—Anne Baxter, Dana Andrews—Reissue is gripping war tale—105m.—9-18-57—4380—(NTA)—RE.

BATTLE STRIPE (THE MEN)—D—Morlon Brondo, Tereso Wright—Reissue of outstanding story of wounded war vets—85m.—9-18-57—4380—(NTA)—RE.

BIG FUN CARNIVAL, THE—NOV—Marian Stafford, Jared Reed, the Bunin Puppets—Novelty should please youngsters at special showings—90m.—1-23-57—4281—(APA).

CARNIVAL ROCK—D—Susan Cabot, Brian Hutton, David J. Stewart—Hodge podge of rock 'n' roll and corny dramatics—74m.—10-30-57—4398—(Howco).

CARTOUCHE—MD—Richard Basehart, Patricia Roc—Lower half filler—73m.—9-4-57—4375—(RKO).

CURFEW BREAKERS—MD—Paul Kelly, Cathy Downs, Regis Toomey—Mild, inept expose of drug traffic among high school teenagers—70m.—4-3-57—4310—(Screen Guild).

DAUGHTER OF HORROR (Dementia)—MD—Adrienne Barret—Exploitation entry is only suited for particular situations—60m.—2-20-57—4294—(E.P.I.).

FLAMING TEEN-AGE, THE—MD—Noel Reyburn, Ethel Barrett—Amateurish "fast buck" attempt—55m.—5-15-57—4329—(Truman Ent.).

FRONTIER WOMAN—W—Cindy Carson, Lance Fuuller, Ann Kelly—Indian thriller okay for duallers—80m.—1-9-57—4275—EC—Vistarama—(Top).

GUNS DON'T ARGUE—DOC—Myron Healy, Jean Harvey, Paul Dubov—Re-enactment of gangster vs G-Men warfare can be exploited—92m.—10-30-57—4398—(Visual Drama).

LOVE ME MADLY—C—Marilyn Waltz, Lynn Craig—"Fast buck" compilation—60m.—12-26-56—4271—Part Color—(McCarthy).

NAKED EYE, THE—DOC—Written, directed and produced by Louis Clyde Stoumen—Entry on photography for the art and specialty spots—71m.—5-1-57—4320—Part Color—(Film Rep.).

NOAH'S ARK—D—Dolores Costello, George O'Brien, Noah Beery—Museum piece has exploitation possibilities—72m.—7-24—57—4359—(Associated Artists-Dominent)—RE.

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—10-19-56—4051—EC—Todd-AO—(B)—(Magna).

OEDIPUS REX—D—Players of the Stratford, Ontario, Shakespearean Festival—Strictly for the specialty spots and situations catering to the school trade, drama troups, etc.—88m.—1-23-57—4281—EC—(MPD).

ON THE BOWERY—DOC—Produced by Lionel Rogosin—Off-beat and interesting documentary for specialty spots—65m.—4-17-57—4315—(Rogosin).

ROCK BABY, ROCK IT—MU—Johnny Carroll, Don Coats, Kay Wheeler—Mediocre "beat" film—67m.—5-15-57—4329—(Freebar Dis't).

ROCKIN' THE BLUES—MU—Mantan Moreland, Flourney Miller, Hal Jackson—All Negro rock 'n' roll opus should click in some spots—66m.—4-3-57—4310—(Jewel).

SEARCH FOR PARADISE—TRAV—Lowell Thomas—Special entry for limited exhibition—120m.—10-16-57—4391—TC-Cinerama—(SW-Cinerama).

TEEN AGE THUNDER—MD—Charles Courtney, Melinda Byron, Robert Fuller—Suitable for teen-age package—74m.—10-30-57—4399—(Howco).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—1-25-57—4092—TC—(Famous).

THRILLARAMA—NOV—Albert Reynolds' wide screen novelty has technical problems, but can be played at many situations as a change of pace—90m.—3-6-57—4299—EC—(Thrillarama).

WALK INTO HELL—MD—Chips Rafferty—Excellent film of type is best for art, specialty houses—93m.—9-18-57—4380—EC—New Guinea—(Patric).

WHITE SLAVERY—DOC—Photographed by Michael Steel—Has exploitation possibilities—56m.—7-24-57—4359—(Eden).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1955-56 shorts product will be found on poges 4386 and 4387 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR.—Ed.)

Buena Vista

LIVE ACTION TECHNICOLOR FEATURETTES

	(............)	Cow Dog	E	22m. 4246
	(......)	Wet Back Hound	E	18m. 4331
0058	(......)	Alaskan Sled Dog	E	9m. 4404

PEOPLES AND PLACES

(CinemaScope; Technicolor)

	(............)	Disneyland	E	42m. 4271

WALT DISNEY CARTOONS

	(............)	A Cowboy Needs A Horse	E	8m. 4247

WALT DISNEY CLASSIC CARTOON REISSUES

(Technicolor)

74101	(Aug. 3)	The Hockey Champ	E	7m. 4208
74102	(Aug. 24)	Pluto At The Zoo	G	8m. 4211
74103	(Sept. 14)	Donald's Tire Trouble	E	7m. 4247
74104	(Oct. 5)	The Purloined Pup	G	7m. 4247
74105	(Oct. 26)	Bill Posters	G	8m. 4252
74106	(Nov. 16)	Pluto's Playmate	E	8m. 4256
74107	(Dec. 7)	Donald's Snow Fight	G	7m. 4283
74108	(Dec. 28)	Society Dog Show	E	7m. 4283
74108	(Jan. 18)	Donald's Gold Mine	G	7m. 4283
74110	(Feb. 8)	T-Bone For Two	G	7m. 4283
74111	(Mar. 1)	Dumbell Of The Yukon	G	7m. 4294
74112	(Mar. 22)	Bone Trouble	E	9m. 4294
74113	(............)	Window Cleaners	G	8½m. 4295
74114	(......)	The Sleepwalker	F	7m. 4392
74115	(......)	Trombone Trouble	G	7m. 4392
74116	(......)	In Dutch	G	7m. 4392
74117	(......)	Squatter's Rights	G	7m. 4392
74118	(......)	Rescue Dog	G	7m. 4392

WALT DISNEY REISSUES FROM "MUSICLAND"

54106	(......)	Contrasts In Rhythm	G	8m. 4399
44118	(......)	Once Upon A Wintertime	G	9m. 4400
54107	(......)	Blame It On The Samba	G	6m. 4399
44113	(......)	Two For The Record	G	8m. 4400
44114	(......)	Johnny Fedora and Alice Blue Bonnet	G	6m. 4399
44116	(......)	Casey At The Bat	G	9m. 4399
43601	(......)	Pecos Bill	G	22m. 4399

Columbia

TWO REEL COMEDIES

SPECIAL COMEDY FEATURETTE

2411	(Oct. 24)	Tricky Chicks (Muriel Landers)	F	16½m. 4399

ASSORTED FAVORITE REPRINTS (6)

2421	(Sept. 5)	A Pinch In Time (Herbert)	G	16m. 4404
2422	(Nov. 7)	Nurse Behave (Vague)	F	15½m. 4404

COMEDY FAVORITES RE-RELEASES

2431	(Oct. 10)	He's In Again (Schilling & Lane)	F	16½m. 4404

CINEMASCOPE MUSICAL TRAVELARKS

(Technicolor)

2441	(Oct. 31)	Land of Laughter	G	15m. 4386

SERIALS

2120	(Sept. 26)	The Vigilante (Reissue)	G	15ep. 4399

THE THREE STOOGES (8)

2401	(Sept. 12)	Horsing Around	F	15m. 4399
2402	(Oct. 17)	Rusty Romeos	F	15m. 4399

One Reel

CANDID MICROPHONES

(Reissue)

2551	(Sept. 5)	Series 4, No. 3		

CAVALCADE OF BROADWAY

(Reissue)

2951	(Sept. 19)	Havana Madrid	G	10m.

COLOR FAVORITES CARTOONS

(Technicolor)
(Reissue)

2601	(Sept. 12)	The Miner's Daughter	F	6m. 4404
2602	(Oct. 10)	Big House Blues	G	7m. 4404
2603	(Nov. 7)	Giddyap	G	6½m. 4404
2604	(Nov. 21)	Snowtime		

CINEMASCOPE MAGOOS

(Technicolor)

2751	(Sept. 26)	Magoo Saves The Bank	G	6m. 4399

SCREEN SNAPSHOTS

(Color)

2851	(Oct. 3)	Hollywood Glamour On Ice		

WORLD OF SPORTS

2801	(Oct. 24)	Champion Stunt Divers		

MGM

One Reel

CINEMASCOPE CARTOONS

(Technicolor)

C-931	(Sept. 6)	Muchos Mouse	G	7m. 4404
C-932	(Oct. 4)	Blackboard Jumble	F	7m 4404
C-933	(Nov. 1)	Tom's Photo Finish	G	7m. 4404

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

W-961	(Sept. 6)	Out-Foxed	G	8m. 4392
W-962	(Sept. 20)	Jerry and The Lion	G	7m. 4392
W-963	(Oct. 11)	Goldilocks and The Three Bears	F	11m. 4392

Paramount

POPEYE CHAMPIONS REISSUES

(Technicolor)

E17-1	(Sept. 6)	Tops In The Big Top	F	7m. 4388
E17-2	(Sept. 6)	Wotta Knight	F	7m. 4392
E17-3	(Sept. 6)	Tar With A Star	G	7m. 4392
E17-4	(Sept. 6)	How Green Was My Spinach	E	7m. 4388
E17-5	(Sept. 6)	Fistic Mystic	F	7m. 4388
E17-6	(Sept. 6)	Safari So Good	G	7m. 4388
E17-7	(Sept. 6)	Barking Dogs Don't Fite	G	7m. 4388
E17-8	(Sept. 6)	Baby Wants Spinach	G	7m. 4388

CARTOON CHAMPIONS REISSUES

(Technicolor)

S17-1	(Sept. 13)	Deep Boo Sea	G	7m. 4388
S17-2	(Sept. 13)	Spunky Skunky	G	7m. 4392
S17-3	(Sept. 13)	Cat-Choo	G	7m. 4388
S17-4	(Sept. 13)	Audrey The Rainmaker	G	7m. 4386
S17-5	(Sept. 13)	Cat Tamale	G	7m. 4388
S17-6	(Sept. 13)	By Leaps And Hounds	F	8m. 4388
S17-7	(Sept. 13)	Scout Fellow	G	8m. 4388
S17-8	(Sept. 13)	Cat Carson Rides Again	F	7m. 4388
S17-9	(Sept. 13)	The Awful Tooth	F	7m. 4386
S17-10	(Sept. 13)	Law And Audrey	G	7m. 4388
S17-11	(Sept. 13)	City Kitty	G	7m. 4388
S17-12	(Sept. 13)	Clown On The Farm	G	7m. 4388

CASPER CARTOONS

(Technicolor)

B16-1	(Nov. 2)	Fright From Wrong	G	6m. 4256
B16-2	(Jan. 4)	Spooking About Africa	F	6m. 4295
B16-3	(Mar. 1)	Hooky Spooky	F	6m. 4355
B16-4	(May 24)	Peekaboo	F	6m. 4359
B16-5	(July 19)	Ghost of Honor	G	6m. 4399
B16-6	(Aug. 30)	Ice Scream	F	6m. 4399

HERMAN AND CATNIP CARTOONS

(Technicolor)

H16-1	(Dec. 7)	Hide And Peak	F	6m. 4295
H16-2	(Feb. 22)	Cat In The Act	F	6m. 4355
H16-3	(June 14)	Sky Scrappers	F	6m. 4400
H16-4	(Aug. 16)	From Mad To Worse	F	6m. 4399

NOVELTOONS

(Technicolor)

P16-1	(Oct. 19)	Sir Irving And Jeames	G	7m. 4256
P16-2	(Dec. 21)	Lion In The Roar	F	6m. 4295
P16-3	(Jan. 25)	Pest Pupil	F	6m. 4295
P16-4	(Mar. 29)	Fishing Tackler	F	6m. 4355
P16-5	(June 7)	Mr. Money Gags	G	7m. 4355
P16-6	(July 5)	L'Amour The Merrier	F	7m. 4399

POPEYE CARTOONS

(Technicolor)

E16-1	(Oct. 12)	Parlez Vous Woo	G	6m. 4256
E16-2	(Nov. 16)	I Don't Scare	F	6m. 4295
E16-3	(Dec. 14)	A Haul In One	G	6m. 4295
E16-4	(Feb. 8)	Nearlyweds	F	7m. 4355
E16-5	(Apr. 5)	The Crystal Brawl	F	6m. 4359
E16-6	(May 10)	Patriotic Popeye	F	8m. 4368
E16-7	(June 21)	Spree Lunch	F	6m. 4400
E16-8	(Aug. 9)	Spooky Swabs	F	6m. 4400

SPEAKING OF ANIMALS CHAMPIONS

(Reissue)

A15-1	(Sept. 30)	Tain't So	F	10m. 4044
A15-2	(Sept. 30)	Monkey Shines	G	9m. 4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m. 4043
A15-4	(Sept. 30)	From A To Zoo	E	9m. 4043

TOPPERS

M15-1	(Oct. 7)	Three Kisses	E	10m. 4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m. 4096
M15-3	(Jan. 27)	Animals A La Carte	F	10m. 4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m. 4126
M15-5	(May 4)	Ups And Downs	G	9m. 4179
M15-6	(Aug. 24)	Herman Hickman's Football Review	G	10m. 4256

VISTAVISION SPECIALS

(Technicolor)

V15-1	(............)	Bing Presents Oreste	E	10m. 4126
V15-2	(June 29)	VistaVision Visits Panama	G	10m. 4187
V15-3	(Aug. 3)	VistaVision Visits Gibraltar	G	10m. 4240
V15-4	(Oct. 5)	VistaVision Visits Austria	E	17m. 4252

Republic

SERIALS

5682	(Oct. 15)	Federal Operator 99 (Reissue)	G	12ep. 4246
5683	(Jan. 14)	Dangers Of The Canadian Mounted (Reissue)	G	12ep. 4299
5684	(Apr. 8)	The Purple Monster Strikes (Reissue)	G	15ep. 4323
	( )	Radar Men From The Moon (Reissue)		12ep.

20th Century-Fox

ONE REEL
CINEMASCOPE
(Color)

7701	(Jan.)	Port Of Sports	G	9m. 4331
7702	(Feb.)	Divided By The Sea	E	7m. 4331
7703	(Mar.)	Future Baseball Champs (Black and White)	G	10m. 4331
7704	(Apr.)	Bluefin Fury	E	8m. 4331
7705	(May)	Orient Express To Hong Kong	G	9m. 4331
7706	(June)	Guardians Of The North	G	8m. 4369
7707	(July)	Tempo Of Tomorrow	F	8m. 4376
7708	(Aug.)	Swamp Boat Sports	E	9m. 4376
7709	(Sept.)	Midway Medley		
7710	(Oct.)	Journey Thru Ceylon		

TWO REEL
CINEMASCOPE COLOR SPECIALS

7608	(Apr.)	Land Of The Bible (DeLuxe Color)	E	18m. 4114
7609	(June)	Dark Wave (Technicolor) One Reel	E	23m. 4177

CINEMASCOPE TERRYTOONS
(Technicolor)

5701	(Jan.)	John Doormat In Topsy TV	F	7m. 4315
5702	(Feb.)	Spoofy In Gag Buster	F	7m. 4355
5703	(Mar.)	Beefy In A Bum Steer	F	7m. 4355
5704	(Apr.)	Sniffer In The Bone Ranger	F	7m. 4380
5705	(May)	Gaston Is Here	G	6m. 4368
5706	(June)	Shove Thy Neighbor	G	7m. 4386
5707	(July)	Clint Clobber's Cat	F	6m. 4376
5708	(Aug.)	Flebus	G	7m. 4331

TERRYTOON TOPPERS
(Technicolor)

5731	(Jan.)	Heckle And Jeckle In Pirate's Gold	G	7m. 4355
5732	(Feb.)	A Hare-Breadth Finish	G	7m. 4339
5733	(Mar.)	African Jungle Hunt	F	7m. 4347
5734	(Apr.)	Dimwit In Daddy's Little Darling	G	7m. 4380
5735	(May)	Love Is Blind	G	7m. 4392
5736	(June)	Beauty On The Beach		
5737	(July)	All This And Rabbit Stew		
5738	(Aug.)	Beaver Trouble		
5739	(Sept.)	Mighty Mouse In Goons From The Moon		
5740	(Oct.)	Nutsy In Squirrel Crazy		

MOVIETONE MELODY

7201	(Nov.)	Lawrence Welk and His Champagne Music (Reissue)	F	9m. 4295

Universal-International

Two Reel
SPECIALS

3601	(Mar. 4)	Song of The Grape (Color)	G	20m. 4323
3602	(July 5)	The Fabulous Land (Color) (CS)		

MUSICAL FEATURETTES

3651	(Nov. 25)	Riddles In Rhythm	G	15m. 4283
3652	(Dec. 17)	Skylarkin' Time	F	15m. 4283
3653	(Feb. 11)	Rhythms With Regis	F	14m. 4315
3654	(Feb. 25)	Golden Ladder	G	15m. 4323
3655	(Mar. 11)	Swingin' And Singin'	G	15m. 4331
3656	(April 8)	Riot In Rhythm	G	16m. 4368
3657	(May 6)	Dance Demons	G	15m. 4368
3658	(June 3)	The Goofers	G	16m. 4391
3659	(July 1)	The Elgart Touch	F	15m. 4391
3660	(July 29)	Record Hop		

LAWRENCE WELK MUSICAL FEATURETTES

3607	( )	Champagne Music	F	15m. 4391
3608	( )	Lawrence Welk & Orch.	F	15m. 4391
3609	( )	The Modernaires and Lawrence Welk & Orch.	F	15m. 4391

COLOR PARADES

3671	(Dec. 24)	Holiday In The Hills	G	9m. 4283
3672	(Jan. 21)	Valley of Two Faces (CS)	G	10m. 4283
3673	(Feb. 11)	Frozen Frontier	G	9m. 4323
3674	(Mar. 25)	Junior Jamboree	G	9m. 4323
3675	(May 20)	Crossroads Of The Ages	G	9m. 4323
3676	(July 1)	The Lion Dancers (CS)	G	8m. 4392
3677	(Sept. 2)	Hurray All Boots	G	9m. 4376
3678	(Oct. 14)	A Brief Case	G	9m. 4380

WALTER LANTZ CARTUNES
(Technicolor)

3611	(Dec. 17)	Woodpecker Meets Davy Crewcut	G	6m. 4283
3612	(Jan. 14)	Fowled Up Party	G	6m. 4283
3613	(Feb. 11)	Red Riding Hoodlum	G	6m. 4283
3614	(Mar. 11)	The Plumber Of Seville	F	6m. 4283
3615	(Apr. 8)	Box Car Bandit	G	6m. 4283
3616	(May 6)	Operation Cold Feet	G	6m. 4283
3617	(June 3)	Unbearable Salesman	G	6m. 4380
3618	(July 1)	International Woodpecker	G	6m. 4323
3619	(July 29)	To Catch A Woodpecker	G	6m. 4392
3620	(Aug. 26)	Goofy Gardner	F	6m. 4376
3621	(Sept. 23)	Round Trip To Mars	G	6m. 4392
3622	(Oct. 21)	The Big Snooze		
3623	(Nov. 18)	Dopy Dick, The Pink Whale		

VARIETY VIEWS

3691	(Feb. 4)	Milk Run	G	9m. 4323
3692	(Mar. 4)	Monkeys Are The Craziest	F	9m. 4323
3693	(Apr. 1)	Bear Cubs Go Rural	F	9m. 4323
3694	(May 6)	Brooklyn Goes To Detroit	F	9m. 4323
3695	(June 17)	Your Zoo	E	9m. 4371
3696	(July 15)	What A Safari		

Warners

SPECIAL FEATURETTES

4911	(............)	Chasing The Sun	G	36m. 4252

Two Reel
WARNERCOLOR SCOPE GEMS (4)

4101	(Oct. 6)	South Of The Himalayas	E	18m. 4264
4102	(Dec. 29)	The Legend Of El Dorado	E	18m. 4310
4103	(July 13)	Blue Danube	E	16m. 4399

SPECIALS (4)
(WarnerColor)

4001	(Sept. 8)	East Is East	G	18m. 4246
4002	(Dec. 2)	Howdy Partner	G	18m. 4311
4003	(Mar. 2)	Pearls Of The Pacific	G	18m. 4368

One Reel
BLUE RIBBON HIT PARADES
(Reissue)
(Technicolor)

4301	(Sept. 15)	Mouse Mazurka	F	8m. 4247
4302	(Oct. 20)	Paying The Piper	F	7m. 4247
4303	(Nov. 17)	Daffy Duck Hunt	F	7m. 4264
4304	(Dec. 1)	Henhouse Hennery	E	7m. 4272
4305	(Jan. 19)	Swallow The Leader	F	7m. 4323
4306	(Feb. 2)	For Scent-Imental Reasons	G	7m. 4323
4307	(Mar. 9)	Mouse Wreckers	G	7m. 4323
4308	(Apr. 6)	Dough For The Do-Do	F	7m. 4323
4309	(Apr. 27)	Fast And Furry-Ous	G	7m. 4323
4310	(May 18)	Bear Feet	E	8m. 4359
4311	(June 15)	Each Dawn I Crow	G	7m. 4368
4312	(June 29)	Bad Ol' Putty Tat	F	7m. 4368
4313	(Aug. 24)	Hippety Hopper	G	7m. 4399

BUGS BUNNY SPECIALS
(Technicolor)

4723	(Sept. 15)	A Star Is Bored	G	7m. 4247
4724	(Oct. 27)	Wideo Rabbit	G	7m. 4256
4725	(Dec. 15)	To Hare Is Human	F	7m. 4311
4726	(Feb. 9)	All Baba Bunny	E	7m. 4311
4727	(Apr. 13)	Bedeviled Rabbit	F	7m. 4368
4728	(May 25)	Piker's Peak	G	7m. 4368
4729	(July 6)	What's Opera Doc?	E	7m. 4369
4730	(Aug. 31)	Mugsy and Bugsy	G	7m. 4368

MERRIE MELODIES
(Technicolor)

4701	(Sept. 1)	Slap Hoppy Mouse	G	7m. 4227
4702	(Sept. 20)	Deduce, You Say!	G	7m. 4247
4703	(Oct. 13)	Yankee Dood It	F	7m. 4256
4704	(Nov. 10)	There They Go-Go-Go	F	7m. 4256
4705	(Nov. 24)	Two Crows From Tacos	G	7m. 4247
4706	(Dec. 8)	The Honey Mousers	G	7m. 4311
4707	(Jan. 5)	The Three Little Bops	E	7m. 4311
4708	(Jan. 12)	Tweet Zoo	F	7m. 4311
4709	(Jan. 26)	Scrambled Aches	F	7m. 4311
4710	(Feb. 23)	Go Fly A Kite	G	7m. 4311
4711	(Mar. 16)	Tweety And The Beanstalk	E	7m. 4311
4712	(Apr. 20)	Boyhood Daze	G	7m. 4368
4713	(May 4)	Cheese It, The Cat	F	7m. 4368
4714	(May 11)	Fox Terror	F	7m. 4368
4715	(June 8)	Steal Wool	F	7m. 4368
4716	(June 22)	Boston Quackie	G	7m. 4368
4717	(July 20)	Tobasco Road	F	7m. 4400
4718	(Aug. 10)	Birds Anonymous	G	7m. 4399
4719	(Aug. 17)	Ducking The Devil	F	7m. 4399
4720	(Sept. 14)	Zoom And Bored	F	7m. 4400
4721	(Sept. 28)	Greedy For Tweety	G	7m. 4399
4722	(Oct. 12)	Touche And Go	F	7m. 4400

WARNERCOLOR SPECIALS (6)

4401	(Oct. 27)	Playtime Pals	G	9m. 4247
4402	(Mar. 30)	I'll Be Doggoned	E	10m. 4369
4403	(July 27)	Tales Of The Black Forest	G	9m. 4400

WARNERCOLOR SCOPE GEMS (6)

4501	(Sept. 22)	Crossroads Of The World	E	9m. 4276
4502	(Nov. 3)	Magic In The Sun	E	8m. 4283
4503	(Feb. 16)	Under Carib Skies	F	9m. 4323
4504	(Aug. 3)	Alpine Glory	G	9m. 4399

Miscellaneous

Bloodstock (BIS) (Color)	F	15m. 4310
Bespoke Overcoat, The (Arthur)	F	33m. 4281
Challenge In The Air (BIS)	F	13½m. 4315
Coney Island, U.S.A. (Burstyn) (Color)	G	16m. 4391
Face Of Lincoln, The (Cavalcade)	G	20m. 4331
Hidden Talent (McCarthy)	F	17m. 4272
Impression Of London, An (BIS) (Technicolor)	E	14m. 4311
Majesty Of The Air (BIS) (Tech.)	G	21m. 4311
Queen Elizabeth II (Ronk) (Color)	G	15m. 4391
Red Balloon, The (Lopert) (Tech.)	E	34m. 4310
Robinson-Basilio Middleweight Championship Bout (UA)	E	19½m. 4386
Suez Canal—(Technicolor)—(deRochemont)	E	25m. 4221
Trooping The Colour (BIS) (Tech.)	G	10m. 4331
True Story Of The Civil War, The (Film Representations)	E	33m. 4331
Undersea Conquest (Lexington) (Color)	G	18m. 4347

RELEASE DATA GUIDE

so-called National Release Date loses much of its former importance. It is now much more necessary to know the order in which current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	RANK	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	Gun Battle At Monterey Sterling Hayden Pamela Duncan Teenage Doll June Kenney John Brinkley Fay Spain Undersea Girl Mara Corday Pat Conway Naked In The Sun (C) James Craig Barton MacLane Lita Milan Looking for Danger Bowery Boys Affair In Havana John Cassavetes Raymond Burr Sara Shane The Tall Stranger (C) (CS) Joel McCrea Virginia Mayo Hunchback Of Notre Dame (TC-CS) Gina Lollobrigida Anthony Quinn	Domino Kid Rory Calhoun Kristine Miller The Tijuana Story Rodolfo Acosta James Darren Jean Wiles The Harlem Globetrotters (RE) Operation Mad Ball Jack Lemmon Ernie Kovacs Kathryn Grant Decision At Sundown (TC) Randolph Scott Karen Steele Escape From San Quentin Johnny Desmond Merry Anders Torero (Mexican-made) Luis Procuna Pal Joey (TC) Rita Hayworth Frank Sinatra Kim Novak	Man On Fire Bing Crosby Inger Stevens Mary Fickett Silk Stockings (CS-Color) Fred Astaire Cyd Charisse Janis Paige Gun Glory (CS-C) Stewart Granger Rhonda Fleming Tip On A Dead Jockey (CS) Robert Taylor Dorothy Malone Decision Against Time Jack Hawkins (England) Action Of The Tiger (CS-Color) Van Johnson Martine Carol House Of Numbers Jack Palance Barbara Lang	Mr. Rock And Roll Alan Freed Rocky Graziano Lionel Hampton The Devil's Hairpin (VV-TC) Cornel Wilde Jean Wallace The Joker Is Wild (VV) Frank Sinatra Jeanne Crain Sailor Beware (RE) Dean Martin Jerry Lewis Jumping Jacks (RE) Dean Martin Jerry Lewis Hear Me Good (VV) Hal March Merry Anders Zero Hour Dana Andrews Linda Darnell Sterling Hayden	Value For Money (TC-VV) John Gregson Diana Dors Triple Deception (TC-VV) Michael Craig The Third Key Jack Hawkins The Spanish Gardener (TC-VV) Dirk Bogarde Jon Whiteley The Black Tent (TC-VV) Anthony Steel A Town Like Alice Virginia McKenna The Gentle Touch (T) George Baker As Long As They're Happy (EC) Jack Buchanan Diana Dors Jacqueline John Gregson Kathleen Ryan Pursuit Of The Graf Spee (TC-VV) John Gregson An Alligator Named Daisy (TC-VV) Donald Sinden Diana Dors	Time Is My Enemy Dennis Price Renee Asherson (English) The Lawless Eighties Buster Crabbe Marilyn Saris Pawnee (C) G. Montgomery, Lola Albright Last Stagecoach West Jim Davis, Mary Castle Taming Sutton's Gal John Lupton, Gloria Talbott Hell Canyon Outlaws Dale Robertson Brian Keith Rosanna Rory Operation Conspiracy Philip Friend Mary Mackenzie The Wayward Girl Marcia Henderson Peter Walker	Ride A Violent Mile (RS) John Agar Penny Edwards April Love (DC-CS) Pat Boone Shirley Jones Under Fire Rex Reason Henry Morgan Steve Brodie Ghost Diver James Craig Audrey Totter The Abominable Snowman (RS) Forrest Tucker Peter Cushing Young And Dangerous Lili Gentle Mark Damon Rockabilly Baby Les Brown & Band Kiss Them For Me (C-CS) Cary Grant Jayne Mansfield	Valerie Sterling Hayden, Anita Ekberg Jungle Heat Lex Barker, Mari Blanchard My Gun Is Quick Robert Bray Lady Of Vengeance Dennis O'Keefe, Ann Sears Chicago Confidential Brian Keith Beverly Garland Gunsight Ridge Joel McCrea Mark Stevens Joan Weldon Enemy From Space Brian Donlevy The Careless Years Dean Stockwell Natalie Trundy Street Of Sinners Geo. Montgomery Geraldine Brooks Satchmo, The Great Louis Armstrong Time Limit Richard Widmark Richard Basehart	Doctor At Large (VV-C) (English) Dirk Bogarde The Land Unknown (CS) Jock Mahoney, Shawn Smith Jet Pilot (TC) John Wayne, Janet Leigh Quantez (EC-CS) Fred MacMurray Dorothy Malone The Unholy Wife (TC) Diana Dors Rod Steiger Escapade In Japan (TC-TE) Teresa Wright Cameron Mitchell Slaughter On Tenth Avenue Richard Egan Jan Sterling Dan Duryea Slim Carter (C) Jock Mahoney Tim Hovey Julie Adams	Rising Of The Moon Frank Lawton Denis O'Dea The James Dean Story James Dean The Pajama Game (C) Doris Day John Raitt Carol Haney Black Patch George Montgomery Diane Brewster Johnny Trouble Ethel Barrymore Cecil Kellaway Stuart Whitman The Helen Morgan Story (CS) Ann Blyth Paul Newman Richard Carlson Black Scorpion Richard Denning Mara Corday The Story Of Mankind All-Star Cast	I Was A Teenage Werewolf Michael Landon Yvonne Lime (American-Int.) Invasion Of The Saucer Men Steve Terrell Gloria Castillo (American-Int.) Reform School Girl Gloria Castillo (American Int.) Rock Around The World Tommy Steele (American Int.) The Amazing Colossal Man Glenn Langan Cathy Downs (American Int.) The Cat Girl Lynn Tracey Barbara Shelley (American Int.) Perri (TC) (Disney) (Buena Vista)
PROMISED FOR EARLY RELEASE	Hongkong Story Jack Kelly Lita Hwa Sabu and the Magic Ring (C) Sabu Up In Smoke Bowery Boys New Day At Sundown (CS) George Montgomery Randy Stuart The Persuader James Craig Kristine Miller	The Long Haul Victor Mature Diana Dors (English) The Hard Man (TC) Guy Madison Valerie French	The Hired Gun Rory Calhoun Anne Francis Until They Sail Jean Simmons Joan Fontaine Paul Newman The Invisible Boy Richard Eyer Diane Brewster Philip Abbott I Accuse Jose Ferrer Viveca Lindfors Anton Walbrook Les Girls (C-CS) Gene Kelly Mitzi Gaynor Kay Kendall Taina Elg Jailhouse Rock (CS) Elvis Presley Judy Tyler Saddle The Wind Robert Taylor John Cassavetes Julie London Don't Go Near The Water (MC-TC) Glenn Ford Anne Francis Gia Scala	The Tin Star (VV) Henry Fonda Annthony Perkins Betsy Palmer Sad Sack (VV) Jerry Lewis Phyllis Kirk David Wayne Spanish Affair (C-VV) Richard Kiley Carmen Sevilla	Across The Bridge Rod Steiger Marla Laudi	Panama Sal Elena Verdugo Edward Kemmer Raiders Of Old California Jim Davis Arleen Whelan The Crooked Circle John Smith Fay Spain Thunder Over Tangier Robert Hutton Lisa Gastoni Gunfire at Indian Gap Vera Ralston George Macready Hell Ship Mutiny Jon Hall John Carradine Roberta Hayes Fighting Wildcats Keefe Brasselle Kay Callard Outcasts Of The City Robert Hutton Osa Massen Scotland Yard Dragnet Roland Culver Patricia Roc	Fraulein (C-CS) Dana Wynter Mel Ferrer Plunder Road Gene Raymond Jeanne Cooper Escape From Red Rock Brian Donlevy Eilene Janssen A Farewell To Arms (DC-CS) Jennifer Jones Rock Hudson Vittorio DeSica Peyton Place (DC-CS) Lana Turner Lloyd Nolan Hope Lange Sing, Boy, Sing (CS) Tommy Sands Lili Gentle The Enemy Below (DC-CS) Robert Mitchum Curt Jurgens Frank Albertson Blood Arrow Scott Brady Phyllis Coates	Hell Bound John Russell June Blair The Girl In Black Stockings Lex Barker Anne Bancroft Mustang Jack Beutel Steel Bayonet Leo Genn Ride Out For Revenge Rory Calhoun Tiger By The Tail Larry Parks Gun Fever Mark Stevens	My Man Godfrey (EC-CS) June Allyson David Niven The Monolith Monsters Grant Williams Lola Albright Love Slaves Of The Amazons (EC) Don Taylor Gianna Segale The Violators Arthur O'Connell The Tarnished Angels (CS) Rock Hudson Dorothy Malone Robert Stack All Mine To Give (TC) Glynis Johns Cameron Mitchell Rex Thompson (RKO) Man In The Shadow (CS) Jeff Chandler Colleen Miller Orson Welles This Is Russia (C) Sid Feder documentary	Woman In A Dressing Gown Yvonne Mitchell Anthony Quayle Bombers B-52 (WC-CS) Karl Malden Natalie Wood Jamboree Count Basie & Orchestra Fats Domino Green Eyes Susan Oliver Linda Reynolds Sayonara (TE) Marlon Brando Red Buttons Patricia Owens	Old Yeller (TC) Fess Parker Jeff York Dorothy McGuire (Disney) (Buena Vista) Sorority Girl Susan Cabot (American-Int.) Motorcycle Gang Anne Neyland Steve Terrell (American-Int.)

SYMBOLS USED ABOVE: CS—CinemaScope, C—Color, RE—Reissue, TC—Technicolor, VV—VistaVision—Name of country, other than U.S.A., indicates import.

THEY'RE PINNING BOX-OFFICE MEDALS ON "MAD BALL"— EVERYWHERE!

TWIN DRIVE-IN
CINCINNATI
HELD
MIDWAY, D.I.
TUCSON
HELD
ORPHEUM
OMAHA
CENTER
OKLAHOMA CITY
HELD
MICHIGAN
DETROIT
HELD OVER!

5TH AVENUE
SEATTLE
HELD
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HELD OVER!
BYRD, STATE
RICHMOND
WILL ROGERS
TULSA
HELD
STUDIO
SAN JOSE

A JED HARRIS PRODUCTION
starring
JACK LEMMON
ERNIE KOVACS
KATHRYN GRANT
ARTHUR O'CONNELL
and **MICKEY ROONEY**
with DICK YORK · JAMES DARREN
ROGER SMITH · WILLIAM LESLIE
Screen Play by ARTHUR CARTER,
JED HARRIS and BLAKE EDWARDS
From a play by ARTHUR CARTER
Directed by RICHARD QUINE
Produced by JED HARRIS

"OPERATION MAD BALL" keeps snowballing...

...from *Columbia!*

MOTION PICTURE
EXHIBITOR

Plus...
SHOWMEN'S TRADE REVIEW
Founded in 1933 by
CHARLES E. "Chick" LEWIS

NOVEMBER 27, 1957 VOLUME 59 NUMBER 5
IN TWO SECTIONS • THIS IS SECTION ONE

Charles Boasberg, Paramount executive in charge of sales for "The Ten Commandments," has been named by Warner Brothers to succeed Roy Haines as that company's general sales manager, effective Jan. 1.

Stellings Repeats As TOA President

(See Page 12)

Legion Approves New Film Rating

(See Page 16)

editorial: . . . *SALES EXECUTIVE BLIND SPOTS*

THE M·G·M LION IS ROARING LOUDE THAN EVER!

"RAINTREE COUNTY"—IT'S TREMENDOUS!

The Big MGM "Camera 65" production in the great tradition of Civil War romance. Launched to America in widely publicized area Premieres, hailed by press and public as one of the BIG ONES of our time. (*Montgomery Clift, Elizabeth Taylor, Eva Marie Saint · In Color*).

"LES GIRLS" BIGGEST MUSICAL OF THE YEAR!

Duplicating its smash Music Hall business in first play-dates! The most talked about film in many years. (*Gene Kelly, Mitzi Gaynor, Kay Kendall, Taina Elg Sol C. Siegel Production · CinemaScope, Metrocolor*).

"JAILHOUSE ROCK" SETS ALL-TIME RECORDS!

New M-G-M highs nationwide. It's Presley's best yet, already acknowledged to be his top grosser. At press time the title song is America's No. 1 hit! (*Elvis Presley, Judy Tyler, Mickey Shaughnessy · Avon Production · CinemaScope*).

"DON'T GO NEAR THE WATER" SMASH COMEDY!

Sensational Previews in 29 cities forecast smash hit! Best-selling book now a block-buster comedy. Now convulsing New York at Music Hall. (*Glenn Ford, Gia Scala, Earl Holliman, Anne Francis, Keenan Wynn, Fred Clark, Eva Gabor, Russ Tamblyn, Jeff Richards · Avon Production · CinemaScope, Metrocolor*).

"SADDLE THE WIND"—SOCK DRAMA OF THE WEST!

Fitting in with the trend for big-scale Westerns, this powerful picture is sure-fire! Filmed against the grandeur of the Colorado Rockies. (*Robert Taylor, Julie London, John Cassavetes, Donald Crisp, Charles McGraw · CinemaScope, Metrocolor*).

"THE BROTHERS KARAMAZOV"—ALL-TIME GREAT!

Preview confirms advance reports that it is an industry milestone! Something to watch for is this widely publicized and eagerly awaited attraction. (*Yul Brynner, Maria Schell, Claire Bloom, Lee J. Cobb, Albert Salmi, Richard Basehart, William Shatner · Avon Production · Metrocolor*).

"MERRY ANDREW"—DANNY KAYE'S BEST!

Danny Kaye returns to his waiting public with a NEW uproarious and spectacular musical comedy, already rated his best. (*Danny Kaye, Pier Angeli, Baccaloni, Robert Coote · Sol C. Siegel Production · CinemaScope, Metrocolor*).

"GIGI"—FAMED COLETTE PLAY ON THE SCREEN!

Big news! Rated in advance as the equal of "American In Paris," this new hit by the same producer is revealed in its Preview as topping all estimates! (*Leslie Caron, Louis Jourdan, Maurice Chevalier, Hermione Gingold, Eva Gabor, Jacques Bergerac, Isabel Jeans · Arthur Freed Production · CinemaScope, Metrocolor*).

"SEVEN HILLS OF ROME"—TOPS "GREAT CARUSO"!

Yes, it's Mario Lanza's big romantic singing hit, topping "The Great Caruso." And he sings to a gorgeous new girl! (*Renato Rascel, Marisa Allasio, Peggie Castle A Le Cloud Production · In Technirama® and Technicolor*).

M-G-M HAS WHAT IT TAKES FOR THAT INDUSTRY SLOGAN:
"Get More Out Of Life . . . Go Out To A Movie"

THIS IS

UNIVERSAL-INTERNATIONAL SHOWMANSHIP
AT ITS TIMELY, TERRIFIC BOX-OFFICE BEST!

THIS IS

THE RED-HOT EXPLOITATION EXPLOSION
OF THIS CENTURY WITH THE
GREATEST PRE-SOLD AUDIENCE OF OUR TIME!

THIS IS

in Eastman COLOR

FEATURE LENGTH!

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CAN'T STAND STILL

"This is a great empire," Fede
said of Russia, "but it must kee
showing its strength. It can'
stand still."
So far, the subjugated
the myths

LAND OF CONTRAST and MYSTERY THAT PRODUCED *THE EARTH SATELLITES!*

DO YOU KNOW...

what Russian women are *trained* to do?

---

if there is racial segregation behind the Iron Curtain?

---

what Soviet teenagers are *forced* to learn?

---

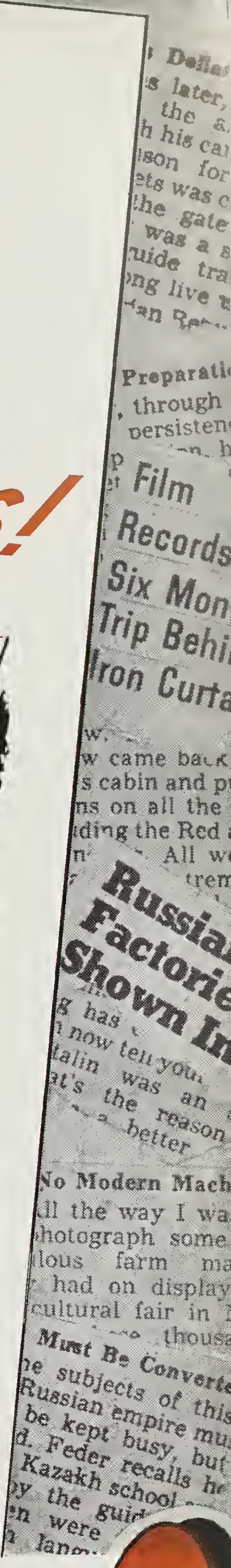
if there is *any freedom* in the U.S.S.R.?

---

what *really* goes on in Soviet schools?

THE MOST INTIMATE PICTURES EVER TAKEN OUT FROM BEHIND THE IRON CURTAIN!

YOU'LL SEE THE ASTOUNDING ANSWERS IN THE MOTION PICTURE THAT TAKES YOU 20,000 MILES BEHIND THE IRON CURTAIN!



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RUSSIA!

...from the BALTIC to the CHINESE BORDER!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From FRESNO, CAL.

On a quiet afternoon, here in the theatre, I have been reading the current issue of MOTION PICTURE EXHIBITOR, as I have done for so many years, and a thought occurs to me that I am passing along.

Out here in California we have 40 or more theatres that exhibit Spanish language films, on either a weekly or daily run, but no trade paper reviews or covers them. In other states there must be many more such theatres, for Columbia has just purchased another group of pictures, made in Mexico, for worldwide distribution; and this, added to what they already have, makes Columbia the largest American company competing profitably with the Mexican owned ones. I know that a page or so, devoted to news and data on these special pictures, would be interesting to many of us.

And here is something else. Under the "Foreign Made" head in the ServiSection of the October 23 issue (page 6) you list "MARCELINO" that I know is a big hit throughout Spain, Mexico, and many South American countries. Is a Spanish language print available for exhibiting in California, Arizona, Texas, etc.?

ARTHUR R. TRIADO
Owner, Azteca Theatre

EDITOR'S NOTE: We like your thoughtful comment, but this is the first request we ever received for news of Spanish pictures. If there is a sustained demand, it would certainly be possible. But how do other readers feel about it? We know about that "MARCELINO" and have seen a print with English dubbed in. We'll contact the U.S. distributor for you and let you know.

From WASHINGTON, D. C.

It was typical of your fine service organization for you (Mr. Emanuel) to take the trouble to answer my recent request dealing with information on certain motion pictures which I was not able to find in any of the other trade publications.

As I told you at the time, MOTION PICTURE EXHIBITOR has rendered a great service to Lopert Washington Theatres, ever since their inception in 1947. If you ever come to Washington, and visit either The Playhouse or the Dupont Theatre, you will find your Pink Review SERVISECTIONS on file, complete since 1947.

GERALD G. WAGNER
Gen'l Mgr., Lopert Washington Ths.

EDITOR'S NOTE: You make us blush, and we are grateful. It is only natural that the trade paper reviews more motion pictures should have the most complete records. But, as the "Sea Bees" used to say: "The difficult we do right away; the impossible takes a little longer!"

From LOUISVILLE, KY.

To say the least I was startled by your editorial page of Oct. 20 ("WE GIVE OUR PAGE TO A GENTLEMAN FROM LOUISVILLE").

As one who is intensely interested in films, I have written a good deal on the subject. Very little of what I write is of the gushing hurrah-for-Hollywood genre, yet I do consider myself quite sympathetic to Hollywood's problems and potentials. But I have often the feeling that I am writing in a vacuum, in an area where very few persons give a damn, one way or the other. Therefore, it was a pleasure to see the column reproduced. Yet, at the same time, I squirmed. I am not always in a position to obtain full and accurate information on the machinations of Hollywood and the problems of exhibitors. I must depend largely on intuition—which fortunately, I believe, is a fairly accurate and well-developed intuition. But still, when I saw the column given such prominent play, I read it nervously, wondering if I had perhaps been out of line in any of it. I consoled myself that you would not have reproduced it unless it were accurate.

Finally, I felt uncomfortable realizing that such persons as Terry Moore and Russ Tamblyn would now be likely to read the acid-edged comments I made on them. I do not like to hurt anyone's feelings. But there is a double consolation for that (a) most of these people seem to be impervious to criticism, and (b) they asked for it.

In sum, I am pleased that the column could appear where it has a hope of bringing some influence to bear. Thank you again.

EUGENE LEES
The Courier-Journal
The Louisville Times

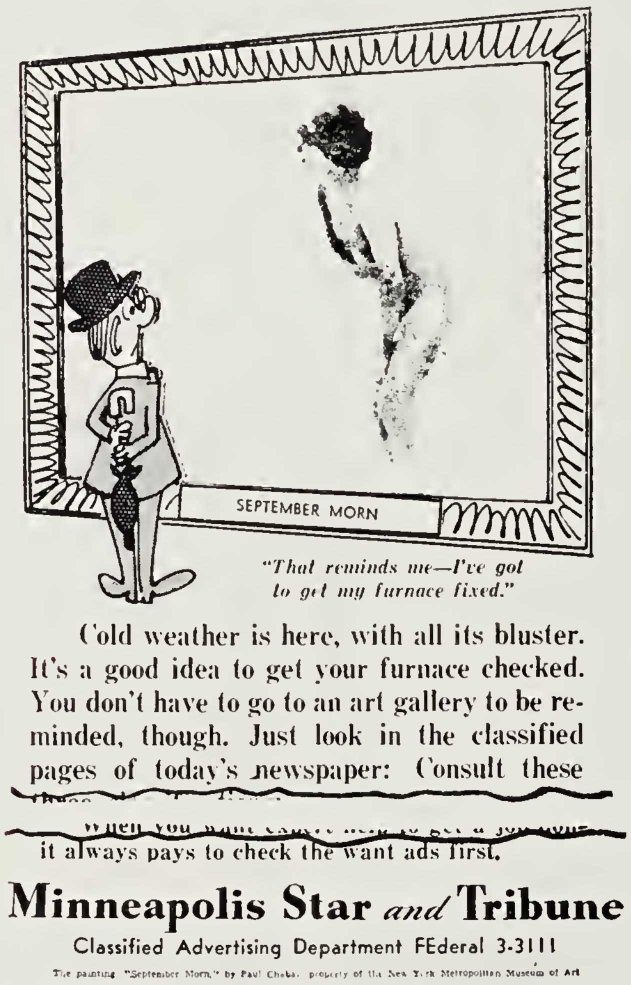
EDITOR'S NOTE: Seeing "ourselves as others see us" may do some Hollywood "characters" some good, too. So thanks again, Mr. Lees, it was nice to have you aboard. And next time you have a column you think will interest our business, please send us a tear sheet. This time we can thank an alert subscriber. But we don't like to press our luck.

AN ACKNOWLEDGEMENT:

More than 700 pieces of mail from theatre and circuit executives across the country and from Canada have greeted our announcement of the merging of Showmen's Trade Review and MOTION PICTURE EXHIBITOR. Not one has been unfriendly or critical. We are grateful! And we are trying hard to acknowledge each and every one. Please bear with us!

—THE EDITORS

Just for the record:



"That reminds me—I've got to get my furnace fixed."

Cold weather is here, with all its bluster. It's a good idea to get your furnace checked. You don't have to go to an art gallery to be reminded, though. Just look in the classified pages of today's newspaper: Consult these

it always pays to check the want ads first.

Minneapolis Star and Tribune

Classified Advertising Department FEderal 3-3111

The painting "September Morn," by Paul Chabas, property of the New York Metropolitan Museum of Art

A Minnesota theatreman, who will remain nameless for obvious reasons, has brought the above to our attention with the following observation: "This newspaper gives theatre men in this territory a hard time on their advertising. But this ad doesn't advertise 'filthy pictures.' To advertise something as prosaic as a want ad, it uses one. And as I understand it, this picture never was 'art'—just pornography. In your issue of Dec. 5, 1956, you had two editorials: 'ONLY MOVIES CAN SIN' and 'WATCHDOG NEEDED'. How right you were! I have never seen a movie ad as nude as this. And how do you like the caption line?"

Editor's Note: This isn't the first time that a great newspaper has handled itself like a "shooting gallery." Does the same publication own a TV station?

From LURAY, VA.

I think you may like to read the columnist's comment that ran in the Page County (Va.) paper last Friday. Here it is:

"The Man Who Runs The Theatre

"Unlike his fellow businessman, the merchandise he (the theatre owner) has to offer is intangible. What he sells is glamour, drama, excitement and thrills, laughs and tears, escape from the humdrum, relaxation. There is no greater bargain than a ticket to a picture house. If excursions to the pictures are measured in terms of value received, there is no other in the world that offers so much for so little money.

"Yes, the man who runs your local theatre is more than a businessman. He's a public servant—and he performs the dual role with pride.

"Let's think it over . . . give yourself, your family and your community a break. Plan to spend a relaxing evening at your local theatre soon. It will help you, and it will help Page County."

We certainly need more people like the man who wrote this.

HELEN CALES

EDITOR'S NOTE: And the theatre manager who takes this around to his newspaper editor may find that it, or something very like it, is reprintable. Why not try?

From MUSCATINE, IOWA

Would you be so kind as to send us one of your booklet reprints of the survey on "SLIDING SCALES AND HOW TO CONSTRUCT ONE" which was originally published in MOTION PICTURE EXHIBITOR in November, 1955. We are unable to locate the original copy, and we could use it.

LUDY BOSTEN
Muscatine Amusement Corp.

EDITOR'S NOTE: A copy has gone forward to Mr. Bosten. The requests continue.

39 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 229 West 42nd Street, New York 36. West Coast field office: Paul Manning 8141 Blackburn Avenue, Los Angeles 48, Calif. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff. New York editor; William Haddock, Physical Theatre and Extra Profits departmental editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

VOLUME 59 • NUMBER 5 NOVEMBER 27, 1957

as we screen it . . .

INDEPENDENT PRODUCERS . . . AND SALES EXECUTIVE "BLIND SPOTS"

WHILE LUNCHING not too long ago with one of the industry's "top brass," the question was asked with genuine interest and concern: "In this alleged shortage of product, how come good ordinary pictures are not being bought and played?"

Our answer was simple and direct. "Good ordinary pictures" offered at good ordinary prices *are* being bought and played. But when some sales executives, at branch, district, division, or national levels, price their "good ordinary pictures" beyond the ability of their customers to pay they *are not* being bought and played. When the latter happens, the theatreman, who is closer to his locale and to his current declining grosses, must reach a decision on whether he will chance a sheriff sale later, or speed up the process by paying more for film than he takes in at the boxoffice. The humiliation of being forced to "beg" for an adjustment is just another means to the same end.

Pondering this further, we wonder how effective a sales executive can be who hasn't been out into his territories during the last year or two? And yet we know of some, even at the district level, who are rejecting contracts for theatres they have never seen, in towns where they have never been, and operating under conditions about which they are completely unaware. We can name some others who never leave their offices in New York, but depend on some "crystal ball" of records established in the dim past and now totally unrealistic. When theatres close, they seem surprised.

We also wonder about the future of the sales executives who deliberately "stay out" of situations where there is no competitor to sell, depending on the squeeze of product shortage to force the buyer into exorbitant prices and terms? We know of one buying and booking service executive, representing mainly small town and competition-free rural drive-ins, who figures that one national distributor lost $60,000 of his bookings last summer, because he chose to play reissues and wildcat indie stuff rather than pay high percentage terms and give double week-ends to "good ordinary pictures." And he states his grosses were just as good, too!

Some of these sales policies start at the top. Others start with little men way down the ladder who have their eyes on the top and figure that the way to get there is to climb over the backs of bankrupt customers or dark marquees.

But what of the independent producer who is risking his personal funds, his bank credit, and his reputation on the success of such sales methods? We know of a recent "block buster" that has lost literally thousands of playdates and hundreds of thousands of dollars, as repeat runs in theatres it already played, and as move-over second runs in theatres competitive to those already played, because nearly one year after its opening, and in all kinds of runs, the price is still "top percentage and no review." We know of so-called producers' representatives who turn down legitimate deals sent in by the branches, telling the salesman to get an extra $5, or another five percent, when they should know that no theatreman in his right mind would embarrass his salesman, or prejudice his future deals, by letting some unknown sales executive improve on his signed offer.

As this industry comes to depend more and more on the "block busters" and the "good ordinary pictures" as turned out by the ever increasing number of independent producers, will these ill-informed or short sighted sales policies hamper their relations with their customers? We doubt it! The independent producer shouldn't be interested in any long range "scarcities," but only in an adequate playoff at adequate prices for his one, or several, pictures. He shouldn't be interested in topping that gross of five years ago, or in accomplishing terms that sound good over the bar at "21." He is a business man, in business to make money. So is the average theatreman. They should get along!

WHAT'S IT ABOUT?

THEATREMEN from many quarters report a considerable increase in the ignorance of their patrons about the topic or background of specific pictures. In fact, these reports have become so numerous that MOTION PICTURE EXHIBITOR is debating the possibility of adding a quick capsule synopsis to its product indexes.

From what they tell us, phone calls to the cashier take the usual start of "What's playing?" and "When does the feature start?" The normal reply is the title, cast, color or screen technique, and the show times. But there is an added insistence on "What's it about?" One theatreman was so intrigued by this insistence that he took over all such calls from his cashier, and found himself reading off lengthy synopses from the trade mags. Another furnishes his staff with a capsule synopsis right on his "Program and Running Time Schedule."

One reason for this increased "What's it about?" may be the cutting down by distributors on the use of national magazine and advance teaser campaigns. Another suggested reason might be the use of more curiosity selling and less story selling in pressbook campaigns. And there is the third possibility that with all of the theatre, TV, sports, sputniks, giant bugs, etc., being focused at their pocketbooks, the public is too confused to recognize which is which.

And the same stars in different media help!

For specially selected engagements at the holiday season...

JERRY WALD'S

Peyton Place

The Town...The People... Everyone's Talking About!

STARRING

LANA TURNER

HOPE LANGE · LEE PHILIPS · LLOYD NOLAN · DIANE VARSI · ARTHUR KENNEDY · RUSS TAMBLYN · TERRY MOORE

FEATURING

DAVID NELSON · BARRY COE · BETTY FIELD · MILDRED DUNNOCK
LEON AMES · LORNE GREENE

CINEMASCOPE COLOR by DE LUXE

Prints available with MAGOPTICAL SOUND The best in Stereophonic Sound

PRODUCED BY JERRY WALD · DIRECTED BY MARK ROBSON · SCREENPLAY BY JOHN MICHAEL HAYES

FOR YOUR BOX-OFFICE CELEBRATION... FROM 20TH!

NEWS CAPSULES . . . *of a Busy Week*

Forms for this page closed at 2 p.m. on Monday, Nov. 25

UA sets 16 top features for orderly release in 1958 at a rate of four each quarter; has no plans to acquire any more theatres.

(See Page 10)

Arthur Loew resigns as president, Loew's International, replaced by Morton A. Spring.

(See Page 10)

Eric Johnston rejects industry meeting as way to achieve orderly releases in address to TOA Miami, Fla., convention.

(See Page 11)

Ernest G. Stellings reelected TOA president at convention; Rhoden sounds convention keynote of "militant action."

(See Page 12)

Surveys show public cool toward toll-TV.

(See Page 12)

Universal consolidates its sales setup into two divisions, eastern and western.

(See Page 13)

The Legion of Decency adds a new classification approving films for adults and adolescents.

(See Page 16)

BROADWAY GROSSES

Columbia Pair Set Pace

NEW YORK (Monday, Nov. 25) — Both money makers belonged to Columbia over the weekend with "Pal Joey" still raking in the sheckels at the Capitol, where it is in its fifth week, and "Operation Mad Ball" opening merrily at the Victoria.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"BOMBERS B-52" (Warners). Paramount ($47,654)*—Opening week expected to reach $25,000.

"KISS THEM FOR ME" (20th-Fox). Roxy ($81,398)—Friday, Saturday and Sunday reported as $20,328, with the third week heading toward $33,000. Usual stage show.

"DON'T GO NEAR THE WATER" (MGM). Radio City Music Hall ($146,192)—Thursday through Sunday accounted for $82,000, with the second week expected to tally $120,000. Usual stage show.

"PAL JOEY" (Columbia). Capitol ($39,813). A gasser with $45,000 sure on the fifth week.

"SLAUGHTER ON 10TH AVENUE" (U-I). Astor ($24,578). Third week announced as $10,500.

"OPERATION MAD BALL" (Columbia). Victoria ($21,930)—Open happily with $25,000 claimed.

"ZERO HOUR" (Paramount). Loew's State ($18,644). This one never got started and dropped to $7,000 on the second and last week.

"THE STORY OF ESTHER COSTELLO (Columbia). RKO Palace claimed $11,000 on the third week.

**Figures in parentheses represent 1956 weekly averages as reported in MOTION PICTURE EXHIBITOR.*

Industry's Most Complete Saveable Review Section

IN THIS ISSUE

1. **Alligator Named Daisy, An (DCA)**
2. **And God Created Woman (Kingsley)**
3. **April Love (Fox)**
4. **Baby Face Nelson (UA)**
5. **Blonde In Bondage (DCA)**
6. **Bridge On The River Kwai, The (Col.)**
7. **Deadlier Than The Male (DCA)**
8. **Enemy Below, The (Fox)**
9. **Flesh Is Weak, The (DCA)**
10. **Gun Battle At Monterey (AA)**
11. **Hard Man, The (Col.)**
12. **Hell In Korea (DCA)**
13. **Jamboree (WB)**
14. **Last Bridge, The (Kingsley)**
15. **Long Haul, The (Col.)**
16. **Love Slaves Of The Amazons (UI)**
17. **Old Yeller (Buena Vista)**
18. **Passionate Summer (Kingsley)**
19. **Paths Of Glory (UA)**
20. **Rodan (DCA)**
21. **Tall Stranger, The (AA)**
22. **Tarnished Angels, The (UI)**
23. **Violators, The (UI)**
24. **Witness For The Prosecution (UA)**

PLUS 13 SHORTS

20th-Fox completes production on all films scheduled for release through next May.

(See Page 22)

Producer Arthur Hornblow hits star salary demands as strangling industry.

(See Page 24)

Chicago exhibitor Jack Kirsch decries production's shortsightedness in curtailing the use of color.

(See Page 26)

AT PRESSTIME

MIAMI BEACH, FLA.—As the TOA convention here drew to a close, cable theatres and all forms of toll-TV were unanimously condemned. The present resolution, however, does not bind TOA individual members from entering the cable theatre business. The resolution calls on members to contact their legislators and urge them to fight all forms of toll-TV.

The move surprised representatives of toll-TV and cable-TV systems at the convention who said that individual exhibitors had shown much interest in their system.

In New York, Interboro Circuit president Sol Strausburg told MOTION PICTURE EXHIBITOR that his firm was interested in cable-TV operation and had been in contact with Selectivision, a system which unscrambles images by use of a card.

The convention also approved two recommendations, one for a life insurance program and the other suggesting that theatres close on the night of the Academy Awards telecast to insure maximum penetration.

A hotel luncheon honored all TOA past presidents, and Theodore Gamble, first president, deplored toll-TV in all its forms and predicted that it would never be accepted by the public.

FILM FAMILY ALBUM

Arrivals

Joe Mills, Chakeres Circuit auditing department, Cincinnati, became the father of his sixth daughter.

Gold Bands

Joan Yarborough, National Theatre Supply secretary in Charlotte, was married on Nov. 16 to Harold Lee Berryhill.

Sick Call

Frances Bolton, National Screen Service booker, Cleveland, recently sustained a heart attack and was resting in St. Vincent's Charity Hospital.

Dan Brandon, Jr., son of Mr. and Mrs. Dan Brandon of New Orleans, was recuperating at home following a major operation in the Hotel Dieu.

Bill Hobson, branch manager for DCA in Salt Lake City and Denver, underwent an emergency operation in the Latter Day Saints Hospital in Salt Lake City. He is recuperating nicely.

Mrs. Herbert Horstemeier, wife of the Cleveland independent booking agency head, was in Deaconess Hospital there convalescing from surgery.

Obituaries

Hettie Gray Baker, 76, former censorship director for 20th-Fox, died Nov. 14 at Porter Corners, N.Y. She retired from the film company post in 1952 after 35 years of service.

Nolan Breaux, 62, projectionist in the Centre, New Orleans, died of a heart attack in the booth of the theatre on Nov. 11. He was found dead by theatre personnel who went to the booth when the screening was interrupted.

Albon C. Cowles, 63, of Atlanta, died last fortnight in Houston after a short illness. He had been active in Atlanta exchanges and later with the Cowles Booking Service. He moved to Texas a few months ago.

Clarence D. Hill, 65, Columbia branch manager in St. Louis since 1931, died Nov. 11. (See separate story.)

Perley J. Lavell, 61, manager, Magnet, Claremont, N.H., died recently. He had been associated with the house for 27 years and had been manager since 1951.

Harry L. Lavietes, 73, veteran New Haven theatre owner and political leader, died recently. He relinquished operation of the neighborhood Pequot there about a year ago.

John Woodrow Thomas, 44, of Oak Hill, W. Va., a widely known exhibitor in the Cincinnati area, succumbed to a heart attack last fortnight.

Nat Williams, 58, a past president of Theatre Owners of America and a prominent exhibitor in Florida and Georgia, died at his home in Thomasville, Ga., on Nov. 14 following a heart attack.

UA '58 Slate For Orderly Release

16 Top Features Set For Release At Rate Of Four In Each Quarter As Urged By Exhibitors

NEW YORK—Sixteen top quality features, representing an investment of $35,000,000, will be released by United Artists in 1958 at the rate of four major films in each quarter of the calendar year.

The announcement, made last week by UA president Arthur B. Krim, marks the first time in the history of the industry that a full year's top product program has been scheduled more than 12 months in advance, quarter by quarter.

Krim declared that the forward planning of a full year's blockbuster product represented the culmination of more than six years of development and answered exhibitors' current demands for the orderly and evenly spaced release of major films.

Of the 16 big features scheduled for release in 1958, 11 are completed, two are currently in production, and three are set to start filming.

In addition to these top "A" pictures, Krim said, United Artists has a completed backlog of 20 more pictures, which will comprise a full program of 36 features for release in 1958. They will be distributed at the rate of two "A" pictures a month, with an additional 12 program features being released evenly over the 12-month period.

Krim stated that the program for 1958 might be expanded to four releases a month through the addition of more top bracket product to the roster. However, no additional deals will be made for program features for 1958 release.

The full 36-picture schedule, Krim said, involves approximately $50,000,000 in production investment. Possible "blockbuster" additions may bring the value of the 1958 slate to a company record of $60,000,000.

The UA president disclosed that this policy of a full-year's forward planning will be followed in 1958 and throughout the foreseeable future. Seventeen major productions have already been set for production in 1958 and release in 1959. Krim forecast that the 1959 release program would comprise a very minimum of two top quality films per month.

Turning again to the 1958 release program, Krim also noted that Michael Todd's Academy Award-winning "Around The World In 80 Days" will be placed in broader distribution by United Artists in 1958.

Major features to be released in the first quarter of 1958 include Batjac-Panama's Technirama spectacle, "Legend of the Lost," starring John Wayne, Sophia Loren, and Rossano Brazzi, and produced and directed by Henry Hathaway; Figaro's "The Quiet American," directed and written by Joseph L. Mankiewicz from the Graham Greene novel, and starring Audie Murphy, Michael Redgrave, Claude Dauphin, and Georgia Moll; Bryna Productions' "Paths of Glory," starring Kirk Douglas, Ralph Meeker and Adolphe Menjou, produced by James B. Harris and directed by Stanley Kubrick; and Edward Small's "Witness for the Prosecution," starring Tyrone Power, Marlene Dietrich, and Charles Laughton, and produced by Arthur Hornblow and directed by Billy Wilder.

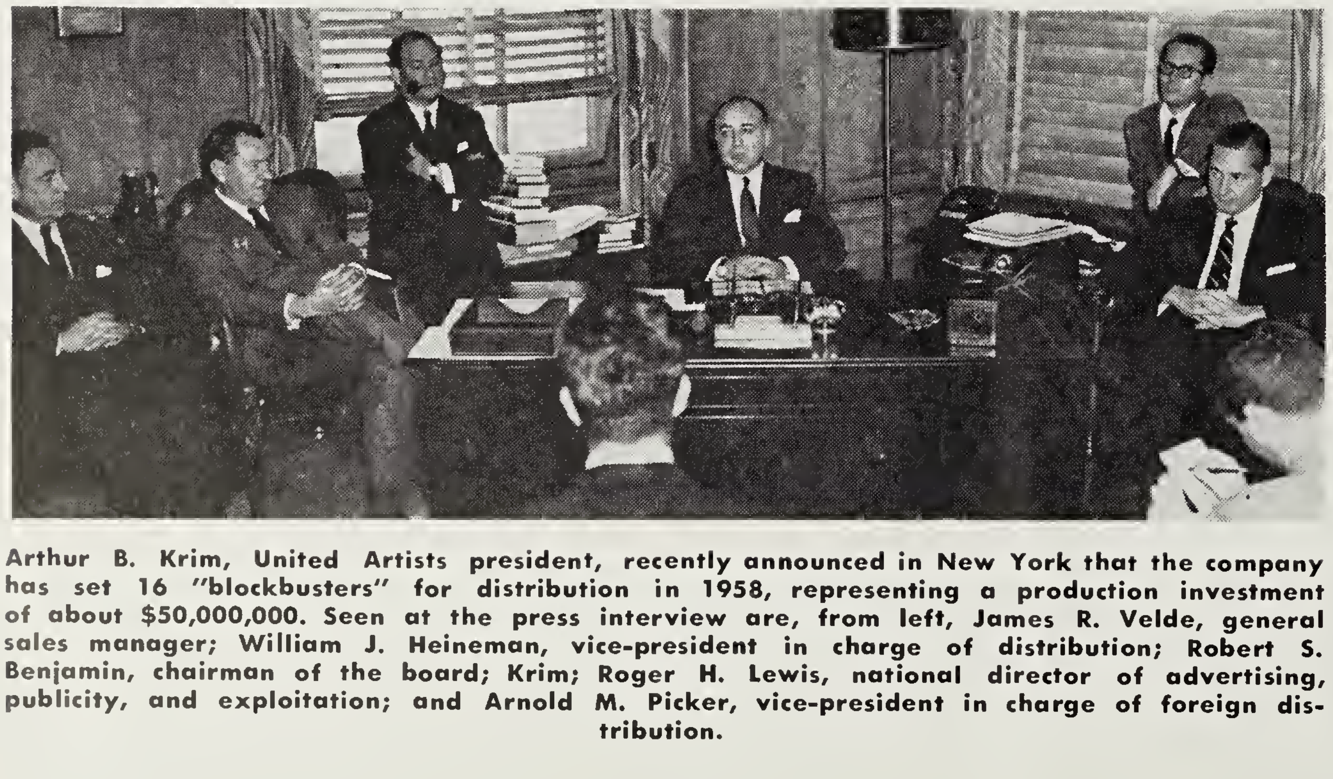
Top quality releases for the April-May-June period of the year are Hecht, Hill and Lancaster's "Run Silent, Run Deep," starring Clark Gable and Burt Lancaster, produced by Harold Hecht and directed by Robert Wise; Tolda Production's Technirama comedy, "Paris Holiday," starring Bob Hope, Fernandel, Anita Ekberg and Martha Hyer, directed by Gerd Oswald; Security Pictures' "God's Little Acre," produced by Sidney Harmon and directed by Anthony Mann with Robert Ryan, Aldo Ray and Tina Louise starred; and "Thunder Road," a DRM production starring Robert Mitchum, with Arthur Ripley as director.

Outstanding product for the July-August-September quarter will include the Technirama-Technicolor epic, "The Big Country," starring Gregory Peck, Jean Simmons, Carroll Baker, Charlton Heston, and Burl Ives, filmed as an Anthony-Worldwide Production with William Wyler and Peck as co-producers and Wyler as director; Kirk Douglas' Technirama production, "The Vikings," starring Douglas, Tony Curtis, Ernest Borgnine and Janet Leigh, with Jerry Bresler as producer and Richard Fleischer as director; "Kings Go Forth," starring Frank Sinatra, Tony Curtis, and Natalie Wood, produced by Frank Ross and directed by Delmar Daves; and "China Doll," a Batjac presentation starring Victor Mature and produced and directed by Frank Borzage.

A quartet of major films will round out 1958 in the October-November-December period. These include Hecht-Hill-Lancaster's film version of Terance Rattigan's hit play, "Separate Tables," starring Rita Hayworth, Deborah Kerr, David Niven, Wendy Hiller, and Burt Lancaster, which Harold Hecht will produce and Delbert Mann will direct; "Man of the West," from The Mirisch Company with Gary Cooper starred and Anthony Mann as director; Figaro Inc.'s production of "The Barbara Graham Story," with Susan Hayward, produced by Walter Wanger and directed by Robert Wise; and "The Unforgiven," a Hecht-Hill-Lancaster production starring Burt Lancaster.

Discussing the recent deal under which United Artists will take over the operation of the Astor and Victoria on Broadway, beginning Jan. 1, Krim said that the company has no other plans along these lines. The move was made to assure UA producers of showcase outlets in the New York market.

UA releases will not be played at the Astor or Victoria without the agreement of the producers involved, Krim declared. The two houses will not play UA product exclusively, though the company's independent producers will get booking preference.



Arthur B. Krim, United Artists president, recently announced in New York that the company has set 16 "blockbusters" for distribution in 1958, representing a production investment of about $50,000,000. Seen at the press interview are, from left, James R. Velde, general sales manager; William J. Heineman, vice-president in charge of distribution; Robert S. Benjamin, chairman of the board; Krim; Roger H. Lewis, national director of advertising, publicity, and exploitation; and Arnold M. Picker, vice-president in charge of foreign distribution.

Industry Must Continue Tax Relief Fight—Coyne

NEW YORK—Robert W. Coyne, COMPO special counsel, stated last fortnight that the drive to eliminate the federal admission tax will be continued despite recent announcement by the president that cuts in the budget will be out of the question due to the need for more defense spending by the U. S.

Coyne stated that "in view of the condition in the industry we have no alternative but to push for full relief."

Arthur Loew Resigns As Loew's Int. Head

NEW YORK—Arthur M. Loew, 60-year old president of Loew's International, foreign distribution division of Loew's, Inc., will resign Jan. 1, two months before his contract expires, it was announced here this week.

The resignation will mark the end of a regime which began with Loew's father, Marcus, who founded the company and continued on under Nicholas M. Schenck, now retired from the organization.

Joseph R. Vogel, president of Loew's, Inc., announced the appointment of Morton A. Spring succeeding Loew.

Spring has been first vice-president of the international company of Loew's, Inc., since 1945. Previously, he had been an assistant to Arthur Loew, and in 1942, when Loew was in the armed services, was foreign manager of Loew's International.

Loew, who had served as president of Loew's from Dec., 1955, to January, 1957, and resigned that post to resume his presidency of the international corporation, said he was resigning the international post because he had tired "of the responsibilities of work in a large corporation." He joined Loew's in 1920 and served continuously with the exception of an absence for service in World War II.

La Vezzi Elected Head At TESMA Meeting

MIAMI BEACH, FLA.—Thomas E. La Vezzi, La Vezzi Machine Works, Chicago, was elected president, Theatre Equipment and Supply Manufacturers Association, at its annual general meeting last fortnight at the Hotel Americana, Bal Harbour.

Larry Davee, Century Projector Corporation, was named vice-president. Merlin Lewis, executive secretary, remains in his appointive office. Elected TESMA directors for a three year term were V. J. Nolan, National Carbon Company; Arthur E. Meyer, Simplex Equipment Company; William Cedris, Ideal Seating Company; and J. Robert Hoff, the Ballantyne Company. Nolan and Meyer are incumbents. Hoff had been an honorary member of the board of directors, whose term in that office had expired. Cedris had served as director in a prior term. J. F. O'Brien, RCA, whose term expired this year was not a candidate for reelection.

Three other directors were elected to fill unexpired terms of Davee, J. A. Fetherston, and M. H. Stevenson, who had resigned to enter fields not associated with the theatre equipment business. Erwin Wagner, Wagner Sign Service, was elected to fill a two year term, and Fred Aufhauser, Projection Optics Company, and A. J. Platt, RCA, were elected to fill one year terms.

By an amendment to its by-laws TESMA elected retiring president Lee Jones to serve two years as board chairman, whereupon he will automatically become an honorary member of the board of directors for an additional two years. Prior to this, retiring presidents had automatically become honorary members of the board of directors for a four year term. He was presented with a plaque "in grateful appreciation of his untiring efforts and distinguished service to the Theatre Equipment and Supply Manufacturers Association, Inc."

TV Clearance Urged

HOLLYWOOD—In a letter to Eric Johnston, Motion Picture Association of America president, Sig Maitles, independent motion picture advertising and promotion consultant, recently suggested that the industry tag all features with the following title: "This Feature Will Not Be Shown On TV For Five Years!"

Anticipating that millions more through the years will stay away from theatres because the public has the feeling it will eventually see films free on TV, Maitles wrote, "Sindlinger's Survey, which indicated that millions are staying away for this reason, should be acted upon immediately to stem the flow away from theatres."

Cohn Plaque Unveiled

NEW YORK—A plaque in the memory of the late Jack Cohn, executive vice-president of Columbia Pictures, was unveiled in the Grand Ballroom of the Plaza Hotel last week in the presence of over 600 important figures in the film industry, and Columbia employees.

Short addresses of appreciation for the distinguished work done by Cohn were made by Ned Depinet, president, Motion Picture Pioneers, which Cohn founded, and of which he was past president, and by Judge Ferdinand Pecora, a life-long personal friend.

The memorial plaque will be installed in the ground floor lobby of the Columbia Building, 711 Fifth Avenue.

Johnston Rejects Industry Meeting As Way To Achieve Orderly Releases

MIAMI BEACH—Flatly rejecting the idea of an exhibitor-distributor meeting to arrange for what has been called an "orderly flow of product," Motion Picture Association of America President Eric Johnston last week instead offered two goals to be sought by both exhibition and distribution over a two year period.

Johnston's suggested industry goals, made in an address delivered at the Theatre Owners of America convention here, were:

1) For 1958, to increase weekly admissions by two and a half millions over the present audience average of 45,000,000.

2) For 1959, to increase the weekly audience by another two and a half million.

"This would mean," he declared, "a net gain of more than a quarter of a billion new admissions at the end of the next two years. . . . By concentrating our energies, our abilities, and our talents on these goals, we can together achieve them and go on from there."

As to the meetings for arranging release schedules, Johnston said distributors were in "agreement that the motion picture business should be a 52-week-a-year business."

However, he added, the joint meeting idea of exhibition and distribution, or a meeting among distribution to work out release plans is not "the way to approach the problem. He cited possibility of Government anti-trust action in either case, but declared that individual exhibitors had met with individual distributors and that the "individual conferences already are showing much promise."

The MPAA chief promised cooperation in emphasizing to distribution the need for fixing release dates so as to allow a continuous flow of product and of sticking to a release schedule once made.

He warned exhibition to distinguish between real and fancied problems, declaring:

"To speak quite bluntly, the noisiest issues within our industry are fancied and cooked up. . . . They distract and divide us."

He inferred that among these "cooked up issues" were the charges that:

Exhibition had lost its showmanship and was lazy, or that theatres were run down and badly conducted.

Distribution was trying to "gouge" exhibition, was "bleeding" it "to death," and that Hollywood is trying to create a product shortage.

Felix J. Bilgrey, counsel for Times Film Corporation, is seen receiving congratulations from Jean Goldwurm, left, president, and William Shelton, right, vice-president, following the Supreme Court ruling in favor of "The Game of Love" and Times upsetting Chicago censors.

Isley Sees Industry Hurt By Telemovies

DALLAS—Phil R. Isley, head, Phil Isley Theatres, in a letter sent last week to Senator William Langer, expressed the opinion that the Bartlesville, Okla., Telemovies experiment had seriously damaged the motion picture industry, particularly the exhibition end.

Thanking Langer for his efforts in conducting a recent poll of Bartlesville residents to determine their attitude towards the pay-TV project, Isley revealed that a careful survey of his own in Dallas, Houston, and Fort Worth showed that less than six per cent of the population favored pay-TV in any form.

Isley's letter stated, "It is alleged that the FCC has no jurisdiction over this particular pay-TV speculation, but surely our government will not condone such a calculated abuse of the public as well as established legitimate business represented by the nation's 18,000 motion picture theatres."

The Texas exhibitor added that a large group of state theatremen joined him in pledging support for Langer's "further defense of the public and the motion picture industry."

Rowley Convention Set

DALLAS—For the third time in its long history, Rowley United Theatres, the second largest circuit in the southwest, is having its annual partners and managers convention in some other city than Dallas. The convention this year will be held at the Town House Hotel in San Angelo on Dec. 2-4.

This culminates a revolutionary cycle in the history of the organization since it was in San Angelo on Aug. 16, 1916, that the famous Robb and Rowley partnership was formed. Robb and Rowley had one theatre in San Angelo and an airdome located over a feed store in the heart of the city. It was also in San Angelo in 1922 that the new company acquired its first affiliated partner, John D. Jones, who also operated a theatre there. Jones passed away in 1956. Today, the circuit operates 150 theatres and drive-ins in Texas, Oklahoma and Arkansas, and is headed by John H. Rowley.

Musicians Rap Oscar Plan

HOLLYWOOD—The music branch of the Academy of Motion Picture Arts and Sciences last week revolted against the recent decision of the board of governors that the number of music awards be reduced.

It has been agreed that there should be an award for best song, but that made it necessary to reduce the rewards for best scoring of a picture from two to one.

At a meeting of the music branch, a resolution was adopted on a motion of Johnny Green that "The branch refuses to exclude either one of the categories or to make any nomination whatsoever in the area of music scoring; that in the event such nomination or nominations are made by any group in the Academy other than the music branch, the members of the music branch join together in refusing to accept any such nominations or award resulting therefrom."

Stellings Reelected TOA President To Become Second Man So Honored

MIAMI BEACH, FLA.—The Theatre Owners of America last week at their annual convention at the Americana Hotel reelected Ernest G. Stellings as president. He is only the second man in the group's history to be so honored. Samuel Pinanski was the other.

Also reelected at the joint meeting of the board and executive committee were Myron N. Blank, chairman of the board; and George G. Kerasotes, chairman of the executive committee. Kerasotes was also named to fill the new post of senior assistant to the president. Pinanski was given a second term as honorary chairman of the board.

Continued as assistants to the president were Roy Cooper, Nathan Greer, R. M. Kennedy, Samuel Rosen, and J. J. Rosenfield. Named to serve for the first time as assistants to the president were Albert M. Pickus, Stratford, Conn.; and J. B. Schuyler, Milwaukee.

Reelected as vice-presidents were Carl E. Anderson, Abe Blumenfeld, A. Julian Brylawski, C. E. Cook, Horace Denning, Burton Jones, John W. Keller II, and John H. Rowley. New vice-presidents are Albert Norman, Portland; Philip F. Harling, New York; Paul L. Krueger, St. Louis; Henry G. Plitt, New Orleans; E. R. Rueben, Minneapolis; and John H. Stembler, Atlanta. Robert R. Livingston remains as secretary and S. H. Fabian as treasurer. Herman Levy was reelected general counsel, and Joseph G. Alterman, assistant secretary. Mitchell Wolfson was reelected chairman of the finance committee. Also reelected were Walter Reade, Jr., and Pickus. Newcomers to the committee are Will J. Conner and Morton G. Thalhimer, Jr. Pinanski and Pickus were named as TOA representatives to COMPO.

The board and executive committee decided to name a delegation to work with National Allied in its efforts to have the federal government give consideration to the accelerated and retroactive depreciation of theatres.

In other actions the TOA board and executive committee resolved that the organization's arbitration committee continue with its work; to set up a group to confer with the film companies on establishing clearance between the theatrical release of a film and the pictures showing on television; to do everything possible to encourage the production of color films; and to have more film product made available to theatres.

Reappointed to the executive committee were Art Adamson, Tom Bloomer, Fred Danz, Edward L. Fabian, Thomas Friday, Edwin L. Gage, Marvin Goldman, Howard T. Kennedy, M. A. Lightman, Jr., Arthur H. Lockwood, Roy Martin, Jr., Martin J. Mullin, Robert J. O'Donnell, Elmer Rhoden, Jr., A. Fuller Sams, Jr., Donald Schine, Jay Solomon, Morton G. Thalhimer, J. H. Thompson, David Wallerstein, and R. B. Wilby. Others named to the committee were J. Fred Brown, James Coston, Harold Field, S. L. Gilette, Thornton Sargent, Robert Selig, T. G. Solomon, and L. J. Williams.

Rhoden Keynotes Convention With "Militant Action" Call

Elmer Rhoden, National Theatres president, sounded the keynote of the convention, described in his address as "militant action." He cited four points on which such action was necessary: Living with free television by demanding proper clearance; demanding a steady supply of quality pictures from Hollywood, properly spaced in release; modernizing theatres; and taking advantage of the strength in unity and organization.

Rhoden said he had contacted the sales managers of film companies asking for seven year clearance over free TV. All avoided the issue except one, who wrote, "Please be advised that we are unwilling to grant your theatres clearance over television.

"We must reserve to ourselves the right to determine whether, when and how we will make our pictures available to television."

The keynoter stressed the importance of letting the public know that the films in theatres will not quickly be available to TV. Concerning toll-TV, Rhoden said, "I can tell you that it is my profound judgment that pay television will be less competitive to our theatres than free television, so let's not fear it." He called on TOA to call a meeting with TV representatives to work out a code of ethics so that the dignity of both industries be respected.

In line with the need for a steady flow of quality product, Rhoden recommended that a paid representative be employed by TOA to inform the association of pictures going into production and their ultimate release dates. He also stressed the need for the cooperation of the MPAA, and urged that the government be petitioned to drop the restrictions which keep former affiliated circuits from engaging in production and distribution.

Rhoden advised theatremen to get ready for wall to wall projection since more pictures will be made in wide-screen mediums and the future will see more roadshow attractions.

Exhibitors, he said, should match distribution in funds raised for industry promotions such as the Academy Awards telecast. The contributions, according to Rhoden, would be part of film contracts and automatically collected. National Theatres, he said would join in such a program. Such industry unity, he emphasized, should be matched by exhibitor unity, and Rhoden again called for the formation of one theatreman's organization.

Levy Reports Impasse In Arbitration Efforts

General Counsel Herman M. Levy reported that an impasse had been reached in the arbitration conferences because of disagreement between distribution and exhibition on the issues of clearance and availability. It was made clear that an effort would be made to break the impasse.

Levy said the exhibitor representatives submitted no less than nine plans in an attempt to end the deadlock, without being able to get the distributors to accept any one of them.

He said that "distribution is sincere in seeing the conciliation plan work" and urged exhibitors with grievances to make use of the plan.

TOA Seminars Study Varied Industry Problems

Both seminars held at the convention, one for the drive-ins and one for the small theatres, stressed the importance of getting the family trade.

Paul Krueger and Albert Forman were co-chairmen of the drive-in session at which objection was raised to "dusk-to-dawn" showings and sex films on the grounds they hinder efforts to build up "family" business. It was argued that while "dusk-to-dawn" pictures are fine for concession sales, they fail to help the business as a whole.

(Continued on page 28)

Harold L. Friedman, left, veteran record industry executive, was recently appointed sales director of United Artists Records Corporation, and is shown being congratulated by Alfred H. Tamarin, executive assistant to Max E. Youngstein, company head.

Survey Shows Public Cool Toward Toll-TV

NEW YORK—A distinct majority—66.6 per cent—of 1,409 persons polled in 10 cities of the United States were not interested in paying for television programs, Broadcasting Magazine, trade paper of the radio and television industries announced last week, on the basis of figures furnished by a Pulse survey. Pulse is one of the TV survey specialists.

In addition, 470 of these 1,409 expressed interest in toll video but said they would rather pay on a program by program basis than on a monthly basis. In addition, 426 had never heard of toll-TV.

Toll-TV Not Popular TV Guide Poll Shows

PHILADELPHIA—A poll in which almost 45,000 readers of TV GUIDE participated revealed last week that 96.6 percent of them were against any form of subscription television.

Returns from 44,888 ballots tabulated by Research, Inc., an independent survey organization, showed that only 34 out of every 1000 ballots returned were marked "Yes" in favoring any type of pay-TV. This is believed to be the largest sampling of public opinion on the subject ever taken in this country.

A ballot listing six questions on subscription TV was published in the Sept. 21, 1957, issue of the magazine. Results of the poll are published in its issue of Nov. 30.

The vote was 28-1 against any form of subscription TV by readers who sent in complete questionnaires, the magazine reported. In addition to returning ballots, thousands of readers also wrote letters explaining the reason for their views, the research firm noted.

The magazine, in an accompanying editorial, said "the poll should serve as a signal to the FCC and to Congress that perhaps there are not as many toll television enthusiasts as they have been led to believe. And with more than 40,000,000 sets in use, it certainly is incumbent upon the Government to consider the desire of the set owners."

Rank Exec Stresses Freedom Of Screen

LONDON—Freedom of the screen and limitation of censorship to preserving local "standards of decency and good taste," was stressed as the belief of the J. Arthur Rank Organization by deputy chairman and managing director John Davis here last week.

The Rank Organization believes, Davis told a dinner for representatives of the Commonwealth press, that "the motion picture screens of the world should be free to show films freely from any country and that censorship should be limited to the elimination . . . . of those items which are against the standards of decency and good taste in the country where the films are shown. . . .

"We believe," Davis continued, "this should be the broad function of censorship."

Also, R. M. D. Odgers was named general manager of the J. Arthur Rank Overseas Film Distributors, and P. W. Bethell-Fox, was named overseas branch manager, Harry Norris and Air Commodore F. M. F. West, V. C., joint managing directors of the Rank Organization announced here Tuesday.

Odgers was formerly export manager of the A. P. V. Co., specialist engineers; Bethell-Fox has been personal assistant to the Rank managing directors.

Paramount Net Up

NEW YORK—Paramount Pictures reported an estimated consolidated net of $1,878,000 for the third quarter of 1957, or 94 cents a share, compared to $1,654,000 or 83 cents a share for the same period in 1956. Earnings for the first nine months of 1957 were $4,237,000, or $2.13 a share, compared with $3,967,000 or $1.99 a share in the corresponding period of 1956. These 1956 earnings do not include a non-recurring profit of $88,000 for the third quarter or one of $2,767,000 for the nine months. Directors voted a dividend of 50 cents a share of common stock, payable Dec. 23.

"Game" Opens In Chicago

CHICAGO—"Game of Love," the French language film which the U. S. Supreme Court recently found not to come under the definition of obscenity, opened at the Surf here last week. As a result of the Supreme Court ruling, the Chicago police censor, who had banned the film, had to issue it a license.

Universal Consolidates Sales Setup Into Eastern and Western Divisions

NEW YORK — In a move designed to streamline the company's domestic distribution organization, Henry H. "Hi" Martin, Universal general sales manager, last week announced the consolidation of the Company's sales organization into two divisions—eastern and western.

The two districts formerly operating under the southern division will be divided among the eastern and western divisions, with R. N. Wilkinson's district with headquarters in Dallas being moved in the western division headed by Foster M. Blake, and James V. Frew's district with headquarters in Atlanta being moved into the eastern division headed by P. T. Dana.

The streamlining of the sales department with the consolidation of the divisions is designed to increase the efficiency of the distribution organization's service to exhibitor customers throughout the country.

In announcing this consolidation, Martin pointed out that more than ever in today's changing market which presents problems in territorial and local areas that are peculiar to the individual situations, the needs of the grass roots customer must be dealt with by the local branch manager.

"Our home office sales cabinet comprised of F. J. A. McCarthy, assistant general sales manager; P. T. Dana, eastern sales manager, Foster M. Blake, western sales manager and James J. Jordan, circuit sales manager, can only establish broad policy for the handling of our ambitious releasing schedule and our overall relations with our exhibitor customers. It is the ultimate responsibility of the district and branch managers to implement these policies to make them as effective as possible so that the best interests of the company and its customers can be served."

With the consolidation of the southern division, the eastern division will now comprise the districts of P. F. Rosian, who headquarters in Cleveland; Joseph Gins, who headquarters in Boston; and Frew, who headquarters in Atlanta. The western division will comprise the districts of Manie M. Gottlieb, who headquarters in Chicago; Lester Zucker, who headquarters in Kansas City; Barney Rose, who headquarters in San Francisco; and Wilkinson who headquarters in Dallas.

RKO, Desilu Discuss Sale of Studio Property

NEW YORK — RKO Teleradio Pictures last week was negotiating a deal by which its Culver City studios and other real estate in Hollywood would be sold to Desilu Productions. Negotiations are being conducted, according to RKO Teleradio board chairman Thomas F. O'Neil and Desilu president Desi Arnaz, by Daniel T. O'Shea for RKO and Martin Leeds for Desilu.

Schaefer Elected Todd-AO President

NEW YORK—The Todd-AO Corporation, exclusive owner of rights to the Todd-AO motion picture process, announces that it has revamped the fiscal and administrative structure of the corporation.

It will have outstanding only common stock and $4,000,000 of 10-year subordinated notes (to be subsequently exchanged for preferred stock), all of which will continue to be owned by Magna Theatre Corporation and American Optical Company.

George J. Schaefer, who has long been identified in the production and distribution phases of the motion picture industry, has been elected president, and L. Douglas Netter, Jr., vice-president. The board of directors will comprise, in addition to the president, James F. Burns, Jr., a partner of the brokerage firm of Harris, Upham and Company; Walter J. Dreves, vice-president for finance, American Optical Company; Joseph M. Seider, director, Magna Theatre Corporation; and Percy M. Stewart, a partner of Kuhn, Loeb and Company.

The corporation is now in a position to license additional pictures in the Todd-AO process, it was said. Schaefer also announced that Todd-AO will establish a separate road show division "to assist producers and thus minimize present-day costly distribution in that connection."

John H. Davis, deputy chairman and managing director, The Rank Organization, was guest of honor at a luncheon recently tendered him at the Sherry Netherland Hotel during his visit to New York by executives of Rank Film Distributors of America. Present, left to right, were Robert Kraus, New York branch manager; Andy Gebstaedt, assistant advertising manager; Gordon Craddock, assistant general sales manager; Jerry Belmont, home office print booker; Lester Dinoff, publicity department; Murray Putter, accounting department; Jules Staub, home office executive; Kenneth N. Hargreaves, president, RFDA; Davis; Irving Sochin, general sales manager; Leslie Roberts, treasurer; Ruth Pologe, publicity department; Geoffrey Martin, director, advertising publicity and exploitation; Calvin Leeder, supervisor of branch operations; and Steve Edwards, advertising and publicity manager.

Columbia Manager Mourned

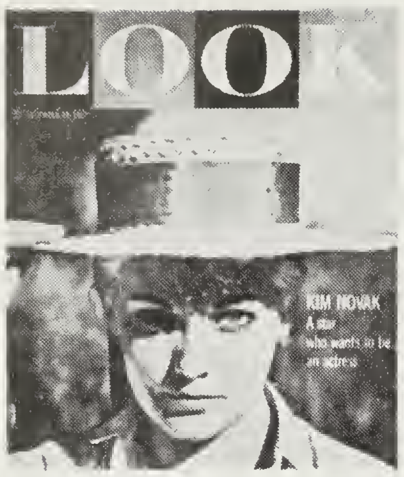
ST. LOUIS—Private memorial services for the late Clarence D. Hill, 65, veteran Columbia branch manager, were held in the Lupton Chapel last fortnight following his death in St. Joseph Hospital after a major operation. Columbia was represented by Carl Shalit, district manager, Detroit; Rose Hearle, office manager; and Art LaPlante, salesman.

Hill is survived by his widow, Muriel, and a daughter. Contributions in his memory may be made to the Principia College expansion fund through William Morgan, The Principia, 5539 Page Avenue, St. Louis 12.

Park East Films Formed

NEW YORK—James Di Gangi and Don Kranze this week announced formation of Park East Films, Inc., with offices at 165 West 46th Street here. Di Gangi is president; Kranze, vice-president, and the new corporation has three properties in preparation, are "Reprieve," "The Man in the Moon," and an untitled western.

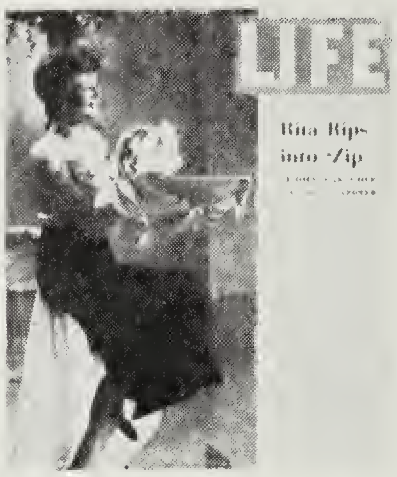
The Making Of



LOOK MAGAZINE!

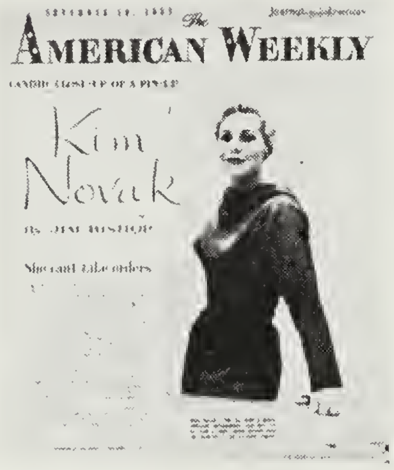
Biggest feature about a showbiz personality in its history: cover and eight pages on Kim Novak!

Plus smash three-page photo-and-text feature in November!



LIFE MAGAZINE!

Featured movie of the week! "Rita Rips into Zip"... three pages centering on Hayworth song-and-dance number with Sinatra!



AMERICAN WEEKLY MAGAZINE!

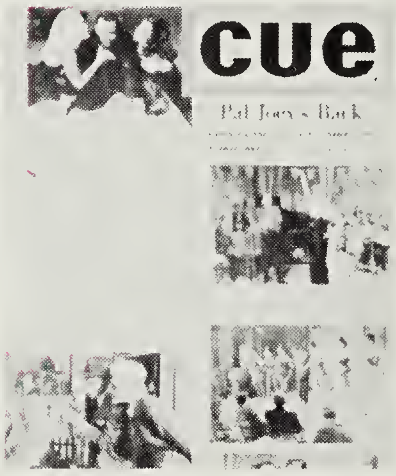
Three-week, multiple-page Jim Bishop series on Novak!

COSMOPOLITAN MAGAZINE!

Color cover of Novak captioned: "Sinatra's Pal in 'Pay Joey.'" Plus four-page article on the picture!

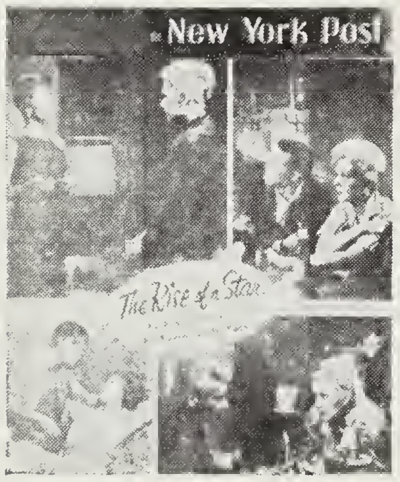
VOGUE MAGAZINE!

Two-page Novak spread with strong PAL JOEY plug!



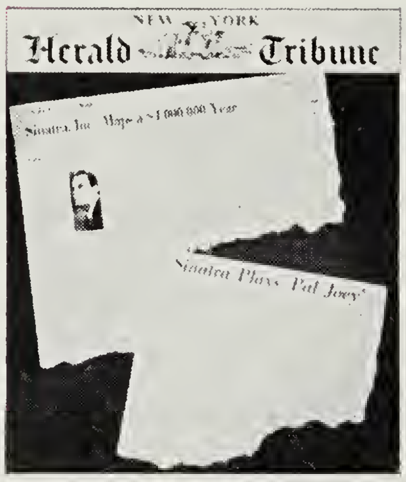
CUE MAGAZINE!

Full page devoted to PAL JOEY, with stills and tremendous plug! Sinatra-Hayworth-JOEY plug in another issue!



NEW YORK POST!

Six-article, multiple-page series: "The Kim Novak Story," with numerous PAL JOEY plugs!



NEW YORK HERALD TRIBUNE!

Joe Hyams syndicated column on Sinatra, with many PAL JOEY plugs!

Thomas Wood article: "Sinatra Plays 'Pal Joey'."

NATIONWIDE TV AND RADIO!

PAL JOEY plugged to millions upon millions on the Frank Sinatra and Dinah Shore network TV shows!

72 TV and Radio Shows focused on PAL JOEY in one area alone, coordinated for impact one month prior to opening... with equal impact planned for after-opening!

More than 15 disc-jockeys tied into PAL JOEY Sound Track Album promotion during October-November, before and after opening!

Box-Office Gasser!

PICTORIAL REVIEW

SUNDAY MAGAZINE GROUP!

Special full covers!

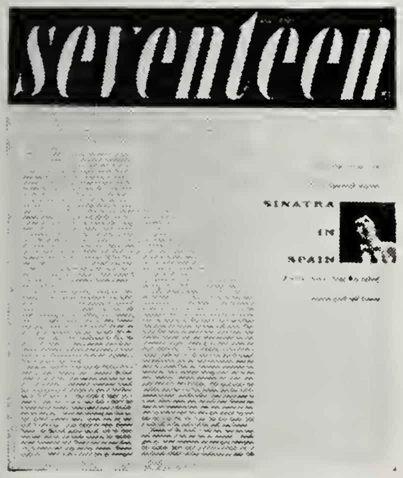
Plus columns of editorial comment on picture by Louella Parsons!

Four-color ads in ten key cities, timed with openings in Chicago, Detroit, Los Angeles, Pittsburgh, Baltimore, San Francisco, Seattle, Milwaukee, New York, Boston!

NEW YORK NEWS!

SUNDAY COLOROTO MAGAZINE!

Novak cover, with article and PAL JOEY plug included! Plus Hayworth cover!



SEVENTEEN MAGAZINE!

Full-page ad plus reams of editorial plugs!

CORONET MAGAZINE!

Sock article on Novak: "Glamour Queen in a Quandary!"

NEW YORK MIRROR

SUNDAY MAGAZINE!

Hayworth cover, PAL JOEY plugs in inside article!

NOVAK FAN MAGAZINE COVERS!

Nine separate covers plus PAL JOEY editorial plugs!

SATURATION ADS IN THE FANS!

Full-page ads in 15 fan and music publications!

COLUMBIA PICTURES presents

RITA HAYWORTH

FRANK SINATRA

KIM NOVAK

Pal Joey

TECHNICOLOR®

An ESSEX-GEORGE SIDNEY Production · Screen Play by DOROTHY KINGSLEY · Based on the play · PAL JOEY · Book by JOHN O'HARA · Music by RICHARD RODGERS · Lyrics by LORENZ HART

Produced on the stage by GEORGE ABBOTT · Produced by FRED KOHLMAR · Directed by GEORGE SIDNEY

All This Tremendous Pre-Selling Adds Up To

New House Record!—Egyptian, Los Angeles
Biggest Take Since "Guys and Dolls"!—Capitol, N.Y.
Smash Business!—State Lake, Chicago
Nearly Twice Opening Business of "Picnic"!—Madison, Detroit
Best Business This Year!—Trans-Lux, Washington
Tops "Duchin" and "Picnic" Business!—Stanley, Philadelphia
Sensational Send-off!—Hippodrome, Cleveland
Huge First Day . . . and Building!—St. Francis, San Francisco
Great Showing!—Rialto, Atlanta
Sock Box-office!—Roxy, Kansas City
Whopping Gross!—Loew's State, St. Louis

from Columbia!

New Legion Classification Okays Films For Adults And Adolescents

WASHINGTON—A new classification for the Legion of Decency "morally unobjectionable for adults and adolescents" has been added to the ratings of that organization, Bishop William A. Scully of Albany, chairman, Episcopal Committee for Motion Pictures, now known as the Episcopal Committee for Motion Pictures, Radio, and Television, announced here last week. The new rating will be listed as A-2 and is an addition to the following categories:

A-1 — "Morally unobjectionable for general patronage."

A-3—"Morally unobjectionable for adults."

B—"Morally objectionable in part for all."

C—"Condemned."

Bishop Scully said that the new addition resulted from "exhausting and long term study" and "should be understood as emphasizing the real moral dangers of (B) and (C) films."

The Legion during the past year, he revealed, had reviewed 418 pictures, of which 335 were made by United States producers and 83 were foreign imports.

Of the American films, 111 or 33.13 per cent were morally unobjectionable for general patronage; 114 or 34.03 per cent were unobjectionable for adults; 109 or 32.54 per cent were objectionable in part for all, and one—"Baby Doll"—was Condemned.

The number of "B" rated pictures showed a decrease this year.

Of the 83 foreign imports, 28 or 33.74 per cent were approved for general patronage; 17 or 20.48 per cent were unobjectionable for adults; 28 or 33.74 per cent were objectionable in part for all; and 10, or 12.05 per cent were Condemned.

Need For Censorship Cited In Bishops' Report

WASHINGTON—Bishops of the Roman Catholic Church, representing 136 dioceses and archdioceses of the United States, issued a statement last week declaring freedom of expression "a key safeguard to civil liberty," but coming out with the declaration that "freedom of expression is not absolute freedom."

The 2400-word statement finds that "obviously the state does have some power of censorship" and that "morally, the Church can and does exercise what is called censorship."

The statement reads, "that man has a right to communicate his ideas through the spoken or written word is beyond challenge. And yet, it can be recognized at the outset that expression adds a new element to knowledge. Directed as it is to others, it is an act that has social implications. . . . Although man must claim and hold to freedom of expression, he must also recognize his duty and exercise it with a sense of responsibility."

The fact that "offensive materials on the stage and screen and in publications have a harmful effect" caused the Bishops in the past, they said, "to set up agencies to work in the field—for motion pictures, the National Legion of Decency; for printed publications, the National Office of Decent Literature. . . . The fight to speak out in favor of good morals can hardly be challenged in a democracy such as ours," the Bishops noted.

The industry will watch with interest the effect of the new ruling.

Carol Lynley, new star of Walt Disney's Buena Vista release, "Light In The Forest," attended the recent preview of Disney's "Old Yeller," Normandie, New York, where she is seen with Tom Rodgers, vice-president, Trans-Lux Theatres.

Virginia Exhibs Plan Convention Agenda

RICHMOND, VA.—The Virginia Motion Picture Theatre Association will hold its annual winter meeting on Dec. 5, at the Jefferson Hotel here.

J. Lindsay Almond, Jr., Virginia's new governor-elect, has been asked to speak at the luncheon. In addition to the members of the V. M. P. T. A., all other exhibitors, distributors, and suppliers are invited to attend.

The Richmond Theatre owners have combined to promote the COMPO slogan, "Get More Out Of Life—Go Out To A Movie." Committees were appointed to contact the newspapers, restaurants, and department stores to enlist their cooperation. These plans will be discussed at the morning meeting by Dave Kamsky, public relations director of Neighborhood Theatres.

The Virginia State Restaurant Association has already endorsed plans to tie in with slogan promotion. Carlton Duffus, executive secretary of V. M. P. T. A., will give a detailed report on these plans.

Sidney Bowden, general manager, Wilder Theatres, will also explain the highly successful school tie-up now being used in Norfolk.

Bob Wile, 20th-Fox, is bringing the film on showmanship, "The Best Wine," starring Walter Slezak. This is an entertaining film about a theatre owner.

President Syd Gates, Roxy, Norfolk, will report on the recent Allied convention held at the Concord Hotel at Kiameska Lake, N. Y., and Roy Richardson, Richardson Enterprises in Suffolk, will tell about the TOA convention in Miami.

Technicolor Net Falls

NEW YORK—Dr. Herbert T. Kalmus, president and general manager, Technicolor, Inc., announced last fortnight that the consolidated net earnings of the company and its wholly owned subsidiaries for the first nine months of 1957, after taxes, amounted to approximately $591,850, or 29 cents per share on the 2,033,904 shares of stock outstanding. This compares with $1,026,000 or 51 cents per share for the corresponding period of 1956.

40 New Pioneers Attend Vogel Dinner

NEW YORK—Approximately 40 new members who joined the Motion Picture Pioneers during the past year were to be inducted at the 19th Annual Dinner honoring Joseph R. Vogel, Loew's, Inc., president, as Pioneer of the Year at the Waldorf Astoria Monday (Nov. 25). Officiating at the induction ceremonies was to be New York State Supreme Court Judge Ferdinand Pecora.

Bill Hayes, well known baritone, was to sing the "Star Spangled Banner" and Al Rickey, prominent theatre, TV, and radio orchestra leader, was to furnish the music for the auspicious occasion.

Howard Dietz was to act as master of ceremonies. Louis Nizer was to be the principal speaker and the Rev. Everett R. Clinchy, president, National Conference of Christians and Jews, was to deliver the invocation.

Included in the list of 40 inductees are Emery M. Austin, Joseph Bellfort, Edward A. Bendell, Ben Bloom, John P. Byrne, A. Edward Campbell, Howard Dietz, Oscar A. Doob, Russell V. Downing, Jay M. Eisenberg, Ernest Emerling, Thomas F. Friday, Adolph Goldberg, Irving Goldberg, Saal Gottlieb, Julius Gordon, Nathan Greer, Samuel C. Hart, William B. Jaffee, Ben F. Joel, Kurt E. Kanis, Malcom Kingsberg, Merlin Lewis, Morris E. Lefko, Henry Marcus, Richard H. Newmayer, Hiram Parks, Seymour Poe, Marvin M. Rosen, Morris Rosenthal, Charles Rosmarin, Silas F. Seadler, Ben Smerling, Sol Stein, Lloyd Thompson, Richard F. Walsh, and Don E. Widlund.

One of the features of the dinner was to be the raffling of a 1958 Chevrolet for the benefit of the Motion Picture Pioneers Foundation.

Howard Dietz, general chairman, said, "While the annual Pioneer dinner serves as a welcome and happy occasion for friends to meet and enjoy themselves, we should remember that the basic aim of the organization is to raise money to help those of our industry who are in need. Attendance at the dinner and the generous purchase of raffle tickets will help the good work of the Pioneers."

Heart Trailer Boosted

NEW YORK—COMPO is seeking industry cooperation in the showing of a two-minute trailer in support of the Heart Fund, Robert W. Coyne, special counsel, announced last week. The trailer, which features William Holden, is being sent to members of the COMPO Screening Committee for their formal approval. The Heart Fund campaign is scheduled for February. No theatre solicitations are involved.

Spyros Skouras and Jack Warner are sponsors of the Heart Committee of the motion picture industry, with Eddie Cantor and Louella C. Parsons as co-chairmen.

N. Y. Critics' Awards Set

NEW YORK—New York Film Critics, an association of reviewers on the daily lay press, will meet Dec. 30 here to make their selection of the best American and foreign pictures, best actor, actress, director, and writer in 1957, that group announced last week.

The meeting elected Dorothy Masters, Daily News, chairman; advanced secretary Justin Gilbert, Daily Mirror, to vice-chairman; and elected Howard Thompson, New York Times, secretary.

WHEN **MATURE** BREAKS DOWN **DORS**

YOUR CUSTOMERS ARE GOING TO BREAK THE DOORS DOWN!

HEADLINE-HOT!

Millions of moviegoers all over the world...including 1,319,803 teamsters and their women...will be looking for this expose of gangsterism in the trucking industry!

VICTOR MATURE · DIANA DORS

The LONG HAUL

with **PATRICK ALLEN** • Screenplay by KEN HUGHES • Produced by MAXWELL SETTON • Directed by KEN HUGHES • A MAXWELL SETTON PRODUCTION

HAUL YOURSELF DOWN TO THE EXCHANGE
...AND BOOK THE BIG THRILLS FROM *Columbia!*

STUDIO SURVEY

Meet William F. Claxton

ONE OF THE MOST promising producer-director talents in Hollywood today is young William F. Claxton, who has made five motion pictures in the last 18 months for Regal Films with 20th-Fox releasing. All of them have been successful at the boxoffice.

As versatile as he is hard-working, Claxton has made one religious film, "God Is My Partner"; two westerns, "Stagecoach to Fury" and "The Quiet Gun"; a teen-age drama "Young and Dangerous"; and a musical, "Rockabilly Baby." "Young and Dangerous" and "Rockabilly Baby" were released recently as a package.

"God Is My Partner," starring Walter Brennan, has been so successful at the boxoffice (it has already grossed $1,000,000) that Claxton has been signed by Regal to make a second religious film with the same star.

"Stagecoach to Fury" and "The Quiet Gun" have out-grossed all other motion pictures under the Regal banner, and "Young and Dangerous" has been acclaimed "one of the best small budget pictures of the year," and is expected to top all the Regal films. The reaction to this picture has been so electric and the reviews so unanimous in praise, that Regal's president, E. J. Baumgarten, has signed Claxton to produce and direct two more teen-age pictures.

A Los Angeles native, Claxton started his motion picture career at 18 when he took a summer job on the Fox lot delivering film. It wasn't long until he was in the cutting room, and four years later Fox gave him his first assignment as film editor on "Kit Carson." He directed two pictures for Fox, "Half-Past Midnight" and "Tucson," before joining Regal.

A producer who has listened to exhibitors' cries for fresh film talent, Claxton introduced 14 new faces in "Rockabilly Baby," including Judy Busch and Marlene Willis, both highly praised by the critics; and two bright new stars, Lili Gentle and Mark Damon, in "Young and Dangerous."

A director who knows how to get the most out of inexperienced talent and make every minute of shooting time count, and a producer who can make a small budget film look big, Claxton is well on his way to being one of the industry's top creative names.

●

Motion Picture Exhibitor Laurel Awards Nominations

BUENA VISTA's

"OLD YELLER"

starring

DOROTHY MC GUIRE and FESS PARKER

with

JEFF YORK, TOMMY KIRK, KEVIN CORCORAN, BEVERLY WASHBURN, CHUCK CONNORS

A Walt Disney production. Directed by Robert Stevenson.
Screen play by Fred Gipson and William Tunberg, based on the book by Fred Gipson.
Color by Technicolor

WARNER BROS.'

"SAYONARA"

starring

MARLON BRANDO

co-starring

PATRICIA OWENS, RED BUTTONS, RICARDO MONTALBAN, MARTHA SCOTT, MIIKO TAKA, MIYOSHI UMEKI, JAMES GARNER

with

KENT SMITH, DOUGLAS WATSON, REIKO KUBA

Produced by William Goetz. Directed by Joshua Logan.
Screen play by Paul Osborn, based on the novel by James A. Michener.
Song, "Sayonara," words and music by Irving Berlin. Music by Franz Waxman.
Filmed in Technirama and Technicolor.

MGM's

"DON'T GO NEAR THE WATER"

starring

GLENN FORD

GIA SCALA, EARL HOLLIMAN, ANNE FRANCIS, KEENAN WYNN, FRED CLARK, EVA GABOR, RUSS TAMBYLN, JEFF RICHARDS

Produced by Lawrence Weingarten. Directed by Charles Walters.
Screen play by Dorothy Kingsley and George Wells.
Based on a novel by William Brinkley.
A CinemaScope production in Metrocolor.

STUDIO SURVEY appears every fourth Wednesday as a regular **MOTION PICTURE EXHIBITOR** department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 8141 Blackburn Ave., Los Angeles 48, California. For other information, address **MOTION PICTURE EXHIBITOR**, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

STUDIO SURVEY

Paul Manning, editorial director

Vol. 10, No. 12 November 27, 1957

On The Other Side Of The Camera

Anthony Quinn, after acting in 70 films, takes on his first assignment as a director, handling the megaphone for Paramount's big budget spectacle, "The Buccaneer."

"Fine! Great! Excellent! Wonderful!"

Exclamations of approbation and enthusiasm such as the above resound through the set, spoken by director Anthony Quinn to let his cast know that they are doing a good job for "The Buccaneer."

His enthusiasm fires the actors, for they know that approval of that kind from Quinn, an accomplished actor himself, is worth having.

Although guiding his first production, and a multi-million dollar one at that, Tony, as he is familiarly known, is already recognized as a "director's director."

He brings to his debut assignment the know-how gained from appearing in 70 films, plus Broadway productions and TV dramatic shows. All this plus a deep understanding of those who appear before the cameras.

Quinn is grateful for the opportunity to realize his long-standing goal to become a film director. "The Buccaneer" is a Paramount film, with Henry Wilcoxon serving as full-fledged producer after many years as associate producer to Cecil B. DeMille, most recently on "The Ten Commandments."

In the distinguished international cast of the historical adventure film, which is spectacular and lusty, are Yul Brynner, who plays the title role of Jean Lafitte, patriot and buccaneer; Charlton Heston, as General Andrew Jackson; Charles Boyer, Claire Bloom, Inger Stevens, Henry Hull, E. G. Marshall, and many others of note.

Quinn finds all the release he needs in creative work, and he throws himself into it whole-heartedly. It is his life. Thus he is perhaps Hollywood's most in-demand actor, tackling one difficult assignment after another and gaining new stature with each new film. He holds two Academy Awards, for performances in "Lust for Life" and "Viva Zapata," and an Italian vehicle in which he starred, "La Strada," won the "Oscar" this spring as best foreign release.

Before starting on "The Buccaneer," he completed starring roles in two Hal Wallis productions for Paramount release. These were as Anna Magnani's husband in "Wild Is the Wind" and opposite Shirley Booth in "Hot Spell." If he would accept all roles offered in Hollywood and overseas, he could keep busy for the next several years.

The dark, handsome actor was born in Chihuahua, Mexico, during the Pancho Villa turmoil. The family moved shortly thereafter to El Paso, Texas, and then to Los Angeles. When he was eight, his father, Frank Quinn, a cameraman at the old Selig Zoo pioneer studio, got him a part. Tony merely wore a bearskin and romped through a jungle set, but the effect on his career was permanent.

The elder Quinn died when Tony was 10. He had to quit school and went to work in a mattress factory. Later he managed to go to high school, where he wrote, directed, and acted in school plays. During his school days, he worked for stock companies in Los Angeles, and made his second film debut in a gangster picture.

The high point of his early career came in 1936, when he played a Cheyenne Indian in Cecil B. DeMille's "The Plainsman." Then came a succession of pictures. An established Hollywood star, he felt the lure of the footlights, and in 1947 scored a resounding success on Broadway in Emmett Lavery's "The Gentleman from Athens."

He left New York at the urging of stage producer Irene Selznick, for whom he headed the Chicago company of "Streetcar Named Desire." He starred in this smash hit six months there and two years on the road. Then came a tour of the South in "Born Yesterday," and Hollywood lured Tony back in 1950 for "The Brave Bulls." After seven more films, the restless star struck out for Europe to work in, and learn about, Italian pictures. Once there he was deluged with lucrative offers, sent for his family, and remained two years. The title role in "The Magnificent Matador" was too much to resist, and he returned to Hollywood.

Although he feels that his creative urge will again take him to Europe, he is making Hollywood his base of operations, and in addition to major studio commitments, has his own independent company for which he has ambitious plans.

Gala ceremonies launched the shooting of Paramount's "The Buccaneer," with company president Barney Balaban and Cecil B. DeMille in attendance to congratulate first-time full producer Henry Wilcoxon, first-time director Anthony Quinn, and an international cast. Actors seen include Charlton Heston, Claire Bloom, Theodora Davitt, Yul Brynner, and Charles Boyer. Brynner holds a rare bottle of 1816 vintage wine sent by Antoinés, famous New Orleans restaurant, through the good offices of retired theatre executive E. V. Richards, Jr.

Quinn directs on a huge ship set. The girl is Miss Davitt making her dramatic debut in "The Buccaneer."

Through a ladder provides a new camera angle for director Quinn, while Miss Bloom is an interested observer.

Leon Ames Heads SAG

HOLLYWOOD—John L. Dales, executive secretary, Screen Actors Guild, stated last fortnight at the group's membership meeting that health, accident, welfare, and pension benefits are being sought in future contract negotiations with theatrical and television film producers.

Leon Ames was installed as president succeeding Walter Pidgeon.

Kenneth Thomson, the Guild's television administrator, reported that during the year ended Oct. 31, last, the Guild collected and distributed to members $2,576,491 in residual payments on television entertainment films.

Chester L. Migden reported on the problems the Guild has in policing and collecting residuals.

Powell To Tour For "Enemy"

NEW YORK—Writer-director Dick Powell will tour approximately 250 cities to pre-sell "The Enemy Below," 20th-Fox, which will distribute the picture, announced here last week.

The tour starts in Cincinnati on Dec. 2 and will include Cleveland, Dayton, Columbus, Louisville, Boston, and a special preview for the Naval Department heads in Washington.

GOOD THINGS TO COME FROM HOLLYWOOD . . .

Columbia's "Pal Joey"

"Pal Joey" is the Sputnik of showbusiness, launched by a pair of top flight film-scientists, producer Fred Kohlmar and director George Sidney. This operational Sputnik, manned by our own Frankie boy, and gal-ed (meaning gals) by such cuties as Rita Hayworth and Kim Novak, cuts some fancy didos on the silver screen, easily calculated to bring some astronomical figures to the hungry-hand boys at Columbia.

Sinatra has never been better, never been so sure of himself. The thin one snaps, breezes, rustles, and just charms the old celluloid strip until it fairly jumps with joy. In fact, the whole show could be called "My Pal Joy"—I loved it that much. And so will you-you-and-you. I betcha!

La Hayworth, cast as the one time stripper, plays it smooth, as this lady can. The body still revives the male battery! Her Achilles Heel, Kim the Novak, also rates high indeed in the beauty and talent department.

Director George Sidney, who has given us such greats as "The Eddy Duchin Story," "Annie Get Your Gun," etc., etc., slips a trophy on his belt with "Pal Joey" that will be real hard to top. And his running mate, producer Fred Kohlmar, of "Solid Gold Cadillac" fame, provides terrific production mounting to the overall effort.

All in all, "Pal Joey" should create as much enthusiasm with all types of audiences as Sputnik created in Moscow the day it was successfully launched. Here is a Hollywood entertainment rocket that will circle this globe creating laughs, easy entertainment, and proving once again that there is nothing wrong with our business that can't be cured by good pictures. Get out your happy bells for here is the ringer—"Pal Joey!" Muchos gracias, Columbia.—P. M.

Seen above are two scenes from Columbia's smash musical treat, "Pal Joey," starring Rita Hayworth, Frank Sinatra, and Kim Novak. On lower row are director George Sidney and producer Fred Kohlmar.

20th-Fox Signs Adler To Long-Term Pact

NEW YORK—Twentieth Century-Fox President Spyros P. Skouras announced here last week that the board of directors had unanimously approved a "long term contract" for Buddy Adler as executive head of production, a post which Adler has held since 1956.

Length of the contract or remuneration was not mentioned, but it was thought to be for nine years and to provide for participation in profits. Adler joined 20th-Fox in 1954 after making "From Here to Eternity" for Columbia.

He succeeded Darryl F. Zanuck as production head in the spring of 1956. His contract, Skouras said, emphasizes the company's confidence in his talents.

It was stated that Adler will supervise an expenditure of more than $60,000,000 during 1958. Last March, the producer won the Academy of Motion Picture Arts and Sciences' coveted Irving Thalberg Award for distinguished screen achievement over a period of years.

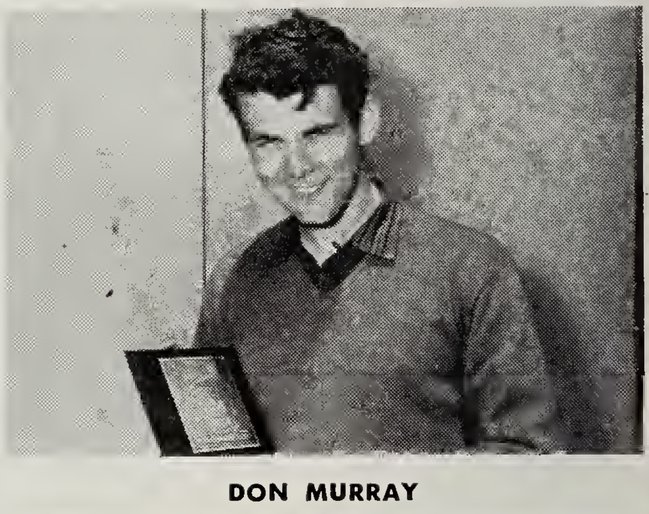
He is currently preparing the company's 1958-59 slate.

Laurel Awards To New Stars

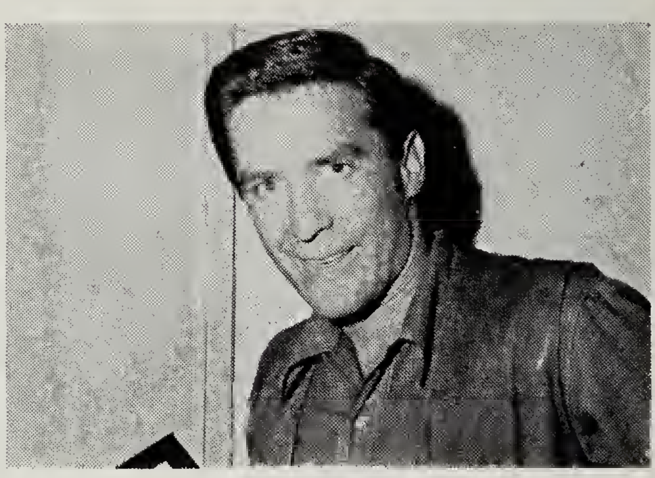
JAYNE MANSFIELD (with Buddy Adler)

JULIE LONDON

PAUL NEWMAN



DON MURRAY



JOHN CASSAVETES

She's every inch a teasing, taunting "Come-on" Blonde

THE GIRL IN BLACK STOCKINGS

Unloading Thrill After Thrill!

THE GIRL IN BLACK STOCKINGS

rring

EX BARKER · ANNE BANCROFT · MAMIE VAN DOREN · RON RANDELL · MARIE WINDSOR · JOHN DEHNER

h JOHN HOLLAND · DIANA VANDERVLIS
RICHARD CUTTING · LARRY CHANCE · Screenplay by RICHARD LANDAU · Music by Les Baxter · Executive Producer AUBREY SCHENCK · Directed by HOWARD W. KOCH · A BEL-AIR PRODUCTION

THRU UA

ND SHE'LL MAKE EVERY INCH PAY OFF AT THE BOXOFFICE!

20th-Fox Completes Production On Films For Release Through May

NEW YORK—For the first time in 20th-Fox history the film company will have completed production on its feature releases through May of the following year by Dec. 1, it was announced last week by Alex Harrison, general sales manager.

Twenty attractions — 12 CinemaScope productions and eight Regal Films — will have been filmed by the end of this month, providing the opportunity of trade showing productions well in advance of their release to key-city, first run theatres.

The speeded-up program is the result of conferences between president Spyros P. Skouras, studio production chief Buddy Adler, and Harrison and his sales force. The line-up represents the fulfillment of a promise made to exhibitors by Skouras that by the end of 1957, 20th-Fox would have filmed "a large number of releases for 1958."

The 1958 productions in CinemaScope which have been filmed are David O. Selznick's "A Farewell To Arms," Jerry Wald's "Peyton Place," and Dick Powell's "The Enemy Below," all of which Harrison announced will be pre-released during the year-end holidays; Walter Reisch's "Fraulein," with Dana Wynter, Mel Ferrer, and Dolores Michaels; Al Lichtman's "The Young Lions," starring Marlon Brando, Montgomery Clift, and Dean Martin, and co-starring Hope Lange, Barbara Rush, and May Britt; Charles Brackett's "The Gift Of Love," starring Lauren Bacall and Robert Stack; Henry Ephron's "Sing, Boy, Sing," introducing Tommy Sands, with Lili Gentle and Edmond O'Brien; "Count Five And Die," with Jeffrey Hunter, Annemarie Duringer, and Nigel Patrick; "The Naked Earth," with Richard Todd and Juliette Greco; "Family Doctor," with Rick Jason, Lisa Gastoni, and Marius Goring; Robert Buckner's "The Hell-Bent Kid," starring Don Murray, Diane Varsi, and Ken Scott; and Jerry Wald's "The Long Hot Summer" starring Paul Newman, Anthony Franciosa, Joanne Woodward, and Orson Welles.

Among the 1958 Regalscope productions which Regal Films' head, Robert Lippert, has informed Harrison have been filmed are "Escape From Red Rock," with Brian Donlevy, Bill Phipps, and Elaine Janssen; "Thunderjets," with Barry Coe and Ken Scott; "Flaming Frontier," with Jim Davis and Bruce Bennett; "Wolf Dog," with Jim Davis and Allison Hayes; "Plunder Road," with Wayne Morris and Gene Raymond; "Ambush At Cimarron Pass," with Scott Brady and Margie Dean; "Cattle Empire," with Joel McCrea; and "Blood Arrow," with Scott Brady.

Warners Adds Releases

NEW YORK — Edwin F. Zabel, Aubrey Schenck, and Howard W. Koch have teamed up to prepare five features for Warners' release, that company announced last week.

They are "Hell's Highway," with Brian Keith, Dick Foran, and Merry Anders, now in final production stages; "Born Reckless," with Mamie Van Doren, Jeff Richards, Arthur Hunnicutt and Carol Ohmart, to go before the cameras this month; "Up Periscope," in preparation; "Drag Strip," in preparation; and "Frankenstein's Castle," production date unannounced.

UPA President Stephen Bosustow, left; Columbia vice-president A. Montague, seated; and general sales manager Rube Jackter recently signed a new releasing agreement for UPA's first full-length cartoon feature, "Magoo's Arabian Nights."

K of C Hits Drive-Ins For "Immoral" Policy

EAST ST. LOUIS, ILL.—Members of the Knights of Columbus Council, Number 592, recently adopted a resolution condemning three of the drive-in theatres of this vicinity on the grounds that they had been showing "immoral and obscene" motion pictures. The resolution also urged members of the Council not to patronize the drive-ins so long as the management continues "to show such pictures."

The theatres involved are Shop City Drive-In, Mounds Drive-In, and the Bel-Air Drive-In. All are operated by the Jablonow-Komm theatre interests.

Syracuse To See Cinerama

NEW YORK—The Eckel, Syracuse, N. Y., becomes a Cinerama theatre on Jan. 8, 1958, with the opening of "This Is Cinerama."

The deal was negotiated by B. G. Kranze, vice-president of Stanley Warner Cinerama, and George U. Lynch, Schine Enterprises. The Eckel is being remodeled and refurnished at considerable expense, and the Cinerama equipment is now being installed.

This is the Schine Circuit's first Cinerama theatre.

Columbia Sees Surge After Poor Quarter

NEW YORK—At the annual meeting of Columbia Pictures stockholders last fortnight, a board of nine directors was elected, and an employment contract and stock options for executives were ratified.

Reelected to the board were Harry Cohn, president; A. Schneider, first vice-president; Leo M. Blancke; N. B. Spingold, vice-president; A. Montague, vice-president; Donald S. Stalem; Alfred Hart; A. M. Sonnabend; and Ralph M. Cohn, vice-president and general manager of Screen Gems, Inc., who had not previously been elected a director by stockholders.

Ratified was a new employment contract for Montague, dated June 1, 1957, for a five-year period giving him supervisory control over the domestic sales division at a weekly salary of $2,500, identical with his prior contract.

President Harry Cohn told the meeting that the company was currently getting about 20 per cent of its earnings from television activities and that it looked to even better future results from its Screen Gems subsidiary, and to "important additions to income" from pay TV. He also said that the company had "great" theatrical films ahead.

For the fiscal year ended June 29, 1957, Columbia Pictures had a gross income of $101,552,897, compared with $90,512,786 in the previous year. Earnings for 1957 were $2,253,103, $1.80 per share, as against $2,669,712 and $2.17 a share in 1956. Screen Gems volume for the fiscal year ended June 30 was $22,000,000 compared with $11,000,000 in 1956. An estimated $4,500,000 of the 1957 gross came from leasing fully-amortized, pre-1948 Columbia films to TV.

First vice president A. Schneider told the stockholders, "It's going to be a poor first quarter. Next quarter should show some improvement, but not much. I believe we will have a good last six months for the current fiscal year. In fact, the first-quarter earnings may be less than 10 cents, or even a loss."

Schneider further explained the leasing of about 600 pre-1948 Universal films for SG release to TV, noting that a $20,000,000 guarantee to Universal was payable over eight years." He estimated, "We have had 12 years of releasing rights."

A. Montague told the meeting of the company's plans to participate in pay-TV systems and told the stockholders that Columbia has "looked into" the situation and that closed circuit TV "has great possibilities."

Pat Boone was given a gala entertainment world tribute recently at a premiere of his new 20th-Fox film "April Love," Roxy, New York, and among those present were, left to right, 20th-Fox eastern division manager Martin Moskowitz and Mrs. Moskowitz; Arthur O'Connell, one of the co-stars in the film; Joan Collins, 20th-Fox star; and 20th-Fox general sales manager Alex Harrison and his wife.

HORROR!! HORROR!!

CHILLING!! SEAT-FILLING!!

DOUBLE HORROR!

DOUBLE TERROR!

REPUBLIC PICTURES

Directed By LESLEY SELANDER
Screen Play By JOHN K. BUTLER and LEIGH BRACKETT
Original Story By LEIGH BRACKETT

Directed By JOHN ENGLISH
Original Screen Play By JOHN K. BUTLER

BOOK THIS COMBINATION NOW AT REPUBLIC!

U-I's "Hi" Martin Says Firm Always Scheduled Releases Far In Advance

NEW YORK—"Hi" Martin, Universal-International's new general sales manager, last week reported at a luncheon where he met trade press editors and publishers that his company has always and will continue to schedule releases far in the future, and will continue to set their release schedules far in advance. He reported that printed release charts are presently showing films to be released through next May, and that shortly this will be amended to take in July and August.

As a matter of fact, said he, if exhibitors are so desirous, they can actually buy and book U-I product through October, 1958, with dates locked if they so desire. The company has announced the release of 39 features for the year ending next November.

Martin reported that the company is not holding the bigger features for holiday release, but rather they are being released at an even rate with a steady flow planned for company customers. He paid tribute to the efforts of Edward Hyman, AB-PT vice-president, who has been seeking the steady release of features over a long term period in advance, as being of benefit to exhibition and distribution alike.

Martin denied that there is any plan afoot either to consolidate exchanges or sales personnel, and he stated that the company has, as a matter of fact, been expanding its sales set-up to better service exhibitors.

The company has adopted, said he, a flexible policy with regard to release, play-off, clearances, etc., and each problem is to be treated individually as it comes up. There's bound to be a way to analyze these situations reasonably, said he.

The sales topper will make a tour of exchanges of the company after the first of the year.

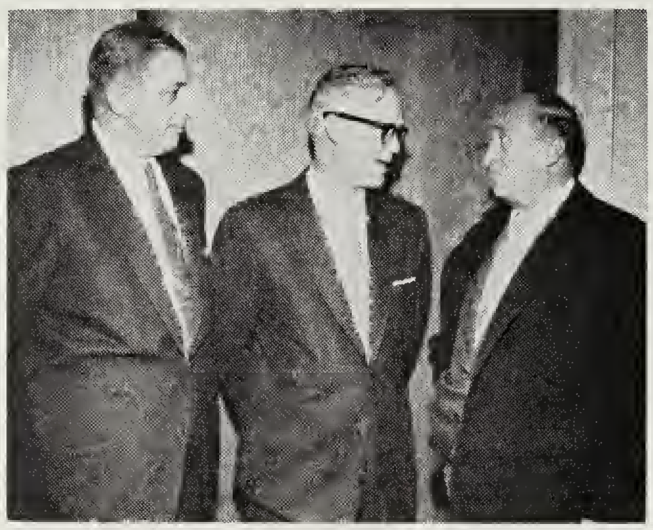
E-K Plans Wage Dividend

NEW YORK—More than 50,000 employees of the Eastman Kodak Company will receive their shares of a $38,200,000 wage dividend to be paid on March 18, the company announced this week from Rochester, N. Y. Policy of wage dividends was started 45 years ago, and this year's dividends will be $32 for each 1,000 earned during the five years to 1957. Directors also announced a quarterly dividend of 65 cents, with an additional dividend of 25 cents, on its common, and of $1.50 on its preferred.

New Censor Board Set As Result Of "Strip" Films

SAN ANGELO, TEX.—A newly appointed film censorship board of six persons has been named by the City Commission here following an appeal by some 75 persons who showed up at a Council meeting held in behalf of reactivating the film censorship ordinance. Local theatre managers have pledged their cooperation.

Previews of two movies, "Strip, Strip, Hooray" and "Hollywood Peep Show" at the Rocket Drive-In, stirred up the censorship issue. Representatives of local churches, Parent Teachers Association. and other interested individuals made up the group which sought the censorship bill.



Seen at the recent sneak preview of U-I's "The Tarnished Angles" at the RKO 58th Street, New York, were Henry H. "Hi" Martin, new general sales manager, center; circuit executive Harry Brandt, right; and Joseph B. Rosen, U-I's New York branch manager.

Goldwyn On Stand; No Cross-Examination

SAN FRANCISCO—Samuel Goldwyn was on the stand in Federal Court before Judge Edward P. Murphy last fortnight testifying as to the quarrel between himself and the late Charles Skouras which led to the filing of his anti-trust suit against Fox West Coast Theatres.

Goldwyn related that Skouras had refused to permit an audit of Fox Theatre books when Goldwyn complained that expenses charged against "The Best Years Of Our Lives" were all out of proportion.

The film was licensed under a 70-30 basis with the exhibitor guaranteed 15 per cent of gross receipts and the other 15 after deduction of operating expenses.

Defense attorney Arthur B. Dunne declined to cross-examine the witness, and Goldwyn manifested surprise.

Previously, James A. Mulvey, president, Goldwyn Productions, Inc., was on the stand for the sixth consecutive day. He testified as to downward adjustments made to exhibitors by Goldwyn on certain films which Goldwyn had charged were discriminated against by Fox West Coast.

John Cusack, second from right, managing director, Victoria, New York, recently welcomed Karl Malden to the world premiere of United Artists' "Time Limit." The film marks Malden's debut as a director. Also attending were Rip Torn, left, featured in the Heath Production, and Henry Denker, author of the screenplay.

Salary Demands Hit As Strangling Industry

NEW YORK—Arthur Hornblow, producer of United Artists' forthcoming "Witness for the Prosecution," told a trade press conference last week that exorbitant salaries for stars and other creative artists are strangling the motion picture business, but he forecast that economic pressures would bring these ultra-high payoffs down to a reasonable level.

Hornblow, affirming his faith in the basic health of the movies' future, characterized today's topliner fees of from $300,000 to $1,000,000 per picture as "vanity badges."

"Vanity," the producer declared, "is the curse of the motion picture business." He explained that vanity must be the principal motivation in demanding super-salaries, since so big a piece of the top-bracket money goes to the government.

Turning to other problems, Hornblow said that a film-maker today must be "a showman-architect," building solid boxoffice values into a project before the first camera has turned. This, he stated, is the procedure he followed with partner Edward Small in buying a pre-sold property like "Witness," securing Billy Wilder as director, and then casting the top-drawer trio of Tyrone Power, Marlene Dietrich, and Charles Laughton.

The film version of the Agatha Christie play, Hornblow said, cost more than $2,000,000. The property was purchased for $430,000 after competitive bidding involving three other studios.

Hornblow announced that "Witness" will be premiered at the Warner Beverly in Los Angeles on Dec. 17. The opening date was moved up from February to qualify for Academy nominations, following exceptionally enthusiastic preview response. There will be no other dates until next year.

In connection with encouraging and assisting young production talent to get started, Hornblow suggested a United States subsidy for fledgling film-makers, somewhat similar to Britain's Eady plan. With the present tight money market, a new producer's best hope now is to hitch his wagon to an established star, Hornblow said.

Hornblow disclosed that he and Small hope to make two pictures a year, either in Hollywood or overseas. Their next project for United Artists release is "Solomon and Sheba," a spectacle starring Gina Lollobrigida.

Warwick Signs Mature

LONDON—Irving Allen and Albert R. Broccoli announced here last week that their Warwick Films had signed Victor Mature to appear in one feature a year during the next six years, all scheduled for Columbia release.

Steel Pier Sues U. S. Over Damage By Buoy

CAMDEN, N. J.—Owners of Steel Pier, Atlantic City, N. J., contended in Federal Court last fortnight in a $200,000 suit against the U. S. Government that a section of the pier was swept away by a Coast Guard buoy during a storm in November, 1953.

Abel Holding Company, Inc., told Judge Thomas Massen in U. S. District Court that the four ton buoy clipped off a section of the pier housing a big tank used in a high diving horse act. The tank floated away and never was recovered.

Plaintiff Outlines Case In Phila. Trust Suit

PHILADELPHIA—Mitchell Pantzer, head, Independent Poster Exchange, was on the witness stand for the greater part of last week outlining his case in the anti-trust damage suit of his company against National Screen Service and major distributors in U. S. District Court before Judge C. William Kraft, Jr.

Pantzer detailed the history of his business, and told how the various motion picture distributing companies discontinued their poster accessories departments beginning in 1942. He also testified as to the suit of various poster companies against NSS and the distribution companies, which was settled by consent in April, 1943, and "dismissed with prejudice."

Counsel for Pantzer, Francis T. Anderson, endeavored to show that a release signed by his client in April, 1943, and a sub-license agreement signed with NSS were signed "under duress"; that the defendants did not know the plaintiff's state of mind, nor his economic position. Also entered as evidence were the plaintiff's financial record including partnership income tax reports for the 1943-49 period; invoices of purchases of posters and standard accessories from NSS and the distributing companies; work sheets; press books; and a copy of a list showing poster companies in the U. S. purchased, or absorbed, by NSS.

In cross examination conducted by Louis Nizer, NSS counsel, it was brought out that Pantzer was active in the formation of an "independent poster association" which proposed the collective suit of 1942 against NSS. Nizer also sought to bring out that by dealing with NSS instead of the individual film distributing companies, Independent was not harmed financially, nor its business curtailed; in fact, he endeavored to point out that "in some instances, Independent paid NSS less than it did to the film companies on standing orders."

Judge Kraft indicated that he intended to limit the scope of the case to that of a local, rather than a national, monopoly. The non-jury trial continues this week.

"Raintree" Holiday Openings

NEW YORK—MGM's "Raintree County" will have three roadshow openings and two continuous policy openings in four cities during Christmas week, the company announced here this week.

The continuous policy openings will be in New York, where the film will play Loew's State and the Plaza theatres simultaneously starting Dec, 20, following an invitational premiere at the State on Dec. 19.

The roadshow openings will be Dec. 26 in the Esquire, St. Louis, the Towne, Milwaukee, and the Lyric, Minneapolis.

These are in addition to continuous run holiday bookings at the Tower, Dallas; Stage Door, San Francisco; Broadway, Portland; Florida, Miami; Colony, Miami Beach; Panorama, New Orleans; Midtown, Philadelphia; Grand, Cincinnati; and the Film Centre, Baltimore.

AB-PT Declares Dividend

NEW YORK—American Broadcasting-Paramount Theatres President Leonard H. Goldenson last week announced that the board of directors had declared a dividend of 25 cents on a share of outstanding common and 25 cents on a share of the outstanding preferred payable Dec. 20, 1957, to holders of record on Nov. 29. A year end extra dividend was not considered by the board.

WHAT MAKES A GOOD MOTION PICTURE *GREAT?*

All great motion pictures have one thing in common... a certain quality ...a mysterious *something.*

Whatever it is... 'Old Yeller' has it!

For here is an unforgettable emotional experience you will enjoy sharing.

That's why 'Old Yeller' is sure to become one of the *'most-talked-about'* movies in years!

WALT DISNEY
PRESENTS
DOROTHY McGUIRE and FESS PARKER
CO-STARRING IN
OLD YELLER
Technicolor
WITH JEFF YORK · TOMMY KIRK · KEVIN CORCORAN
BEVERLY WASHBURN · CHUCK CONNORS
Screenplay by FRED GIPSON and WILLIAM TUNBERG
Based on the Book "Old Yeller" by Fred Gipson
Directed by ROBERT STEVENSON
Buena Vista

ONE OF A SERIES of Sunday ads appearing in 12 Key City Newspapers starting November 24th announcing the December 25th World Premiere engagement of Walt Disney's "OLD YELLER."

AA Shows Net Profit Compared To '56 Loss

HOLLYWOOD—At the annual meeting of Allied Artists stockholders last fortnight, Sherrill Corwin and Paul Porzelt were elected to membership on the board, along with G. Ralph Branton, Steve Broidy, George D. Burrows, W. Ray Johnston, Edward Morey, Herman Rifkin, and Norton W. Ritchey. The board reelected all present company officers.

Burrows, executive vice-president and treasurer, presided in the absence of president Broidy, who is still hospitalized as a result of injuries recently received in an automobile accident. He told the stockholders that the company operations for the first quarter of the present fiscal year ending Sept. 28 resulted in a net profit before federal income taxes of $90,800. This compares with a net loss of $100,000 for the corresponding period of the previous year.

Gross income in the quarter ended Sept. 28 of this year was $4,894,000, as compared with $4,552,000 for the same period the year before.

It was announced that the board's executive committee on Aug. 5 had authorized payment on Dec. 15 of a quarterly dividend of 13¾ cents on the company's 5½ per cent cumulative convertible preferred stock, to be made to stockholders of record on Dec. 3.

Upon the recent occasion of Walt Disney Productions being listed on the New York Stock Exchange, Roy O. Disney, left, president, bought the first 100 shares of the stock which opened at 14-⅞. Jerome Frankel, James McKenna and Company, specialists in the stock, center, and Edward C. Gray, executive vice-president, New York Stock Exchange, look on.

Paramount Cuts Art Dept.

NEW YORK—Paramount Pictures last week abandoned its art department here, serving the members therein with dismissal notice. Two women in the publicity department were also dropped.

The NEW YORK Scene

By Mel Konecoff

PORTRAIT OF A SMALL TOWN EXHIBITOR: Bill Silver, owner and operator, Silver Theatre, Cameron, Mo., and his charming wife came to town recently to celebrate his winning Columbia's "Wonders of Manhattan" promotion contest. They were provided with hotel accommodations, visits to night clubs, tourist attractions, and even a free visit to a movie to see a Columbia picture. What else?

His problems are these: He has a drive-in, the Patio, which has a 332-car capacity. His indoor house seats 461. How does he fill them and with what, and what were some of his preferences and gripes? Read on.

The Patron: You offer him a balanced program amidst clean and pleasant surroundings and with a measure of hospitality. Shorts are very important. They might be compared to the dessert following a full course dinner. Cartoon distributors and producers should get more money to encourage them to keep turning out and releasing same. Put the newsreel in the drive-in, not in the indoor operation, because people would rather see cartoons in the latter. Business men in the area make the poorest moviegoers because they like to spend their nights off playing cards, bowling, etc.

Business: It's down in his territory quite a bit with TV being blamed. What the future holds he doesn't pretend to know. He thought business would level off after everyone had their TV sets a while, but it hasn't happened to date. He likes to close his drive-in in the winter time to let things rest a bit. Comes the springtime, and opening time is also revival time.

Preferences: He's never heard of a survey to find out what the exhibitor likes or dislikes. As far as he's concerned, he'll take VistaVision over CinemaScope since the latter gives him fuzzy edges despite the best Bausch and Lomb lenses he could get. Anyhow, all of his features wind up being one size regardless of process. His public doesn't know one process from another. They come in because of the picture, title, and cast, with the "names" still important. Newcomers that bring 'em in are Elvis Presley and Pat Boone, with even the middle-aged and older folks coming out. Rock-n-roll gets 'em every time, but not horror or science fiction, whereas a theatre 13 miles away can't get enough of the latter.

Product and Terms: Almost all the product he plays is on percentage, and he doesn't mind this one bit. If the dough comes in, then everyone stands to gain. High flats are a gamble. Percentage has the distributor standing shoulder-to-shoulder with the exhibitor. He plays Columbia and Paramount while he and his opposition split U-I and some Metro. Bidding is for the birds, says he. No one stands to gain anything but the film companies. He has often bid up to 60 per cent on the bigger pictures and lost. As for roadshows, too many of the companies are trying to get into this act with too many pictures that don't warrant same. He's got "Ten Commandments" booked for a two-week run. This he doesn't mind, but normally he doesn't care for roadshowing.

Conditions: His normal admission is 50 cents for adults and 15 cents for the kiddies, and he tries to get along with his opposition. There may be an increase forthcoming for the kiddies, especially since the parents use the theatre as a baby-sitting substitute. The pleasure of a small town operation is that you get to know everyone, and everyone gets to know you.

The Silvers had a wonderful time, they said.

(Continued on page 28)

Kirsch Decries Lack Of Color Production

CHICAGO—Following a meeting of Allied Theatres of Illinois last week, where one of the principal topics discussed was the decrease in the number of pictures in color being produced in Hollywood, Jack Kirsch, Illinois Allied president, issued the following statement:

"Figures and statistics always reveal some interesting facts. Taking a quick count recently of the number of pictures made in color over a three year period by 11 of the principal producing companies, it is interesting to note that these companies released, in color, approximately 151 pictures in 1955, 147 in 1956, and as few as 114 in 1957. From the latter figure it would appear that there has been a drop in color production of almost 25 per cent over the previous two years.

"It is difficult to understand why the Hollywood producers are reducing their output of pictures in color, especially at a time when they are most needed. As evidence of this fact it is appropriate to point out that at almost every meeting or convention of theatre owners this condition is being deplored and appeal after appeal is being made upon the producers to increase, rather than curtail, the number of pictures in color.

"If it is a question of economy, because of the difference in cost between color as compared with black and white, it would seem that the producers, by cutting down color production, will eventually be faced with higher costs on the color pictures they are now making.

"Isn't it logical to assume that the fewer pictures made in color will cause the film laboratories to increase their costs while a stepped up program of color production would help decrease the costs? Consequently, from an economy standpoint, if that is the motivating factor, the producers are defeating their own purpose and on top of that are only adding to the woes of the theatre owners. Pictures in color, as we have pointed out previously, are a potent selling point and a medium which is far superior to anything the public can see on TV.

"It is sincerely hoped that the Hollywood producers will take immediate heed of this situation and do something to correct this before it is too late.

"Other industries are doing everything they can to improve their products so that they are more appealing to the public, while our industry, on the other hand, is doing nothing but economizing, as illustrated by the continued drop in color production.

"If that is what they consider good business judgment, then I fear for the future of this great industry of ours."

Editorial Lauds Theatres

COLUMBUS, OHIO—Independent Theatre Owners Of Ohio, in a bulletin issued last week called attention to a fine example of newspaper cooperation. Managers of the Y and W Circuit succeeded in getting an editorial pointing up the value of a theatre to any community reprinted in six different towns.

The editorial points out that theatres are the attraction that keeps people coming out in any town, thus aiding all businesses. It also stresses the value of theatre cooperation in any worthwhile community endeavor or charity fund-raising drive. Going out is a habit, the editorial says, and concludes, "Be friendly to the movie industry. It helps sell our city."

The Canadian Scene . . . . .

Hectic Week Ahead For Industry Folk

TORONTO—Industry and social topics were to take up delegates' time during the week beginning Nov. 25 as convention followed by convention was booked, topped first by the Pioneer of the Year Award Dinner and finally the Grey Cup Final.

Opening event of the week was to be the annual meeting of the Motion Picture Theatres Association of Ontario, with a luncheon following. Guest speaker at this year's luncheon was to be Albert E. Sindlinger, president of Sindlinger Company, analysts. Yesterday (Tuesday), the meeting was to be the annual session of the National Committee of Motion Picture Exhibitors Association of Canada, followed by a luncheon hosted by Super Pufft Popcorn, Ltd. In the evening, the monthly meeting and dinner of the Toronto Variety Club was to be held at the Prince George Hotel.

The Canadian Motion Picture Distributors Association were to be hosts at a luncheon for the delegates to the annual meeting of the Motion Picture Industry Council of Canada. The MPICC will continue its sessions tomorrow (Thursday).

Thursday evening comes the highlight of the week. That will be the annual Awards Dinner and Dance of the Canadian Picture Pioneers. At this, W. A. Summerville, Sr., will be honored as the Pioneer of the Year, with Ken Leach receiving a special award, and the Vancouver branch being honored for its activities on behalf of the Pioneers.

CINE CHATTER: Marla Landi, star of Rank Organization's "Across The Bridge," is being accompanied on her visits in Canada by Charles Mason, director of advertising and publicity for Rank. She made theatre appearances in Guelph, Ottawa, and Montreal in connection with the showing of the film. . . . The Odeon, London, arranged with morning radio show personality Mal Thompson to bed in a store window for a week in a promotion for "The Pajama Game." Three firms cooperated in the project to learn to their chagrin that Thompson had one failing, he snored. . . . A ballot is being sent out to all members of the Association of Motion Picture Producers and Laboratories of Canada. It would prefer a shorter title and, if possible, one with initials that spell out a convenient abbreviation. Members discussed the idea at the association's fall meeting in Montreal, but did not decide on any particular name. The quarterly meeting heard that association membership now stands at 42, eight of these having joined this year. . . . Two previews of "Pal Joey," shortly to open at the Eglinton, Toronto, were held. The record company which has the record soundtrack of the film invited record dealers from the district in helping to promote the film. . . . Parking presents no problem at the new quarters of 20th-Fox, 1401 11th Avenue, Calgary, according to manager Bob Stern. . . . Toronto film bookers have set Monday, Dec. 16, at the newly-redecorated 48th Highlanders Memorial Hall. Party is restricted to film folk only, with 200 tickets available from Bill Munro, Jim Harrison, Gerald Hogan, Molly Nisker, Blaine Covert, Frank Price, Sid Sniderman, and Jim Hogan. HARRY ALLEN, JR.

Yul Brynner, star, Paramount's "The Buccaneer," recently greeted as visitors on the set, John J. Fitzgibbons, right, president, Famous Players Canadian Corporation; Mrs. Fitzgibbons, second from left; and Mrs. Gertrude Skelton, of Australia.

"Bombers" Contest Launched

NEW YORK—The Broadway Paramount here is conducting a contest for the best reasons why bombers are vital to our national defense in conjunction with Warners' "Bombers B-52" at that theatre. Prizes will be 25 pairs of guest tickets for winners writing an essay of not more than 300 words mailed to the theatre in Times Square, New York 36, N. Y., under postmark not later than Nov. 28.

B-V, RKO Plan Joint "Stage Struck" Release

NEW YORK—An agreement calling for the unprecedented, joint release and promotion of the motion picture, "Stage Struck," by the Buena Vista Film Distribution Company and RKO Radio Pictures was announced last week by Leo F. Samuels, general sales manager of Buena Vista, and Walter E. Branson, vice-president in charge of worldwide distribution of RKO.

The unique handling of the attraction will result in a close collaboration between sales and advertising-publicity-exploitation executives of the two corporations, both at the home office and in the field, in an overall program to merchandise and pre-sell the film in every stage of release.

Under the agreement, RKO will launch "Stage Struck" in certain strategic key situations in cooperation with the Buena Vista sales organization. The Disney film distributing company will then follow through and handle its release in the majority of the market.

"Naked" To Locate In Panama

NEW YORK—The Government of Panama has granted permission for the filming of "The Naked and the Dead" in that country, Warners and RKO Radio announced jointly this week. It will be the first feature to be filmed there since 1923, the announcement claimed, and producer Paul Gregory accompanied by director Raoul Walsh are to fly to Panama to make preparations shortly.

LONDON Observations

by Jock MacGregor

INDEPENDENT British exhibitors are up in arms over Sir Michael Balcon's plan to sell about 100 early Ealing features to Associated British Cinemas Television, and words flew when the subject arose at the Cinema Exhibitors Association November general council meeting. Many demand the enforcement of the 1952 motion that members should not play the product of producers who sell to TV should the deal be finalized.

They are taking such exception because this is the first big packet to be offered to TV by an active British producer and because of certain aspects. By agreement, the TV companies limit the amount of foreign material transmitted so that the loosing of an American backlog does not have the same effect here as a British one would.

In turn, many exhibitors feel principle is involved. They point out that the British producer has the benefit of a quota to enforce exhibitors showing his product and the Eady levy on cinema admissions. They feel he should guard their mutual interests rather than cash in on product which may well have been written off.

Since Ealing broke away from Rank, its product has gone through MGM which relies mainly on ABC for its first run outlets. An independent ban, however, could be most embarrassing, for in many towns there are no circuit houses, and the loss of subsequent runs could be considerable. It is particularly significant that the biggest howl has come from the CEA's South Wales and Monmouth branch, and there are only three ABC and 10 Rank theatres in its highly lucrative area.

STARS TAKE a lot of knocking so it is nice to be able to pay tribute to Cary Grant for the wonderful moral support that he has given his co-star in "Indiscreet" (formerly "Kind Sir"), Ingrid Bergman. Her arrival followed close on the break-up of her marriage, but that did not stop him going to the airport to help her turn what could have been a tricky press story into extensive, friendly coverage. Later in the week he escorted her to a joint press reception and discreetly withdrew to a corner, leaving her the limelight. She stood up to all but the most personal questions with sincerity and good humor. . . . The enormous success of the Variety Club in London can be gauged by the fact that 350 barkers and friends attended the nominations lunch when Judy Garland and Alan King were guests. Once again, Mike Frankovich's report was one of fabulous achievement. Jim Carreras reports that next April's International Convention in London is lining up well and asks me to remind American barkers that Nov. 30 is the deadline for registrations. . . . Most depressing session of the week was when the new Ealing-MGM contract artists were presented to the press. Shirley Ann Field and Paul Massie stood out, but the only way to detect the others was that they were younger than the columnists. I should have thought the girls should have been dressed for the occasion. Rather pompously, the blurb stated that the sponsors did not want them called starlets and that publicity campaigns would not be initiated for any of them until they have achieved a reasonable measure of artistic success. That alone seems to have made the party a little redundant. But there is no questioning that star personalities are most desperately needed.

Korean War Veteran Wins Pacific Paradise

NEW YORK—A 23 year-old Korean war veteran is the winner of a South Pacific island in an international limerick contest conducted by MGM and attracting over half a million entries.

Kent W. Shelby, Long Beach, Cal., intends to move with his 21-year-old wife to his newly acquired possession at the earliest possible opportunity. He says that they regard going there to live as a "wonderful challenging experience." They plan to live on the island permanently.

Currently employed by Douglas Aircraft on the west coast, Shelby has been taking an extra-curricular medical course at Lawndale City College. The couple have a 19-months'-old daughter. As soon as personal affairs can be wound up, the winner stated, the Shelbys will "pack up the swimming suits, kiss civilization good-bye, and head for our Pacific paradise."

The newly renamed island of Ava-Ava, where the Shelbys will live, offers four and a half acres of cleared land on a total area of 35 acres, with excellent fishing and swimming, and an abundance of cocoanuts. The island, which is near the Fiji group and has a summery year-round climate, is about 5,000 miles from California, and 1,700 miles from Sydney, Australia. The island is under British Crown Colony jurisdiction and was offered as a prize in connection with exploitation of the MGM picture, "The Little Hut."

The contest judges were Earl Wilson, New York columnist; Frank Burtis, American Airlines; and Halsey Raines, MGM. The contest was run in cooperation with the Pacific Area Travel Association of San Francisco.

BOOK REVIEW

"The Story of Walt Disney"

by DIANE DISNEY MILLER
as told to
PETE MARTIN

The trials and triumphs of famous Walt Disney and his brother Roy are entertainingly told in this Henry Holt and Company book. His start as a Red Cross driver at the age of 16 in World War I, struggles to make a place for himself in the world of the animated cartoon, and eventual rise to fame and fortune provides an interesting personal chronicle, particularly for those in the industry who have followed the Disney career. His war activities during World War II are also impressive.

However, like everyone else, Disney throws a barb at theatre owners with the accusation, "The theatres had little time for Disney products or for the family trade because kids paid less for their tickets than grownups." As every exhibitor knows, this thinking on the part of some producers and distributors couldn't be farther from the truth.

Regardless, even exhibitors will enjoy reading the details of Walt Disney's life, a life dedicated to spreading a smile over the face of the world. —J. E.

Suit Stresses Clearance

PHILADELPHIA—Sylvan M. Cohen, counsel, A. M. Ellis Theatres stated last fortnight that in the key run anti-trust suit recently filed in U. S. District Court here against the major distributors on behalf of the Renel that 'the only theatre enjoying clearance over this theatre is the Yorktown."

The New York Scene *(Continued from page 26)*

RETURN OF THE SWASHBUCKLER OR FAIRBANKS RIDES AGAIN: Douglas Fairbanks, star, producer, and businessman, was in town last week along with associate Thomas Clyde to discuss the forthcoming release of "Chase A Crooked Shadow," which has been filmed mostly in Spain with Richard Todd and Anne Baxter and which should see the light of screens come next March via the Brothers Warner.

He has a finger in both the making of features for theatrical release and series for TV. With regard to the latter, he has turned out a total of 180 half-hour subjects over a four year period and is presently working on two new series, one dealing with the adventures of Bulldog Drummond and a group of adventure yarns titled "Gaucho," a pilot of which is to be filmed in Mexico in association with Sol Lesser and N. Peter Rathvon. There may be a third series which is still in the works.

For theatrical release, Fairbanks has two features in active preparation, one of which will be a science-fiction type while the other will be a modernized version of "Dr. Jekyll and Mr. Hyde" in color. No release has been set.

Fairbanks contrasted conditions facing the industry with those of yesteryear, with the present being characterized as having more efficient production, more thought given to programs and pictures, and greater analysis behind the scenes. He thought the vitality of the industry has become more disciplined, and greater conformity is in order because the margin of profit is so small these days. In the so-called old days, there may have been more excitement, a willingness to experiment, and a lack of fear over expense and expenditures.

He opined that the public today is more interested in the story content if it is well played and well presented rather than the stars. He termed the stars as being the frosting on the cake. The public is out to buy the cake, and if the frosting is on it, so much the better. Fairbanks also blamed the public for a lack of support of better-type films. TV has widened its taste and has made it more selective.

He was questioned as to why the British product of today seems inferior to that of years ago, and he thought that it is due in a measure to film-makers there seeking a world market in order to survive. As a result, "They cut the cloth to suit the market." In other words, they are going through a period of transition to reach an international market, and the result has been apparent.

THE METROPOLITAN SCENE: Allied Artists in looking for a gal who looks like Gina Lollobrigida to promote "The Hunchback of Notre Dame." She'll get $150 for a week's work visiting newspapers, theatres, radio, and TV stations, etc. . . . Ruth Pologe, publicity assistant at Rank, escorts starlet April Olrich on a two week tour of the midwest plugging "Pursuit of the Graf Spee." . . . Top Navy brass attended a sneak preview of "The Enemy Below" at the Roxy last week. The audience seemed to have a good time.

Stellings *(Continued from page 12)*

Burton I. Jones and Albert M. Pickus were co-chairmen, small theatres' seminar, which brought out the necessity of paying more attention to children's trade on the premise that kids will bring in the parents. This session also brought out the suggestions that "a fresh approach to modern art in the advertising of films" was needed, as well as "honesty in advertising."

Other seminars were held on film rentals, chairmaned by J. B. Schuyler and Carl Patrick; on foreign films, chairmaned by Walter Reade, Jr.; and on advertising and publicity, chairmaned by Dave Jones.

Harrison Pledges 20th-Fox Aid; Agrees On TV Clearance

Alex Harrison, 20th-Fox general sales manager, outlined a plan of his company intended "to keep the nation's film theatres in business."

Briefly, he said "20th-Fox believes the motion picture theatres hold the key to the industry's future . . . . The company will continue to furnish product . . . The company favors the orderly release of product and will cooperate in working out a program to bring that about . . . The company believes the film theatres have a right to 'regular and established clearance' over television in the exhibition of pictures."

The officers of TOA and members of the board and executive committee endorsed the 20th-Fox program as "a desirable format and vitally necessary for production and distribution" and pledged the complete support of the TOA membership in 20th-Fox's execution of the program.

Shapp Urges Exhibitors To Consider Telemovies

Milton J. Shapp, president, Jerrold Electronics Corporation, called upon the motion picture industry to take a lead in the further development of Cable Theatre by extending the Bartlesville "experiment" into additional communities.

In a first-hand report on Bartlesville before the Theatre Owners of America convention, Shapp said that although it is obviously too early to reach any definite conclusion on consumer acceptance of this new exhibition medium, the public response to Telemovie service in Bartlesville has been extremely encouraging.

Shapp, whose company developed the Cable Theatre concept, told the theatre owners that, "as an extension of the motion picture theatre into the home, Cable Theatre should be an integral part of the motion picture industry."

Commenting on an earlier announcement that his company is currently working with other exhibitor groups on at least four additional Cable Theatre installations in various parts of the country, Shapp said that the orderly development of this new medium calls for additional carefully selected installations in which to test further consumer acceptance.

While urging motion picture exhibitors to take advantage of what he feels is Cable Theatre's ability to recapture the stay-at-home audience, Shapp cautioned the exhibitors not to be stampeded into a frantic premature rush for franchise application. A serious franchise application, he pointed out, should be the culmination rather than the beginning of a properly planned and executed program.

Earlier, Rock Hudson, U-I actor, was named TOA's "Star of the Year," and was honored at the closing banquet.

TV Clearance Tops IENE Meeting Agenda

BOSTON—The contention that the showing of motion pictures on TV screens should be subjected to reasonable clearance protection in favor of theatres was the highlight of a recent board of directors meeting of Independent Exhibitors, Inc., of New England, with Norman Glassman, chairman, presiding. Other industry problems and complaints were aired in full, such as the roadshowing of too many top pictures, the neglect of distributors to step up regional advertising on all films, the demand for more films in color, and the plans for two big industry meetings. Resolutions stating explicitly the IENE position on these matters were passed.

The organization urged all drive-in owners who are closing their theatres for the winter months to use the industry slogan on their marquees, "Get More Out Of Life—Go Out To A Movie," until the spring reopenings.

On Dec. 3, at the Hotel Bradford, IENE is sponsoring a meeting for all exhibitors and theatre managers to hear an address by Howard Minsky, recently named eastern sales manager for International Telemeter. He will give a digest of Telemeter TV, with a question and answer period following. It will be a day-long meeting.

Plans are in the making also for a business builder meeting in early January, sponsored by IENE, with all industryites invited, exhibitors, distributors, equipment men, and concessionaires, with prizes offered for the best promotional ideas brought in.

ALBANY

Fearon Hust, a pharmacy proprietor, is the new owner, Smalley, Norwich, N. Y. He notified local exchanges that the house would be relighted following improvements. Gordon Gypson, former Smalley and Schine manager, is his associate in the theatre operation. . . . Leonard Rosenthal, attorney and adviser on film buying for Upstate Theatres, represented the Brotherhood of Temple Beth Emeth at a conference in Pittsburgh. . . . Rose Deutsch is now booking Walter Reade houses in Hudson and Saratoga, N. Y., from offices in New York City. . . . The local Roman Catholic diocesan weekly attacked the Supreme Court's decision with reference to "The Game of Love."

ATLANTA

Rogers Curtis, Curtis, Hayesville, N. C., returned there after undergoing a check-up in the Veterans Hospital here. . . . Bill Douglas and his partner, Mrs. Bobbie Towry, have closed their theatres in Austell and Fairburn. Ga. . . . United Artists staffers were innoculated against Asian flu by the company physician.

Watch for them!

NEXT!
Des Moines Territory
Issue of December 4
Washington, D.C. Territory
Issue of December 11

Save them!

April Olrich, featured in J. Arthur Rank's "Pursuit Of The Graf Spee," recently posed with Seaman First Class Ronald Bogre on the scale model of the USS Allen C. Thompson, which the Navy loaned to Walt Guarino, manager, Paramount, Jackson, Miss., for exploitation purposes.

BOSTON

Jack Goldstein, producer's representative for the Edward Small production of "Witness For The Prosecution," released by United Artists, was in town for advance publicity on the film, which is to be released in February. . . . The father of exhibitors Bob and Dave Zerinsky was a patient at Beth Israel Hospital. . . . Industryites from this area attending the TOA-TESMA-NAC convention in Miami included Samuel Pinanski, Arthur Lockwood, Mel Wintman, Sam Seletsky, Al and Mickey Daytz, Julian Rifkin, Harry Browning, Phil Lowe, Nat Buchman, Irving Shapiro, Louis Klebenov, Melvin Stonewall Berry, and others. . . . In a resuffle of assignments announced by John Murphy, vice-president, Loew's Theatres, Kark Fasick, director of publicity and advertising for Loew's Boston Theatres, also will manage Loew's State, succeeding Jack Mercer, who switches to the Uptown, Toronto.

NEW HAMPSHIRE NEWS—Nashua Drive-In closed for the season early in November as did the Starway, on the Dover-Rochester road. . . . The Lisbon, Lisbon, will operate during the winter with evening shows at eight and a Saturday matinee at 2:30. . . . Claremont theaters closed for a while because of the Asian flu epidemic. . . . The Concord, Concord, has been doing good business since it reopened Sept. 29. . . . William Davidson is the new manager, Franklin, Durham. . . . Closing of the Jax, Colebrook, was mourned editorially by the town weekly.

PROVIDENCE, R. I., NEWS—Chester McLean, assistant, Strand, has recovered from

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Film Exchange and Dealer Listing for the

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• *Film Distributors*

ALLIED ARTISTS, 1890 Dixwell Ave., Hamden—ATwater 8-2916
Br. Mgr.: John V. Pavone. Office Mgr. and Booker: Williom Pavane. Cashier: Pom D'Amica. Emerg. Phone: Pavone, WEst 3-1119.

COLUMBIA PICTURES CORP., 1890 Dixwell Ave., Hamden—ATwater 8-9285
Br. & Sls. Mgr.: Wolter Silvermon. Sales: Earl Wright. Booker: Grace Brunelli. Cashier: Anna Canelli. Emerg. Phone: Silverman, HUbbard 8-1813.

METRO-GOLDWYN-MAYER, 1890 Dixwell Ave., Hamden—ATwater 8-9201
Br. Mgr.: Philip Gravitz. Office Mgr. & Booker: Lean Jakubsan. Sales: Roy Cairns. Booker: Mary Warstell. Cashier: Herman Miller. Field Exp.: Flayd Fitzsimmans. Emerg. Phone: Richard Ioguesso, Head Shipper, HObort 7-3314; Wolter Dillian, Ass't Shipper, SPruce 6-8650.

PARAMOUNT, 1890 Dixwell Ave., Hamden—ATwater 8-8920
Br. Mgr.: Henry Germaine. Office Mgr.: Richard F. Corroll. Booker: Bernord Gaffin. Emerg. Phone: Corroll, STate 7-2618.

REPUBLIC, 22 Hemlock St., West Haven—WEst 3-9313
Representative: George Somma.

SCREEN GUILD and FEDERAL FILMS, 185 Church St.—LOcust 2-2197
Br. Mgr.: Lewis S. Ginsburg. Sales and Booker: Frank Manzi. Emerg. Phone: Ginsburg, FUltan 7-5034.

20TH CENTURY-FOX, 1890 Dixwell Ave., Hamden
Br. Mgr.: Sheperd Blaam. Sales: Sam Germain. Booker: Sol Papalizia. Cashier: Ann McInerney. Field Exp.: Phil Engel. Emerg. Phone: Blaam, SPruce 6-8829.

UNITED ARTISTS, 1890 Dixwell Ave., Hamden—ATwater 8-9218
Br. Mgr.: Irving R. Mendelsan. Office Mgr.: Henry Bruning. Booker: Jack Mullen. Cashier: Cormel Covuoti. Emerg. Phone: Bruning, WEst 4-0365.

UNIVERSAL-INTERNATIONAL, 1890 Dixwell Ave., Hamden—ATwater 8-9291
Br. Mgr.: Alex Schimel. Sales: Raymand Squer. Booker: Evo Coaperstack. Cashier: Marion Majewski. Emerg. Phone: Capperstack, MAin 4-0015.

WARNER BROS., 155 Meadow St.—STate 7-4138
Br. Mgr.: Angela Lombardi. Office Mgr. and Booker: Horald R. Rasenberg. Sales: Sid Levine. Cashier: Frances Silverman. Emerg. Phone: Rasenberg, FUlton 7-7253.

• *Supply Dealers*

CAPITOL THEATRE SUPPLY, Boston, Mass.
Conn. Rep.: Louis Phillips, 42 Sherman Ave., New Haven, UNiversity 5-3959.

NATIONAL THEATRE SUPPLY, 1890 Dixwell Ave., Hamden—ATwater 8-2547
Emerg. Phone: ATwater 8-0063.

• *Signs, Advertising and Printing*

MORRIS GREEN, 59 Center St.—LOcust 2-0612
WORLD SIGN & DISLAY ADV., 137 Meadow St.—MAin 4-0781

• *Film Delivery Services*

E. G. ELLWOOD, 87 Summit St.—Phone Bridgeport EDison 4-1367
FILM EXCHANGE TRANSFER, 1890 Dixwell Ave., Hamden—ATwater 8-9161
Br. Mgr.: Lorry Orkins. Emerg. Phone: Orkins, PErshing 9-8807.
NEW HAVEN FILM SERVICE, 1890 Dixwell Ave., Hamden—ATwater 8-9032
ROSEN FILM DELIVERY SYSTEM, 1890 Dixwell Ave., Hamden—ATwater 8-9161, 8-2351

• *Service Companies*

ALTEC SERVICE CO., 77 High Rock Road—CH 8-2841
RCA SERVICE CO., 102 Woodmont Road—WEst 4-4342

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"Garden Of Eden" Trial Set For Jury

PROVIDENCE, R. I.—A jury trial of a case involving "Garden of Eden" was scheduled to begin in Superior Court, in nearby Fall River, Mass., shortly. That the case be tried by jurors was ordered by the Massachusetts Supreme Judicial Court last June, after it ruled that the court erred in upholding a guilty verdict. The state Supreme Court declared the question in the case is whether or not the film is obscene, and that the decision should be made by a panel of jurors.

Theatremen and moviegoers throughout Rhode Island and surrounding areas are expected to follow the case closely. The film was screened in the Embassy, Fall River, over the New Year weekend in 1956. On the second day of the showing, a detail of squadsmen halted the program and placed charges against Benjamin P. Rogers, who sponsored the show, and Antone Moniz, projectionist.

In district court, Rogers was fined $200 for possessing obscene film, $200 for presentation of the film, and $100 for setting up public entertainment on a Sunday. Moniz was also fined $100 for possession, and $100 for presenting an immoral show. They appealed to Superior Court, where Judge Harry Kalus issued a directed verdict against them. Their appeal to the Supreme Court followed and on May 1, last, the entire seven-judge court viewed the film.

It is expected that another showing will be necessary for the jurors at the coming trial.

Seen at a recent press luncheon at the Hotel Statler, Boston, held in connection with 20th-Fox's "Stopover Tokyo," were, left to right, Hy Fine, city manager, New England Theatres; Al Levy, northeast division manager, 20th-Fox; star Robert Wagner; and Welden Water, Boston branch manager, 20th-Fox.

Chi Censors Go On Despite Reversal

CHICAGO—Film censorship here is on the way out, in the opinion of Abner J. Mikva, attorney for the Times Film Corporation of New York. Mikva conducted the winning fight for Times' "Game of Love," starting with the banning of the French-made film by the Police Censor Board here in March, 1956, through Federal courts to the Supreme Court in Washington.

Mikva said his client no longer will submit films to the Police Censor Board for approval, and that this course probably would precipitate court action to establish finally the status of the censor group.

Police Commissioner Timothy O'Connor and corporation counsel John Melaniphy stated that the Board will continue to operate, but with more liberal views as the result of the "Game of Love" decision. "The city cannot afford these long court fights," Melaniphy said. "'Game of Love' case has cost the city thousands of dollars."

Exhib Elected Mayor; Beat His Landlord

DOVER, N. H.—The newly-elected Mayor of this city is a drive-in operator, Mel Morrison, who ran on the Republican ticket. His Democratic opponent was his landlord, James Nadeau, who built the Newington Drive-In three years ago and leased it to Morrison last year.

Morrison beat his opponent by 1,000 votes, 3,500 to 2,500. He started in the industry as a manager for the old M and P circuit and, at the time of the split-up, he went with the New England Theatres as a manager and, eventually, became a district manager. Two years ago, he resigned. He lives in Dover with his wife and five children.

his recent operation and is gradually getting back into harness at his old post. . . . E. M. Loew's Capitol, Westminster Street, presents a shiny appearance following a complete redecorating job on the front and marquee. . . . The Route 44 Drive-In recently announced it would be open Friday through Sunday only for the balance of the season.

BUFFALO

The Empire Drive-In, near Rochester, N. Y., will remain open all winter with the help of in-car heaters. . . . Jim Hayes, manager, Cinema, is offering special discounts in a coupon published in the Catholic Union and Echo for the local showing of "Albert Schweitzer." . . . Rochester has two more first run theatres, at least for a trial period of three weeks. The Waring and Lyell, two newest community houses there, are running new pictures on once-a-week changes, it was announced by Charles Martina, operator.

CHARLOTTE

Bob Turnbull, National Theatre Supply branch manager, returned from a business trip to New York. . . . P. M. Harris has acquired the Center, Maiden, N. C., from Homer Haynes. Charlotte Booking and Promotion Service is buying and booking. . . . Roseland Drive-In, Lincolnton, N. C., is operating on a four-day-a-week schedule. . . . Attending the TOA-TESMA-NAC convention in Miami Beach from this area were Phil Freeman, National Carbon representative; TOA president Ernest Stellings; Frank Beddingfield; H. F. Kensey; Bob Bryant; Phil Wicker; J. K. Whitley; Bill Thrush; and Lucille Price, secretary and treasurer, Theatre Owners of North and South Carolina.

CHICAGO

M. H. Brandon, president, Air Dispatch, was better following hospital treatment in Memphis. . . . Emil F. Bebermeyer reopened the Vista, Centralia, Ill. . . . Mrs. Rose Paley, mother-in-law of Nate Platt, B and K vice-president, died. . . . Burglars who entered the 66 Drive-In, Springfield, Ill., were apparently frightened away after moving the safe from a wall niche. They left it unopened. They took, however, a typewriter and money from vending machines. . . . Clarence Rachow was named Granada manager, Streator, Ill. following 20 years of service, including projectionist. . . . Frank Glenn, Tamaroa, Ill., bought the 460 Drive-In, Carmi, Ill., from Donald R. Tolliver. Glenn is owner of the Melody, Mount Vernon, and Starland, Mt. Vernon, Ill. Tolliver and his family moved to Florida. . . . George Kerasotes, president, Kerasotes Theatres, was honor guest at a banquet given by the Decatur, Ill., Greek community commemorating the 30th anniversary of the Hellenic Orthodox church. . . . Teitel Film Company is conducting, with Encyclopedia Britannica, an essay contest as a forerunner to the International Film Festival. Results of the contest will be submitted to Mayor Richard Daley who is formulating plans to bid for the conference here. Contestants are following through with "It is my opinion that the American way of life has been affected by motion pictures because". . . . David J. Talbot, 76, retired city chief electrician and head examiner of projectionists, died. Survivors are his widow, two sons, and four daughters. . . . Irwin Lang, Buena Vista head booker, resigned. . . . Frank J. Benedict, vice-president of Quimby Theatres, announced the reopening of the Little Cinema, Fort Wayne, Ind., following remodeling. . . . Harry and Elmer Balaban, who recently sold their Esquire to Paramount, have contracted to continue as operators. . . . Balaban and Katz, who recently discontinued showings at the Senate, leased the house to the Carbide Company which will present Spanish films, starting Thanksgiving Day. . . . Eight youths were arrested after they had maliciously ripped a hole in the screen and wrecked the projector at the Frisiana, Pawnee, Ill. Emil Pasquale, manager, informed police two boys, employed to clean the theatre, had let in six friends who joined in the mischief.

CINCINNATI

Variety Club was to stage a family get-together Thanksgiving Day, starting with an afternoon showing of a new film in the Palace screening room, followed by a turkey dinner in the Hotel Metropole clubrooms. . . . Chakeres Circuit personnel attending the TOA convention in Bal Harbour, Fla., were Ted Rose, sound engineer; Bud Grote, manager, Lobby Shoppes, Inc., a subsidiary; and Gene Lutes, Kentucky district manager. . . . Donald Hicks, former Paramount branch manager, Des Moines, has been transferred here as branch manager, succeeding E. C. DeBerry, now Paramount eastern division manager. . . . Ben Hathaway resigned as Universal booker to become United Artists booker, replacing Howard Froman, transferred to UA's Pittsburgh exchange. . . . The Westmore, Huntington, W. Va., formerly owned by Bert Hueckle, has been reopened by S. T. Gallimore, new owner. . . . R. C. Schmitt has sold the Crescent, Minster, Ohio, to Robert Hatfield. . . . S. V. Moorman is reopening the Columbia, Coldwater, Ohio, after being out of show business for over four years.

COLUMBUS, O., NEWS—Columbus theatremen are working for 100 per cent cooperation in a business-building campaign keyed to the COMPO slogan, "Get More Out Of Life . . . Go Out To A Movie." First meeting was attended by Walter Kessler, manager, Loew's Ohio; Ed McGlone, manager, RKO Palace; Don Hooten, manager, RKO Grand; Charles Sugarman, World; Fred Oestreicher, publicity manager, Loew's Theatres; Milton Yassenoff, Academy theatres; Bernard Ginley, Southern; and William Carroll, executive secretary, Independent Theatre Owners of Ohio. . . . A rumor that the Second National Bank of Circleville, Ohio, would purchase the Grand there to build a drive-in bank was denied by Durwood Dowden, bank president. "We definitely have no such plans," said

ITOO Meet Agenda Stresses Showmanship

COLUMBUS, OHIO—Emphasizing that the coming 22nd annual convention Dec. 3-4 of the Independent Theatre Owners of Ohio at the Fort Hayes Hotel will be a "working convention," executive secretary William Carroll asked that exhibitors bring their exploitation ideas to the meeting.

"The session on exploitation at the Allied convention was so successful that we think it will be equally well-received in Columbus," said Carroll. "To listen to and to be able to question a neighbor about a plan that has worked in his situation has often prompted an exhibitor to action he otherwise would not attempt," he added.

Carroll said a panel of judges will select the best exploitation idea submitted and will award a complimentary convention registration to the winner. He asked that exhibitors be prepared to offer a five-minute summary of the "one best idea in the past year that he has found most effective and practical."

Cinerama Bow Aids Scholarship Fund

CINCINNATI—Fifteen councils of the Knights of Columbus in this area were to sponsor the first local screening of the Cinerama "Search for Paradise" this week in the downtown Capitol. The premiere was to be preceded with a civic dinner in the Hotel Netherland Hilton, to be attended by the governors of Ohio, Kentucky, and Indiana, mayors of numerous area cities, and Catholic dignitaries.

The Air Force Band of Wright-Patterson Field, Dayton, Ohio, was slated to play at the dinner and preliminary theatre ceremonies, and the customary interviews under the Capitol marquee were to be heard and seen over local radio and TV stations. A portion of the proceeds was earmarked for the Archbishop's Scholarship Fund.

Detroit Variety Club Headed By Wetsman

DETROIT—Tent Five, Variety Club of Detroit, held annual elections for canvasmen at headquarters in the Hotel Tuller.

Canvasmen met after the session to elect William Wetsman, W and W Theatres, chief barker; Robert Bothwell, managing director, Fox Theatre, first assistant barker; and Fred Sweet, managing director, Telenews Theatre, second assistant barker. William Clark, Clark Theatre Service, held over as property master, while Jack Haynes, United Detroit Theatres, became dough guy.

Other canvasmen who will sit on the board are Richard Graff, Arthur Herzog, Jr., who becomes press guy, Sol Krim, Pierre La Marre, Joe Lee, and Dale Silverberg.

Dowden. The Grand is the only in-town theatre in Circleville. . . . Ray Nemo, exploitation representative, Columbia, was here in advance of the opening of "Pal Joey" in Loew's Broad.

CLEVELAND

Cinerama last fortnight celebrated its first birthday here with a gala luncheon sponsored by the Cleveland Convention and Visitors Bureau. The initial performance of "This Is Cinerama" in the Palace was a benefit for the Cleveland Zoo and netted the institution more than $5,000. The attraction played a record 32 weeks. It was succeeded by "Cinerama Holiday." Palace managing director Max Mink did not announce when he would introduce the third Cinerama production, "Seven Wonders of the World." . . . Six neighborhood theatres were planning to entertain children the day after Thanksgiving at 50 cents general admission, with a four and a half hour "Space Spectacular" starting at one p. m. Theatres involved are the Shaker, Shore, Fairview, Hilliard Square, Shaw-Hayden, and Broadvue. . . . Closed two months to repair damage caused by fire, the Avon was to reopen this week, again under the management of Art Brown. . . . Joel Golden, Continental Distributing, Inc., covering the Pittsburgh, Cincinnati, and Cleveland territories was in town. He once was local Eagle Lion salesman. . . . Harry Buxbaum, Paramount branch manager, was attending a district meeting in Philadelphia. . . . Earl Starner is opening the Star, Coshocton, Ohio, having taken it over from Bill Backert, who is leaving the industry. Starner also has the Star, Dresden, Ohio, and manages the Tri-Vale Drive-In, Coshocton. . . . Ted Levy, Buena Vista district manager, in an exchange realignment, has had Cincinnati added to his territory, which previously comprised Detroit and Cleveland only. . . . Bud Mutchler, National Theatre Supply branch manager, has engaged Donald Scurka, former State Films shipper, as counter salesman.

The new industry motto, "Get More Out Of Life—Go Out To The Movies," has been adopted by the board of directors, Cleveland Motion Picture Exhibitors Association. It will take the place of the old motto, "Movies Are Better Than Ever," at the head of the newspaper Movie Directory. . . . Al Hudson, manager, State, Fostoria, Ohio, was reported in poor health. . . . Mrs. Peter Rosian, wife of the Universal district manager, was the victim of a household accident and sprained the muscles of her arm. . . . With the permanent closing of the 3200-seat Park, the Circle, across the street from the Park, which has been open Saturday and Sunday only, is going into full time operation. E. J. Stutz is Circle managing director. . . . Dick Powell is due in on Dec. 3 to meet exhibitors at a cocktail party in the 20th-Fox Exchange where his new film, "The Enemy Below," will be screened.

DALLAS

May Webster, Jackie Loughery, Slick Slavin, Ron Kagerthy, and Bill Campbell were here to plug their forthcoming AB-PT film, "Eighteen and Anxious," which was scheduled to open in the Palace. Joining the group prior to departure for Austin, Tex., was Anita Wood. . . . Trans-Texas Theatres postponed the opening of the Capitol for one week because of delays in completing the extensive remodeling. . . . Fourteen local high school students have been selected for the 1957-58 teenage motion picture review board, sponsored by the Interstate Theatre Circuit and said to be the only such group in the country to make a regular screening date once each month. James O. Cherry, Interstate city manager, stated that "Interstate seeks through these screenings to obtain youthful reactions, critical advice and first hand information on the type of motion picture this group prefers."

DENVER

Esther Newman, booking clerk at MGM, and Dr. Irwin Pass will be married in New York. They will make their home in Ohio. . . . Henry Friedel, MGM branch manager, is back at work following a hospital stay. . . . W. C. Porter, Allied Artists auditor, was in looking things over at the local exchange. . . . Chapter 10, Women of the Motion Picture Industry, are staging monthly screenings, and serving supper also, to raise money to be used to entertain the international convention Sept. 12-14. The charge for the screening and supper will be $1. The chapter is also making Christmas candles and button bracelets, to be sold for the same purpose. . . . Mayer Monsky, Universal branch manager, and Mrs. Monsky left for the east on vacation. . . . Frank Carbone, Paramount booker, is father to a baby girl. . . . C. U. Yaeger, Atlas Theatre president, is spending a couple of weeks here at the home offices.

Miiko Taka, featured in Warners' "Sayonara," recently visited Indianapolis, where she is seen with Dale McFarland, general manager, Greater Indianapolis Amusement Company, left, and C. W. McKean, Warners branch manager.

DES MOINES

The Southeast 14th Street Drive-In has installed in-car heaters and will remain open all winter. It is the only drive-in in Iowa to install the heaters. In summer, the heaters can be converted to air-conditioners. . . . Joan Collins, British film star, paid a visit to Des Moines in connection with "Stopover, Tokyo." . . . Lu Hummel, Columbia salesman, has resigned and will move to California. Gerry McGlynn, former MGM manager, has taken over his duties. . . . Vic Fesenmeyer has purchased the Iris, Riceville, Iowa. . . . Glen Partlaw has sold the theatre at Stuart, Iowa, to Sidney Peterson. . . . Harley Moore has been appointed manager, Lake, Clear Lake, Iowa. Moore managed the drive-in near Mason City, Iowa, this summer.

Leo F. Wolcott, Eldora, Ia., theatre operator and board chairman, Iowa-Nebraska Allied, has been named as postmaster at Eldora. The postmaster appointment is effective Jan. 1. . . . Sid Peterson, Audubon, Ia., has leased the Crystal, Manning, Ia., from Fred Dethlef. Peterson operated theatres in Audubon for 22 years and now operates houses at Exira and Stuart. . . . L. E. Davidson, formerly of Sioux City, Ia., has been named as manager, Esquire, Davenport, Ia. Davidson was city manager for Tri-States Theatres at Sioux City for 15 years. He succeeds Wally Hoffman at the Esquire.

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CHICAGO NEW YORK

HOUSTON

A group of Hollywood starlets appeared here in conjunction with the showing of the AB-PT release, "Eighteen and Anxious." They included Anita Wood, Bill Campbell, May Webster, Ron Hagerthy, Jackie Loughery, and Slick Slavin. . . . Mark Seridan, from the Dallas 20th-Fox exchange, was in for several days. . . . Alvin Guggenheim, manager, Yale and Broadway, operated by Cinema Arts Theatre Circuit, has recovered from the flu. . . . New board of directors elected by Variety Club, Tent 34, includes Jack Groves, Les Hunt, Buster Dees, Jerry Kirby, Robert Lewis, Richard McGarr, Harry Martin, Ted Rogan, Mitch Lewis, Sid Balkin, and Joe Zimmerman. Associate Members include Bill Jones, Blocker Martin, Felix Tijerina, Tom Millane, and Joe Gerald.

JACKSONVILLE

A new record of 30,000 persons attended Variety's Jacksonville Agricultural and Industrial Fair at the Gator Bowl last fortnight. Leo Carrillo headlined the fair's midway show. Tent 44's proceeds from the 10-day fair will go into its Blind Children's Foundation. . . . Bill Beck, director, Five Points, has been named Variety Club chief barker for 1958. Other officers are B. D. Benton, first assistant; Tom Sawyer, second assistant; Arv Rothschild, property master; and Jack Rigg, dough guy. . . . LaMar Sarra, vice-president, Florida State Theatres, is a director of the newly-opened Northside Florida Bank of Jacksonville. . . . New assistant to Jim Levine, Florida, is Ed Rocher. . . . Joe Kay, National Screen salesman, Atlanta, came in for a Florida tour. . . . Doris Wishman, independent distributor, Miami, called at local booking offices.

LOS ANGELES

Mr. and Mrs. Al Olander, Associated Theatres, planed in from a trip to Philadelphia, where Al attended the vendors' convention. He plans to also attend the TOA convention in Miami Beach, where he is scheduled to be one of the speakers. . . . Abe Swerdlow, Universal branch manager, and Bill Marriott, sales-manager, returned from a division meeting in San Francisco, chairmanned by Foster Blake. . . . Ray Kahn, Berger Electric Company, was in Mount Sinai hospital for surgery. . . . Bill Wall, retired 20th-Fox salesman, was injured in a traffic accident and is confined at the Centinella Hospital. . . . Over $2,000 damages was caused by vandalism at the Sunset. This is the third time this year that the theatre has been the object of this type of damage. . . . Final plans were drafted by the officers of the Film Row Club for the annual dance to be held at the Embassy Room of the Ambassador Hotel on Dec. 28. Affair is being chairmanned by Milt Frankel, who is vice-president of the club. . . . Gordon Wilson has resigned his post as booker at MGM to enter private business. . . . Don Conley, Seattle, is the new salesman at Buena Vista. . . . Fox West Coast Theatres has added the Fox Beverly, formerly in Fred Glass' subsequent run city district, to its first run group under Roy Evans, with the opening of "Stopover Tokyo". . . . Fred Stein, Stein Enterprises, has appointed Lew Kane as manager, Colorado, Pasadena. . . . Robert Kronenberg, president, Manhattan Films, announced that the company will move its offices from 1908 to 1920 So. Vermont, in the space formerly occupied by Columbia Pictures.

Rod Steiger, star, J. Arthur Rank's "Across The Bridge," is seen arriving at the Sutton, New York, with his mother and Louise Troy for the recent American premiere of the film.

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MINNEAPOLIS

Mayor P. Kenneth Peterson has appointed Ben Berger, president, Berger Amusement Company, chairman of a committee to help develop work and rehabilitation programs at the municipal workhouse. . . . Charles Winchell, president, Minnesota Amusement Company, was reelected assistant vice-president, United Cerebral Palsy Associations, Inc., at the annual meeting in St. Louis. . . . Bill Donald is the new salesman, United Artists, replacing Earl Wilson, who became sales representative for the new Rank Film Distributors office. Donald formerly was office manager, Allied Artists. . . . Employees of 20th-Fox, Universal, United Artists, and Columbia were given flu shots at the companies' expense. . . . New officers of the Variety Club of the Northwest are Joe Podoloff, chief barker; Tom Burke, first assistant chief barker; Gilbert Nathanson, second assistant chief barker; Ralph Pielow, Jr., property master; and Edward P. Schwartz, dough guy. New board members are Herbert Buschmann, H. J. Chapman, Don Swartz, and Abe Kaplan. . . . Ted Mann, president of Exhibitors Trade Association, formerly North Central Allied, went to Miami Beach for the convention of Theatre Owners of America. . . . Dahlstrom and Weinberger, theatre decorators, painted the auditorium of the Heights, and are completely redecorating the Charles, Charles City, Iowa. . . . April Olrich, star of "Pursuit of the Graf Spee," was in for personal appearances. She was accompanied by Leo Pillot, exploiteer, Rank Film Distributors. . . . Jack Bradley, head, Independent Film Service, was in New York for a meeting of National Film Service.

NEW HAVEN

HARTFORD, CONN., NEWS—Albert M. Pickus, owner, Stratford, Stratford, Conn., and a TOA vice-president, has been nominated as a director, Stratford Chamber of Commerce. . . . Harry Goldstein, Eastern exploitation manager, Allied Artists, and Ray McNamara, Allyn, had a street float touring the downtown section for three days ahead of "The Hunchback of Notre Dame."

NEW ORLEANS

Fire completely destroyed two Louisiana theatres last fortnight, the Joy, Moreauville, owned and operated by Charles M. Smith, and the Castle, Logansport, owned and operated by Mr. and Mrs. A. M. Riley. Both were refurbished recently. . . . Stanley Taylor, owner and operator, Gloster, Gloster, Miss., and the Liberty, Liberty, Miss., advised Transway of the closing of both houses. . . . Cecil Warren, Transway driver, underwent an emergency appendectomy. . . . Brad Suddith closed the Lincoln, Laurel, Miss., blaming a product shortage and clearances. . . . Frank Petraglia, Columbia home office representative, was in to direct advance publicity for "Pal Joey." . . . McElroy Theatres, Shreveport, La., which recently acquired the Fox Drive-In, Marshall, Tex., from the Johnson family of Alexandria, La., sold the situation to Henry Lucht. . . . Warners executives W. O. Williamson, Jr., and Grover Livingston were visitors to the local exchange during the drive in honor of branch manager Lucas Conner. . . . Universal WOMPI members were to host the monthly luncheon meeting last week.

NEW YORK

Continental Distributing, Inc., points out that "Gervaise" gave the Baronet its biggest gross in its history on opening week, ringing up a total of $15,422.30, exclusive of taxes. . . . Berk and Krumgold, theatre realty specialists, announced that they have consummated a long term lease for the 1200 seat Lincoln, Passaic, N. J., with Joseph Selig, who has commenced a complete rehabilitation of the premises. The lessor was Swanee Estates, Inc. . . . United Artists set "The Careless Years" to open in eight metropolitan New York circuits controlling 52 theatres: Loew's, Randforce, Century, Brandt, Skouras, RKO, Liggett and Florin, and Rugoff and Becker. . . . A total of 60 RKO Theatres, 30 in New York and 30 more in the territory, will carry tickets for the New York reserved seat engagement of Columbia's "The Bridge On The River Kwai," which opens at the RKO Palace around Christmas. . . . Gail Benedict has joined the special staff which Columbia has set up for the RKO Palace hard ticket engagement of "The Bridge On The River Kwai." She is to be in charge of theatre parties. . . . The world premiere of Paramount's "The Wind Is Wild" has been set for the Astor on Dec. 11. It will be in the nature of a benefit for the WAIF-ISS, the Inter-Country Adoption Division of National Social Service, and is to be attended by Joan Crawford, president of the local WAIF chapter. Tickets range from $2.50 to $7.50.

OKLAHOMA CITY

The Vumore Company has been given a license to install a telemovie cable in Okmulgee, Okla., if certain provisions set up meet the firm's approval. The provisions include an annual fee of $50; two per cent of the gross revenue; a 10-year permit with renewal option; construction to begin within

Windstorm Hits Drive-In; Damage Put At $80,000

POTTSVILLE, PA.—A terrific windstorm here caused $80,000 damage at the large Pottsville Drive-In and at the theatre restaurant. The shingle roof on the restaurant and office building was blown off and much other equipment was damaged.

Bernard Freedman, manager, who estimated the loss, said motion picture projection equipment and other apparatus were badly damaged. Electric lines and other buildings over the whole area were hard hit by the storm.

three years; and an expression to indicate a permit and not a franchise. . . . Jim Preddy, manager, Pines, Lufkin, Tex., was held up recently. He estimated the gunman's take at less than $200. . . . A fire which demolished the interior of the newly decorated Palace, Canadian, Tex., caused an estimated $25,000 to $30,000 damages. Although the interior of the structure, located in the downtown business district, was gutted, firemen kept the blaze confined to the theatre during their three-hour battle. The house is operated by McMordie Theatres and recently had been remodeled. The building is owned by Mrs. Jean Cole, Elk City, Okla. . . . Don Tullius, Warners branch manager, was in Dallas to meet with Ed Williams, district manager. . . . E. R. Slocum has been named chief barker, Variety Club, Tent 22, for 1958. Claude Motley has been reelected treasurer. . . . The flu epidemic has been a severe blow to the attendance at theatres, it was reported. . . . The Ritz, Skiatook, Okla., which was closed for six months, has reopened under the management of J. R. Jordan, following remodeling.

PHILADELPHIA

Condolences are extended to Sandy Gottlieb, Tri-States Buying and Booking Service, upon the recent death of his mother. . . . Elsie Potamkin, widow of Walter Potamkin, late Columbia salesman, is now engaged in selling from her home hosiery, underwear, pajamas, and allied items for the entire family. Her address is 1332 Passmore Street, Philadelphia; and she can be reached by telephoning JE3-0726. Doubtless, many industryites can give her their patronage both now and at the Christmas season. . . . J. Raymond Bell, public relations executive for Columbia, presided as chairman at a panel discussion on corporate public relations at the annual conference of the Public Relations Society of America held here last week. Bell just completed a term as president of the New York chapter of this national organization, of which he is also a regional vice-president. . . . Congratulations go to Evelyn Moore, telephone operator, who celebrated 33 years with Paramount. . . . Jack Drucker and Eddie Emanuel are chairmen of the convention committee for Variety Club Tent 13. A record contingent of 85 is going to the April 19 London convention. They will be away from one to four weeks. . . . Stanley Warner booker John Ehrlich underwent an operation at Jefferson Hospital and is doing nicely. . . . Eddie Gabriel, Capital, is enthused over his having "And God Created Woman" in the territory. A rumor had the SW Mastbaum closing for several pre-Xmas weeks . . . Maxwell Gillis, Allied Artists branch manager; Allied Artists salesman Harry Levine; and independent distributor Dave Rosen are connoisseurs of Chinese food . . . Johnny Schaeffer is getting himself set for a sales drive on American International films, which he says will help exhibitors "hit the profit trail."

Three generations participated recently in the ribbon cutting ceremony at the opening of the new MacDade Drive-In, Glenolden, Pa., built by the Eric Corporation of America. Seen are Samuel Shapiro; his grandson, Eric Shapiro, for whom the company was named; Merton Shapiro, the boy's father; and, standing, Bennard Shapiro, his uncle.

ST. LOUIS

Fire destroyed the shuttered Maple, Maplewood Park, Ill., with the loss estimated at $40,000. . . . Loge 19, Colosseum of Motion Picture Salesmen, will meet in the Paramount Screening Room on Dec. 7 to elect officers for 1958. President Bob Lightfoot will preside. . . . The Melvin, neighborhood house, has been closed by owner Andy Zotos, who indicated that he might reopen later this winter. . . . The Ivanhoe is slated to close Dec. 2 unless owner Sperie Karides decides to take over operation before that date. Sidney Rosen plans to give up the lease and leave the industry. . . . Columbia district manager Carl Shalit returned to his Detroit headquarters last week without naming a successor to the late Clarence D. Hill, branch manager. Salesman L. A. LaPlante was acting manager.

SALT LAKE CITY

Intermountain district manager Jack McGee returned from conferences with the circuit's managers in Idaho. . . . Miiko Taka, star of "Sayonara," was to be here this week on behalf of the film, to open shortly in the Utah, according to house manager Paul Hendry. . . . Columbia head cashier Irene Wilson returned to her desk following a bout with

Jack Lemmon, star, Columbia's "Operation Mad Ball," recently visited the Philadelphia exchange, where he met Ted Vanett, William Goldman Theatres; Lester Wurtele, branch manager; and Columbia division manager Harry E. Weiner, right.

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the flu. . . . Carol Madsen, former MGM booker-clerk who resigned recently to become a mother, has been replaced by Diane Ririe, according to branch manager Carl Nedley. . . . "Around the World in 80 Days" ended a run of more than three months in the Villa, managed by Richard Frisbee. . . . April Olrich, featured in Rank's "Pursuit of the Graf Spee," was in during the film's run in the Utah.

SAN ANTONIO

George M. Watson, city manager, Interstate Theatre Circuit, and other local Interstate executives were to give a breakfast in the Menger Hotel's Ming Room to publicize the visit of Miiko Taka, who co-stars in Warners' "Sayonara." No date has been set for the local showing. . . . A special invitational preview was held in the Majestic of "April Love."

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Gala Film Festival Set In San Francisco

SAN FRANCISCO—Irving M. Levin, coordinator for the local Art Commission who is sponsoring the gala International Film Festival here, announced that plans are well under way for the event starting Dec. 4 and running for a two week period.

Fourteen countries are now taking an active part, including such nations as Great Britain, Italy, India, Japan, Denmark, Spain, Germany, France. All showings of the films will take place in the Metro Theatre, which seats a thousand.

Golden Gate Awards: Plaques awarded for merit will be presented to winners in four categories, best films, actor, actress, and director by the Drama Critics of the Bay Area including Thresa Cone, Oakland Tribune; Robert Hall, S.F. Call Bulletin; Paine Knickbocker, Chronicle; Emila Hodel, News, and Hortense Morton, Examiner. There may be one outside judge selected and this group will make the selections of the prize winners.

Some of the films entered to date include, for opening night, Dec. 4, "The Captain From Kopenick," a satirical Eastmancolor production out of West Germany; the second night brings the Italian film, "Il Grido" (The Cry), directed by Michelanglio Antonioni and featuring American actors Steve Cochran and Betsy Blair with Alida Valli and Gabriella Pallotti; the French film, "If All The Guys In The World," the Edinburgh festival winner written by H. G. Clouzot, is slated for Dec. 6; and a Spanish picture, "The Age of Infidelity," winner of the critics prize at Cannes, starring Lucia Bose.

A notable African picture, "Freedom," in Eastman color, owned and produced by the Moral Re-Armament Organization, will be shown. It recently opened the Berlin festival.

An entry from Poland, "Kanal," the story of the uprising of partisan groups against the Nazi forces, is also on the list. It won a special prize at this year's Cannes festival. Others are to be "Aparajito," the Indian Golden Lion award winner at Venice, and the Danish drama in color about the people of Greenland, "Quivitog."

Levin is divisional director for San Francisco Theatres, Inc., and has long been identified with the art and cultural life of San Francisco, one of the reasons why Harold Zellerbach, head of the Art Commission in San Francisco, selected him for this important assignment.

The recent premiere of Warners' "Bombers B-52," Miller, Wichita, Kans., was attended by, left to right, C. C. Murray, city manager, Fox Wichita Theatres; Fred Souttar, Fox Midwest district manager; Georgia Rundle, "Miss Kansas of 1957"; Russell Borg, Warners Kansas City branch manager; Sondra Bales, "Miss B-52 of 1957"; Jack Mitchell, public relations director, Boeing Airplane Company; and Dwight Button, chairman, aviation committee, Wichita Chamber of Commerce.

SERVISECTION

The PINK SECTION in which Experienced Showmen evaluate and review all features and shows

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SECTION TWO
Vol. 59 No. 5

NOVEMBER 27, 1957

ALLIED ARTISTS

Gun Battle At Monterey (5726)

WESTERN
67M.

ESTIMATE: Okay adult western.

CAST: Sterling Hayden, Pamela Duncan, Ted de Corsia, Mary Beth Hughes, Lee Van Cleef, Charles Cane, Pat Comiskey, Byron Foulger, Mauritz Hugo, I. Stanford Jolley. Produced by Carl K. Hittleman; directed by Carl K. Hittleman and Sidney A. Franklin, Jr.

STORY: Sterling Hayden and Ted de Corsia escape after holding up the express company at Monterey, Cal., and hole up in a cave near the ocean, where de Corsia shoots Hayden, leaving him for dead. He is rescued by Mexican girl Pamela Duncan. They fall in love, but Hayden is set on revenge and sets out to get de Corsia. He finds him running a gambling hall in Del Ray, and despite efforts of de Corsia's gunman Lee Van Cleef and girl dealer Mary Beth Hughes to "get" him, forces de Corsia to accompany him back to Monterey, where he turns him over to the sheriff for both the old robbery and his own murder. Hayden intends to "play dead" and let de Corsia hang, but when he returns to Duncan, she repulses him. Her stand causes Hayden to change his mind. He gives himself up and goes to jail with de Corsia, intending to join Duncan after his prison term.

X-RAY: Although straining credulity at times, this unreels entertainingly enough. Due to Sterling Hayden's performance and some okay support, it should satisfy in the western and action spots. The screenplay by Jack Leonard and Lawrence Resner has some different angles and proves both actionful and amusing, particularly in the latter portion. Economies of production become obvious in spots.

AD LINES: "The West's Most Infamous Double-Cross"; "Revenge Was Sweet — Love Even Sweeter"; "He Turned The Tables and Justice Was Done."

The Tall Stranger (5724)

WESTERN
81M.

(Color by De Luxe) (CinemaScope)

ESTIMATE: Actionful western.

CAST: Joel McCrea, Virginia Mayo, Barry Kelley, Michael Ansara, Whit Bissell, James Dobson, George N. Neise, Leo Gordon, Michael Pate, Adam Kennedy, Ray Teal, Philip Phillips, Robert Foulk, Jenifer Lea, George J. Lewis, Guy Prescott, Ralph Reed. Produced by Walter Mirisch; associate producer, Richard Heermance; directed by Thomas Carr.

STORY: In 1865, Joel McCrea is attacked while riding across Colorado and left for dead. He is rescued by a wagon party heading west and nursed by Virginia Mayo, who is traveling with her son, Philip Phillips. McCrea knows he will be able to identify his assailant when he catches up with him. McCrea learns the wagon party is being duped by George N. Neise, who has convinced them there is a trail through land owned by Barry Kelley, who has always driven off settlers. Kelley and McCrea, half brothers, have a long standing feud, and McCrea knows what will happen but is unsuccessful in attempts to dissuade the wagon train members from following Neise. Mexican renegade Michael Ansara joins the train, and McCrea recognizes him as the man who attacked him. Ansara proves to be in with Neise on a scheme to lead the settlers onto Kelley's land and to stage a wholesale killing when he and his men attack, taking over not only the wagon train, but Kelley's land and cattle. McCrea tries to warn both sides, but no one will listen to him. Finally, after a wild fight, McCrea gains his point, and he and Kelley make up. Neise and his men ambush them in a night battle, but Kelley's men win, although Kelley is killed. McCrea gets his man, Ansara, opens the land to the settlers, and looks to a future with Mayo.

X-RAY: This is a large scale, actionful western in which there is much killing and enough shooting for a small sized war. There is little romance or comedy relief, and the story by Louis L'Amour offers little that is new. Joel McCrea is okay as the strong, silent hero, but heroine Virginia Mayo has little to do. There are long stretches of dark color photography for simulated nighttime sequences. Despite its routineness, this does have CinemaScope and color to help, and it should get by in most spots as part of the program.

AD LINES: "All Out War Between Settlers And Cattle Barons"; "Wagons Westward In Colorado Of 1865"; "Action, Suspense, Thrills When The West Was Young."

BUENA VISTA

Old Yeller

MELODRAMA
83M

(Technicolor)

ESTIMATE: Very good live Disney entry.

CAST: Dorothy McGuire, Fess Parker, Tommy Kirk, Kevin Corcoran, Jeff York, Chuck Connors, Beverly Washburn, and Spike. Directed by Robert Stevenson; produced by Walt Disney.

STORY: When Fess Parker is forced to leave his wife, Dorothy McGuire, and their sons, Tommy Kirk and Kevin Corcoran, to go on a community cattle drive which would keep him away a number of months, he turns over his responsibilities to Kirk. Old Yeller, a stray mongrel dog, appears and adopts the family. He more than proves his worth by saving the lives of various members of the family. He fights off a wolf, who threatens McGuire and neighbor girl Beverly Washburn. The dog is bitten and contracts rabies. Kirk has to destroy him, which he does brokenheartedly. His hurt is somewhat eased when Parker returns with a horse for him, and Washburn gives him a pup sired by Old Yeller to train as his own.

X-RAY: It looks as though Walt Disney has another winner in this sentimental and highly interesting tale of a dog and the family he adopts and saves from disaster many a time. Audiences should grow to love this rough, tough, big, battle-scarred mongrel, and the people around him are so right for the story and circumstances. There's suspense, a goodly amount of action, human interest, thrills, and above all, the feeling of a family for an animal that grows to be more than a pet. There are also moments of fun and laughter. The cast is very good, and direction and production are superior, with both young and old appreciating the result, a fine family picture. The screenplay is by Fred Gipson and William Tunberg based on Gipson's book "Old Yeller."

TIPS ON BIDDING: Higher program rates.

AD LINES: "Walt Disney's Best And Latest Film"; "This Yarn Of A Dog And The Family He Adopts Is Wonderful Entertainment"; "One Of The Best Of Walt Disney's Live Entertainment Features."

COLUMBIA

The Bridge On The River Kwai

MELODRAMA
161M

(CinemaScope)
(Technicolor)

ESTIMATE: High rating adventure entry.

CAST: William Holden, Alec Guinness, Jack Hawkins, Sessue Hayakawa, James Donald, Geoffrey Horne, Andre Morell, Peter Williams, John Boxer, Percy Herbert, Harold Goodwin, Ann Sears, Henry Okawa, K. Katsumota. Produced by Sam Spiegel; directed by David Lean.

STORY: A group of British officers and men headed by Colonel Alec Guinness are marched by the Japanese to a prison camp headed by Colonel Sessue Hayakawa, who decrees that all shall work on a railroad and bridge across the river Kwai. Guinness cites the articles of war which state that officers shall not be ordered to do manual labor. Despite solitary confinement in the blazing sun, he sticks to his resolution. Hayakawa is plagued by an approaching deadline and labor that stalls, and he finally gives in and permits Guinness to set up his own manual of operations. Meanwhile, American naval officer-prisoner William Holden makes good his escape with the aid of friendly natives. British Intelligence officer Jack Hawkins informs him that they intend to send in a small force to blow up the bridge and the first train to venture across, which will bear important officials and dignitaries. He persuades Holden to join them, even though Holden confesses he is really not an officer but rather an enlisted man who assumed the identity of an officer to receive better prisoner of war treatment. During a skirmish with a Jap patrol, Hawkins receives an ankle injury but refuses to be left behind. They finally reach the bridge, wire it with explosives, and sit back to await the dawn and the arrival of the train. In the morning, Guinness, obviously very proud of the bridge erected by his men, takes a last look around and discovers the mines and wire as the tide has receded. He and Hayakawa follow the wire as the train nears the bridge. Guinness is determined that no one shall destroy his bridge, and he prevents its destruction as bullets kill Horne and Holden before they set off the explosive. A mortar shell from Hawkins' gun brings about realization what Guinness has done, and he falls atop the plunger mortally wounded, setting off the explosive which wrecks bridge and train. All is quiet in the aftermath.

X-RAY: Here is a superior adventure entry that rates high in all departments. It holds interest from start to finish, because there is always something interesting or intriguing happening, either in the dramatic or in the action category or sensational scenic-wise. The cast is very good with Guinness shading the others as the dedicated and devoted officer-prisoner. The William Holden name should prove the big drawing card. Directorially, the film walks, runs, languishes, and adapts as the need arises, and the result is better entertainment. From a production viewpoint, little is lacking, and beauty is everywhere. Here, then, is a story of men of different character and calibre fighting for their beliefs and their lives, and the outcome should keep audiences mighty interested. There are some who will opine that the same story could have been told in less time, but these objections may be in a minority. As to whether the film is worthy of advanced admissions on a roadshow policy of reserved seats, this is another matter. Unless there is a sudden and unexpected demand by the public to see the film at any price, exhibitors would do well to take heed of the test engagements where the hard-ticket policy will go into effect. They can act accordingly. The screenplay is by Pierre Boulle, based on his novel of the same title. This was made on location in Ceylon.

Tips On Bidding: Higher rates.

Ad Lines: "The Picture Millions Have Been Waiting For", "It Took Two Years To Make . . . The Result Is Superb Entertainment"; "Thrill After Thrill . . . Memorable Experiences Follow One Another . . . Men Die So Others May Live . . . All On The Bridge On The River Kwai'."

The Hard Man (226)

Western
80m

(Technicolor)

Estimate: Good western.

Cast: Guy Madison, Valerie French, Lorne Greene, Barry Atwater, Robert Burton, Rudy Bond, Trevor Bardette, Renata Vanni, Rickie Sorenson, Frank Richards, Myron Healey, Robert B. Williams. Produced by Helen Ainsworth; directed by George Sherman.

Story: Texas Ranger Guy Madison quits when the outfit objects to his always bringing wanted men in dead. He becomes deputy sheriff in a town dominated by cattle baron Lorne Greene, whose wife, Valerie French, plays up to every man in town but her husband. Madison is attracted to French but doesn't trust her. Greene tries to get Madison, but the latter guns his aides one by one. Finally, there is a showdown. Madison learns that French was responsible for the death of one of his friends. She kills her husband after Madison refuses, and he turns her over to the law.

X-Ray: This is a new kind of characterization for usually law-abiding Guy Madison, and he makes his character quite believable. There is plenty of hard action to satisfy western fans, and an interesting, if not wholly unfamiliar yarn. Action fans should enjoy this on the program, and the color adds to its appeal. Screenplay is by Leo Katcher, based on his novel.

Tip On Bidding: Program rates.

Ad Lines: "Too Tough Even For The Texas Rangers, He Waged A One Man War Against The Deadliest Gunslingers Of The West"; "The Law Pays Him To Kill . . . And Tonight He'll Earn A Month's Pay"; "She Was Bad Business And Another Man's Property . . . But He Couldn't Stay Away."

The Long Haul (225)

Melodrama
88m

(Made in England)

Estimate: For the action spots.

Cast: Victor Mature, Diana Dors, Patrick Allen, Gene Anderson, Peter Reynolds, Liam Redmond, John Welsch, Meier Tzelniker, Michael Wade. A Maxwell Setton production; directed by Ken Hughes.

Story: Victor Mature, an ex-G.I., settles in Liverpool because his British wife, Gene Anderson, refuses to live in the United States. He gets a job as a truck driver, which he loses when his vehicle is stolen. It is learned he was in the company of Diana Dors, the girl friend of Patrick Allen, a racketeer running a trucking firm. Compelled by hard luck to work for Allen, he becomes the object of police attention, while his wife, learning of Mature's affair with Dors, tells him that his young son has been fathered by his best friend. Disillusioned, Mature accepts an offer to run stolen furs for Allen to a ship, upon which he can take passage to America. Mature, Dors, and Allen set out in a truck with the furs, and the two men wind up in a fight after Allen tries to kill Mature. Allen dies, and Dors and Mature reach the boat, which Mature later deserts when it docks at Liverpool so that he may leave his wife and son some money. Dors accompanies him. When Mature learns that his wife's son is in the hospital with a brain hemorrhage, he apparently becomes reconciled with her and surrenders to the police. Dors goes off.

X-Ray: This meller of racketeering in the British trucking industry has an interest potential of the unusual, coupled with the glamor that emanates from Miss Dors, who works her sultry way through a great part of the footage. Mature turns in an okay performance as the silent type of tough truck driver, who speaks more eloquently with his fists than his tongue. There are several bang up fight scenes and a gruelling struggle to get a truck over rough terrain. Michael Wade makes an appealing youngster. This bears a Legion of Decency "B" rating.

Tip On Bidding: Program rate.

Ad Lines: "He Rode By Night—Loved By Day"; "Not Even Her Kind Of Dame Could Stop Him"; "Glamor And Thrills—Victor Mature and Diana Dors In Action."

D.C.A.

Blonde In Bondage

Melodrama
91m.

(Swedish made)
(English dialogue)

Estimate: Dope meller has exploitation possibilities.

Cast: Anita Thallaug, Birgitta Ander, Mark Miller, Lars Ekborg. An AB Nyvefilm production; directed by Eobert Brandt.

Story: Reporter Mark Miller is assigned to write a series of stories on Swedish customs, and finds that blondes are among the subjects. One in particular, Anita Thallaug, a strip tease dancer in a carnival, whom he meets with her partner, Lars Ekborg, intrigues him. When he discovers she takes dope, he sets out to help her, thereby catapaulting himself into a narcotic situation where Ekborg, who furnishes the dope, and his associates almost murder him. Miller emerges triumphant, however, after a chase which ends up in an amusement park and the death of Ekborg.

X-Ray: This is an ill-contrived film with a weak story, weak dialogue, and weak acting. It is made to appear that the dope habit is easy to lose. True, a passage of dialogue seeks to correct such a misapprehension, but even as the heroine is saying that she knows she has a long seige ahead of her, she looks so healthy it is hard to accept. The film has some exploitation possibilities. Screenplay is by Peter Bourne.

Ad Lines: "A Sensational Expose Of The Traffic In Narcotics In Sweden"; "Gorgeous Swedish Blondes And The Traffic In Dope Mix In This Thrilling Melodrama."

Deadlier Than The Male

Melodrama
100m.

(French-made)
(English titles)

Estimate: Well acted, unusual French murder meller.

Cast: Jean Gabin, Daniele Delorme, Lucienne Bogaert, Gerard Blain, Germaine Kerjean, Gabrielle Fontan, Robert Manuel. Directed by Julien Duvivier.

Story: Jean Gabin, chef and restaurant owner in the market section of Paris, learns of his divorced wife's death from Daniele Delorme, her daughter by another man. In pity, he takes the girl into his home, feeds, and clothes her, while she plans to ensnare him into marriage. She succeeds over the opposition of his mother, Germaine Kerjean, who reminds him that the girl's mother had been unfaithful to him. Delorme, after wrecking the friendship Gabin had for Gerard Blain, a medical student working his way through school as a trucker in the market, plans to take over Gabin's business by murder, a plot conceived with the suggestion of her dope taking mother, who is not dead, but hiding in a nearby hotel. To this end, she makes love to Blain, planting the idea in his head. When he finally recoils from the plot, Delorme kills him by forcing a car bearing him and his dog into a canal. Gabin comes upon police operations to recover the sunken car, identifies Blain's body, and takes the dog, still alive, home with him. When the dog sees Delorme it begins to growl, and Gabin becomes suspicious. In terror at the animal's snarls, Delorme flees into the street, pursued by the animal, which corners and kills her in the hotel room where her mother lived.

X-Ray: This tragic murder meller can boast excellent acting and direction, plus fascinating photography which makes it an art house possibility. With many picturesque aspects of Paris, the film also has fillips of sex.

Ad Lines: "A Sexy, Frenchy Study In Murder — As Conceived In The Feminine Mind"; "A Saucy, Marital Misadventure With Murderous Overtones."

The Flesh Is Weak

Drama
90m.

(British-made)

Estimate: Sexploitation entry for adults.

Cast: John Derek, Milly Vitale, William Franklyn, Martin Benson, Freda Jackson, Norman Wooland, Harold Lang, Patricia Jessel, John Paul, Denis Shaw, Joe Robinson. Produced by Raymond Stross; directed by Don Chaffey.

Story: Milly Vitale comes from the country to London for a job and some excitement. She is steered into a job as a night club hostess where a drunk attempts assault. She is rescued by John Derek, who romances her until she thinks herself in love with him, not realizing he is one of the brothers who control the prostitution racket in London's West End. He promises marriage and persuades her to enter the prostitution racket against her will. Writer William Franklyn pleads with her to cooperate in exposing the racket, Derek, and his brother, Martin Benson, but she is reluctant until Derek and Benson see in her a menace to their racket and frame her on an assault charge. She is sentenced to a short term in jail. Threatened when she comes out, she finally reluctantly agrees to testify, which should end the racket temporarily.

X-Ray: Unpleasant is the best description of this entry which deals with the means of operation of the prostitution racket in London. It details how an innocent girl is introduced into the sordid business, how the girls are kept in line, the proposals that they receive, etc. The language is fairly basic, and so are some of the situations. The houses that can best play this fall into the sexploitation spots, the shockers, and maybe some of the off-beat art or specialty houses. The cast, direction, and production are adequate. It should be stressed that this is a film for adults only because of its frankness of presentation. Leigh Vance wrote the screenplay.

Ad Lines: "Street Walkers Exposed"; "The Story Behind The Prostitution Racket"; "This Film Is So Frank It Will Shock You . . . It's For Adults Only."

Hell In Korea

Melodrama
82m

(English-made)

Estimate: Okay Korean war meller.

Cast: George Baker, Harry Andrews, Stanley Baker, Michael Medwin, Ronald Lewis, Stephen Boyd, Victor Maddern, Harry Landis, Robert Brown, Barry Lowe, Robert Shaw, Charles Laurence, Percy Herbert, Eric Corrie, David Morrell, Michael Cain. Produced by Anthony Squire; directed by Julian Amyes.

Story: A 16-man English United Nations patrol on detail in Korea under Lieutenant George Baker and his sergeant, Harry Andrews, engage in a 72-hour encounter with Chinese, first in a deserted small village and then at a deserted temple on the summit of a nearby mountain.

X-Ray: This Korean war film is pretty familiar stuff, offering little that is new in its study of a wide assortment of types, including the inevitable coward. The character of each of the men is revealed under battle conditions, and the acting by a cast unknown over here is uniformly good. There is little comedy relief, no women in the cast; and for the most part the film is as grim as the war itself. On the whole, however, this is well-made, excellently recreated war stuff with an eye to detail and authenticity. It holds the interest despite the fact that some of the English accents are a bit hard to understand. Musical score by Malcolm Arnold is particularly good, as is the black and white photography. This has a screenplay by Ian Dalrymple, Anthony Squire, and Ronald Spencer.

Ad Lines: "They Blended Their Courage and Their Cowardice To Fight An Enemy For 72 Nightmare Hours"; "Some Were Tough; Some Were Soft—But They Were Battle Scarred Heroes All"; "They Found The Road Back—But It Led Through Hell."

Rodan

Melodrama
73m

(Japanese-made)
(Dubbed in English)
(Technicolor)

Estimate: Nipponese horror film can be exploited.

Cast: Kenji Sawara and all Japanese cast. A Toho production offered by King Brothers; associate producer, Tomoyuki Tanaka; directed by Inoshiro Honda.

Story: Two rodans, pre-historic pterodactyls, giant flying monsters, rise from the depths of a Japanese coal mine after a sleep of a million years. Widespread destruction ensues as an all out effort by the military including the use of tanks, jets, and rocket missiles, fail to bring them down. Finally, the monsters are trapped in their breeding place, the crater of a volcano. Atomic weapons cause the volcano to erupt and the monsters are trapped in red-hot lava.

X-Ray: This science fiction horror meller has so many things the matter with it that it isn't amusing, but when seen in it was doing such a land-office business that words seem futile. However, for the record, the color is uneven; the dubbing is atrocious; the story, all 100 per cent action, is unbelievable. However, the photographic effects and the clever use of miniatures so adroit that a degree of interest is maintained throughout. For kids and the undiscriminating, this evidently is ready-made. It does have exploitation possibilities. The original story was dreamed up by Takashi Kuronuma.

Ad Lines: "The Flying Monster!"; "Thundering Out Of The Sky—A Super-Sonic Hell Creature No Weapon Could Destroy!"; "Never A Horror Like It!"

RANK

An Alligator Named Daisy

Comedy
84m

(VistaVision)
(Technicolor)
(English-made)

Estimate: Amusing import.

Cast: Donald Sinden, Diana Dors, Jean Carson, James Robertson Justice, Stanley Holloway, Roland Culver, Margaret Rutherford, Avice Landone, Stephen Boyd, Richard Wattis, Henry Kendall, Michael Shepley, Charles Victor, Produced by Raymond Stross; directed by J. Lee-Thompson.

Story: While crossing the English Channel, Donald Sinden is gifted with a large tame alligator, and before he can get rid of it, he is persuaded to keep it by pretty Jean Carson, who has a way with animals. Sinden is engaged to Diana Dors, daughter of wealthy James Robertson Justice, and Dors persuades him to hold a national alligator contest so that she can hold Sinden. This turns into a fiasco as male and female mix it up. Sinden and Carson find themselves in love. Dors is attracted to Carson's brother, and Daisy, too, has found romance.

X-Ray: This is cute and has some moments of amusement and some of slapstick. The story is a little on the weak side and a trifle stretched out, but it's all in good fun. Art and specialty house audiences seeking light weight film fare should tolerate this. It can also go in some regulation houses where a supporting entry is sought. Mayhaps the Dors name can be of help in some situations. The screenplay is by Jack Davies. The cast, direction, and production are average.

Ad Lines: "This Alligator Was Crazy Like A Fox"; "A Tale About A Different Kind of Cupid"; "Fun For All The Family."

20th-FOX

April Love (755)

Musical
97m.

(CinemaScope)
(Color by DeLuxe)

Estimate: Entertaining entry.

Cast: Pat Boone, Shirley Jones, Dolores Michaels, Arthur O'Connell, Matt Crowley, Jeanette Nolan, Brad Jackson. Produced by Davis Weisbart, directed by Henry Levin.

Story: Pat Boone arrives at the farm of his uncle, Arthur O'Connell, on probation after being involved in a stolen car incident in Chicago. O'Connell resents having the boy shoved off on him, and Boone cares little for the farm routine or the champion trotter that O'Connell owns. The latter has neglected both the farm and the sport since the death of his son in the war. Boone becomes friendly with neighbor Shirley Jones. She resents his interest in her sister, Dolores Michaels, but eventually he proves that he goes for Jones. He makes friends with the champion stallion, and O'Connell teaches him how to drive a sulky and becomes all enthused about entering him in a forthcoming race. Meanwhile, Boone has repaired an old jalopy on the farm and races Michaels in her sports car. The latter is slightly damaged, and Michaels turns in an insurance report naming Boone. The local police show up to ship him back to Chicago for driving while on parole, but O'Connell and the others dissuade them, and Boone is given another chance after he wins the race. Everybody is happy, especially Jones and Boone who foresee a future together.

X-Ray: Neat, pleasing entertainment is to be found in this latest Pat Boone starrer which looks like another crowd pleaser for audiences both young and old. Boone sings, dances, gets involved with hot-rods and other things teeners like to do, but it's done wholesomely. It is quite a change from the juvenile delinquent entries that have been in order recently. The story is interesting, the cast is good, and the direction and production are efficient. The use of color provides a considerable assist. The screenplay is by Winston Miller, based on a novel by George Agnew Chamberlain. Among the songs heard are "April Love," "Clover in the Meadow," "Do It Yourself," "Give Me a Gentle Girl," "Bentonville Fair."

Tips On Bidding: Higher program rates.

Ad Lines: "Everything Wonderful Happens In April Love"; "It's All Aglow And All So Wonderful"; "The Most Wonderful Entertainment That Ever Captivated Your Heart."

The Enemy Below (803)

Melodrama
98m.

(DeLuxe Color) (CinemaScope)

Estimate: Absorbing, suspenseful entertainment.

Cast: Robert Mitchum, Curt Jurgens, Al Hedison, Theodore Bikel, Russell Collins, Kurt Kreuger, Frank Albertson, Biff Elliot, Alan Dexter, Doug McClure, Jeff Daley, David Bair, Joe di Roda, Ralph Manza. Produced and directed by Dick Powell.

Story: Robert Mitchum, captain, U.S.S. Haynes, on anti-submarine patrol in the South Atlantic, and Curt Jurgens, captain, German U-121, engage in a battle of skill and wits when they contact each other. Mitchum, fatigued and needing longer hospitalization after being on a torpedoed freighter on which his English bride met her death, can not feel any personal hatred for the Germans. Jurgens, who has lost two sons in the war and is tired of Der Fuehrer's pointless war, has about the same impersonal attitude of doing his duty. Mitchum's ship is finally torpedoed, and Jurgens surfaces and gives him five minutes to abandon before it is sunk. Mitchum pretends to accede, but when the sub closes in, the crippled ship turns and rams it, inflicting a mortal wound. German seamen now flee into the oil-fed sea of flame as Jurgens has detonators set inside the doomed sub. Mitchum watches as Jurgens brings a wounded junior officer to the sub's deck. He sets about to rescue them. Although both vessels are blown to bits, Mitchum and Jurgens are picked up by another ship. They have a keen feeling of admiration and respect for each other and the unforgettable memory of their respective comrades who died in battle.

X-Ray: Men and machines attempt to outmaneuver each other in a deadly duel at sea, and the result is absorbing and suspenseful entertainment that seems authentic. It is a realistic fight to conquer and survive, and because of this, the entry is very effective. The story of the hunt and the hunted in war is a relatively simple one, yet one that holds interest all the way. Mitchum and Jurgens as opposite captains are very good, each seemingly the real article. Production and direction are both strong and effective. A preview audience seemed fascinated, with even the women paying close heed. It is a good show for both seekers of drama and action. There are no women in the film. Screenplay is by Wendell Mayes based on the novel by Commander D. A. Rayner.

Tin On Bidding: Higher program rates.

Ad Lines: "Gripping Sea War Drama As Two Brave Commanders Clash Head On"; "Thrilling Saga Of Submarine Warfare."

UNITED ARTISTS

Baby Face Nelson

Melodrama
85m.

(Fryman-ZS)

Estimate: Crime meller is exploitable.

Cast: Mickey Rooney, Carolyn Jones, Sir Cedric Hardwicke, Chris Dark, Ted DiCorsia, Emile Meyer, Tony Caruso, Leo Gordon, Dan Terranova, Jack Elam, Dabbs Greer, Bob Osterloh, Dick Crockett, Paul Baxley, Thayer David, Ken Patterson, Sol Gorse, Gil Perkins, Tom Fadden, Lisa Davis, John Hoyt, Elisha Cook, Murray Alper, George Stone, Hubie Kerns.
Produced by Al Zimbalist; directed by Don Siegel.

Story: Mickey Rooney (Baby Face Nelson) is framed by Ted DiCorsia for a murder he did not commit. He escapes and kills DiCorsia, whereupon he enters a life of crime, accompanied by Carolyn Jones. Consumed by the lust to kill, he joins the mob of Leo Gordon (John Dillinger). On Dillinger's death, he takes over the mob. The FBI picks up his trail and he is forced to hide out after a bank job. He and Jones are spotted, and Rooney is seriously wounded in a gun fight. Jones kills him to save him from being apprehended.

X-Ray: This old fashioned crime meller recreates a bloody page in underworld annals faithfully. Rooney's characterization is always interesting and attests to his versatility, and other performances are also good. However, the picture is an unpleasant one from start to finish, loaded with violence and

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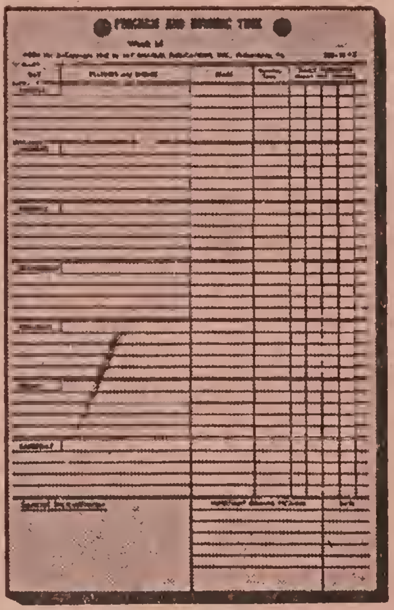

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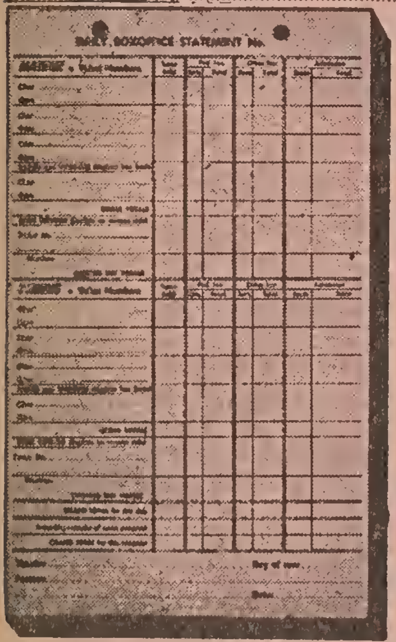

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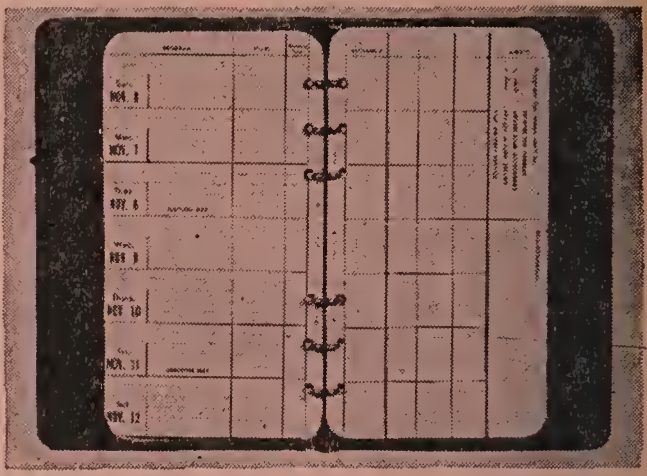

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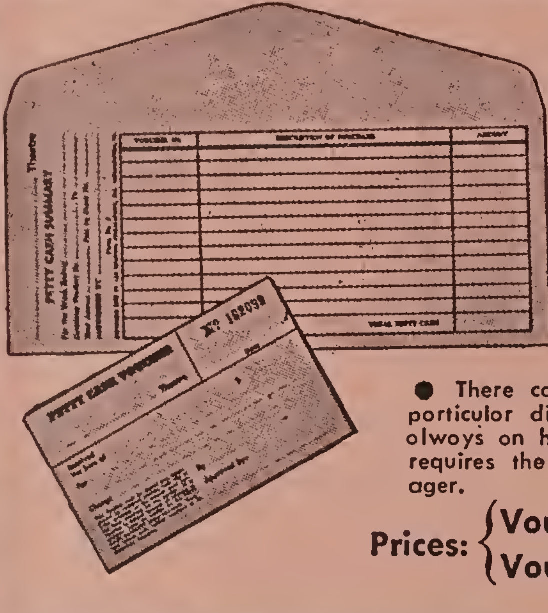

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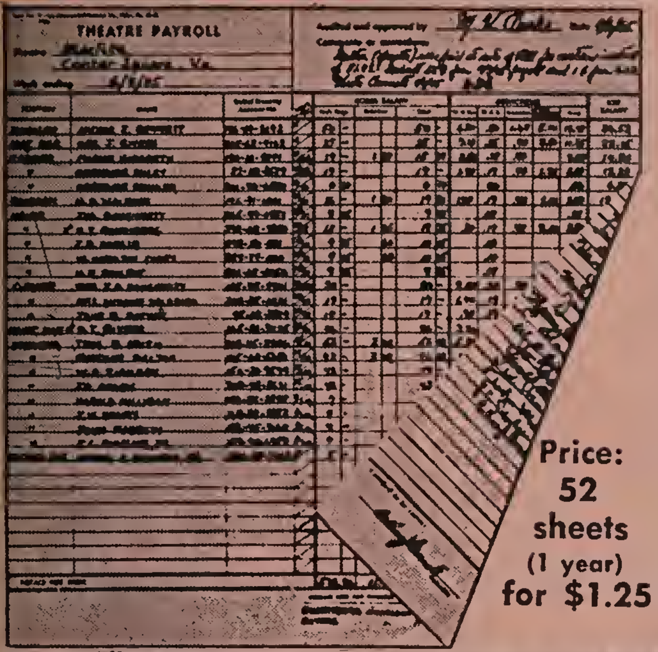

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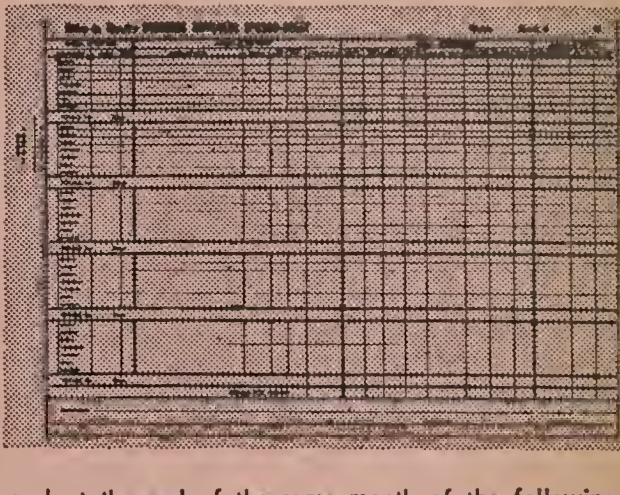

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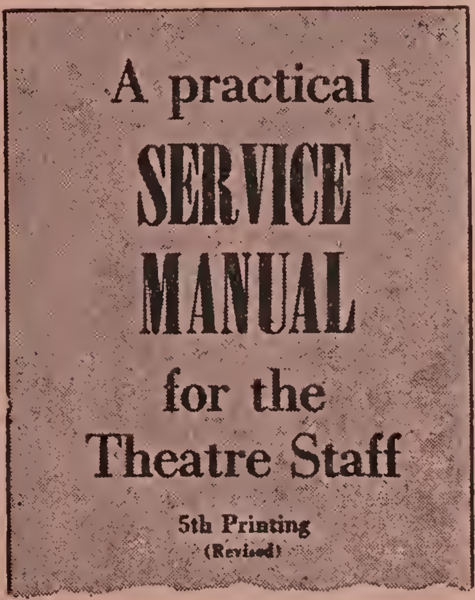

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Theatre Staff
5th Printing
(Revised)

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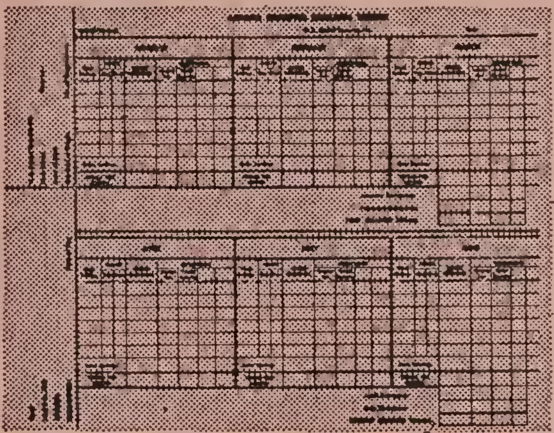
—complete with all Withholdings and Deductions for Tax Returns.



- Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current cards, arranged alphabetically constitute the only working set.
- Here is a time-saving, accurate system you'll rave about!

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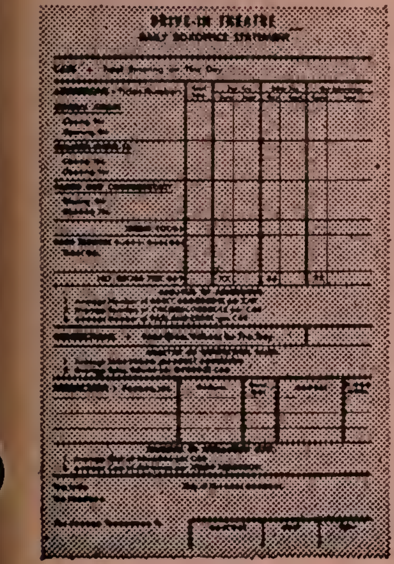

- A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.
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brutality. The market has been without an action crime meller of this one-track type for quite a while, which may make it a more exploitable item than would otherwise be the case. Screenplay is by Irving Shulman and Daniel Mainwaring. Subject matter and treatment make this unsuitable for youngsters.

Ad Lines: "Public Enemy Number One . . .Where Would His Bloody Trail Lead?"; "A Little Man But A Giant With His Chopper In His Hands"; "Her Love Was Blind . . . It Could Lead Only To The Grave."

Paths Of Glory

Melodrama 86m

(Bryna)

Estimate: Realistic film about incident in World War I impresses.

Cast: Kirk Douglas, Ralph Meeker, Adolph Menjou, George Macready, Wayne Morris, Richard Anderson, Joseph Turkel, Timothy Carey, Peter Capell, Susan Christian, Bert Freed, Emile Meyer. Produced by James B. Harris; directed by Stanley Kubrick.

Story: It's September, 1916, on the western front, with the French advance being blocked by Germans entrenched on a huge hill known as "the Ant Hill." Corps commander Adolph Menjou informs division commander George Macready that the hill must be taken quickly. Macready orders regiment commander Kirk Douglas to carry out the attack. Douglas protests his men are too few, wounded, and not prepared. Threatened with removal from command, he agrees. He leads the attack but can make little progress against the enemy, with many killed and the others turned back. The attack has failed. The generals threaten to court martial many men for cowardice, but Macready and Menjou finally settle on three men, one from each company in the first wave. These are to be examples. Douglas acts as defense counsel, but their fate seems ordained from the start. They are found guilty and sentenced to rapid execution. Meanwhile, Douglas learns Macready ordered his own artillery to fire on his men to drive them forward, which order was refused. With this new evidence, Douglas tries to get Menjou to change the execution orders to no avail. After the event, Menjou calls in Macready to announce a court of inquiry into his conduct, after which he offers Douglas Macready's job which he turns down. He returns to his regiment, which has been ordered back to the front.

X-Ray: Realism, sincerity, integrity, and a powerful drive for justice and human rights are to be found in this finely-executed tale of war, which the history books have termed World War I. There's the blood, sweat, and tears of the front, the cries of the wounded, the whimpering of the afraid, the horror of the dying, the dirt of the trenches, and the philosophy of men engaged in death and the defying thereof—all found here in exciting fashion. Kirk Douglas as the commander who believes in and fights for his men heads a cast that is uniformly fine. The direction and production are superior. If your audiences are in the mood for a war film of unusual calibre, they should accept this in big-time fashion. This should please discriminating audiences seeking the filmed unusual and average audiences seeking the usual for both are to be found. The screenplay is by Stanley Kubrick, Calder Willingham, and Jim Thompson, based on the novel by Humphrey Cobb.

Tips On Bidding: Depends on individual situation. Higher for some, lower for others.

Ad Lines: "A Story Of Men In Action"; "The Unusual Story You Have Been Waiting For"; "No One Heeded The Screams of the Dying As Others Climbed The 'Paths of Glory'."

Witness For The Prosecution

Drama 114m.

(Small)

Estimate: High rating entertainment.

Cast: Tyrone Power, Marlene Dietrich, Charles Laughton, Elsa Lanchester, John Williams, Henry Daniell, Ian Wolfe, Una O'Connor, Torin Thatcher, Francis Compton, Norma Varden, Philip Tonge, Ruta Lee. Produced by Arthur Hornblow, Jr.; directed by Billy Wilder.

Story: Famous barrister Charles Laughton returns to his law office home with a private nurse, Elsa Lanchester, at his side following a session in the hospital after a heart attack. He has instructions to take things easy and not to take on anymore criminal cases, a branch of the law in which he used to specialize. A friend and solicitor Henry Daniell (he is a lawyer who cannot practice in court whereas a barrister may), appears with client Tyrone Power who fears he may be arrested at any moment for the murder of wealthy widow Norma Varden. Power's straightforward manner, clean-cut appearance and convincing story interests Laughton, and he permits himself to become involved, acting as defense counsel in association with John Williams. The case looks hopeless as the papers reveal Varden has left him a fortune. His only alibi is wife Marlene Dietrich who doesn't seem to believe too much of Power's story. At the trial finale, prosecutor Torin Thatcher puts Dietrich on the stand as his witness, and she reveals she is not legally married to Power and gives evidence against him, revealing that he admitted the killing to her. Laughton tries to discredit her, but it's of little consequence. Power makes a good impression on the stand when Thatcher cross-examines him. Laughton receives damaging letters from a woman seeking revenge against Dietrich which reveal that Dietrich was having an affair with someone else. The jury declares Power innocent. As the courtroom empties, it becomes apparent that Power is guilty and that Dietrich, realizing that her testimony as a wife would not be helpful, allowed herself to be vilified so that he could go free. Instead of a reconciliation, Power embraces a young attractive woman spectator and announces his plans to go off with her. He tells Dietrich that they are through. Enraged, Dietrich kills him with a knife that was used as evidence in the trial. She is arrested, and Laughton gives up plans to go away on a vacation, planning to defend Dietrich when her murder trial comes up.

X-Ray: This filmization of a hit play emerges as very good entertainment. Audiences should be highly pleased with this entry that holds interest on high throughout, treating viewers to drama, comedy, witty and down-to-earth dialogue, suspense, and a clever plot. The courtroom trial sequences are buttressed by supplementary scenes that add to the overall story. The cast is excellent, with particular kudos due Charles Laughton, who romps through the yarn in fine fashion making the most of a meaty role. The fine and competent hand of director Billy Wilder is much in evidence, guiding his charges just right and getting the most out of each situation and character portrayal so that the film emerges as one of the best in many a month. Word of mouth should boost this into a real moneymaker. Incidentally, this is one film where exhibitors should not permit the seating of patrons during the last 15 minutes of the program as the premature revelation of the plot and its outcome may well ruin the show for the latecomers. The screenplay is by Billy Wilder and Harry Kurnitz, based on the story and stage play by Agatha Christie. Dietrich sings a song, "I May Never Go Home Any More."

Tips On Bidding: Higher rates.

Ad Lines: "You'll Be Glad To Recommend This To Your Friends"; "One of the Best of The Year In The Opinion Of The Experts"; "An Entertainment Event That Must Not Be Missed."

U-INTERNATIONAL

Love Slaves Of The Amazons (5806)

Melodrama 81m

Estimate: Exploitation item can be sold.

Cast: Don Taylor, Gianna Segale, Eduardo Ciannelli, Harvey Chalk, John Herbert, Wilson Vianna, Eugenio Carlos, Anna Marie Nabuco, Tom Payne. Written, produced, and directed by Curt Siodmak.

Story: American archeologist Don Taylor on his arrival in Brazil, is persuaded by Eduardo Ciannelli that a tribe of Amazon women exist far up river with much gold, diamonds, and valuable relics. Taylor sets up an expedition to investigate. They are trailed by river pirates and are forced to abandon their boat. Taylor and Ciannelli are separated, with Taylor taken captive by the women. He finds botanist Gianna Segale, a survivor of another expedition some years prior, and they are attracted to each other. Eventually, they escape as the women seek out and destroy the pirates. A search plane picks them up, and when they return to civilization, they refuse to go into detail as to what happened, hoping to preserve the ancient and strange civilization.

X-Ray: This is part of an exploitation package that the company hopes to team with "Monolith Monsters." The gals in green are sometime ferocious and sometimes inclined toward the romantic, and audiences should have some fun as they try some rough romance on Taylor and decree death to the others. The story is sometimes strange and sometimes strained, and it holds some interest. The cast is okay, and the direction and production are fair. The use of color provides an assist. It can be sold both as to title and content and it should fit in on the program. This was produced in Brazil.

Tip On Bidding: Program rates.

Ad Lines: "A World Of Savage Women Warriors"; "They Made Love Slaves Of The Men Who Fell Into Their Baited Traps"; "The Lost Tribe Of White Women Savages!"

The Tarnished Angels

Drama 91m

(CinemaScope)

Estimate: Off-beat entry has saleable angles and names.

Cast: Rock Hudson, Robert Stack, Dorothy Malone, Jack Carson, Robert Middleton, Alan Reed, Alexander Lockwood, Chris Olsen, Robert J. Wilke, Troy Donahue, William Schallert. Produced by Albert Zugsmith; directed by Douglas Sirk.

Story: New Orleans newspaperman Rock Hudson is assigned to cover a barnstorming air circus at the 1932 Mardi Gras, and he gets to meet World War I ace Robert Stack, who cares only for flying and planes; his wife Dorothy Malone, who makes parachute jumps as part of the act and who has been rejected and humiliated for years; their neglected and adoring son, Chris Olsen, who came into the world unwanted; Jack Carson, Stack's mechanic who is in love with Malone. Hudson realizes that here is a real story, and he refuses to be switched from it, resulting in his being fired. He, too, is falling in love with Malone, and he seeks to protect her from further hurt. Stack crashes his plane during a race, and in order to get one owned by wealthy manufacturer Robert Middleton, he sends Malone to him. Hudson persuades her to stay away and convinces Middleton that Stack should have the plane, implying a break publicity-wise. As the next day's race is about to start, Stack admits loving Malone. His plane catches fire, and he lands in a lake where he drowns. At the wake that follows, Malone turns down Hudson's offer of help and turns to Middleton, in whom she sees security and stability for herself and son. Hudson returns to the newspaper, and is rehired to write his story. He returns to Malone and persuades her to leave Middleton and go home to Iowa, where they may meet again sometime in the future.

X-Ray: There are a number of items that can be sold, such as the names of Hudson, Stack, Malone, and Carson, the dare-devil flying sequences that provide many a thrill, the sexy sequences with Malone as the focal point, the drama that is found in an unusual romantic entanglement, the background atmosphere of New Orleans, and the Mardi Gras. Then, too, it may be noted that Hudson, Stack and Malone were in a previous successful entry, "Written On The Wind," and the reuniting of this trio may also prove an influencing factor boxofficewise. The story has its ups and downs, and some of it is unpleasant, as are some of the characterizations. Still, interest and curiosity are maintained to a reasonable degree. The cast is efficient, and the direction and production are suitable. To sum up, with a little selling, particularly to adults, this could show up better from a money viewpoint. The screenplay is by George Zuckerman based on the novel "Pylon," by William Faulkner. This bears a legion of decency 'B' rating.

Tips On Bidding: Higher program rates.

Ad Lines: "They Risked Their Lives By Day And Loved At Night"; "The Unsung Heroes Of Their Age"; "Thrills For Everyone . . . They Loved Hard And Played Tough."

The Violators (5808)

Drama 76m

(RKO)

Estimate: Lower half entry smacks of radio and/or TV soap opera.

Cast: Arthur O'Connell, Nancy Malone, Fred Beir, Clarice Blackburn, Henry Sharp, Mary Michael, Joe Julian, Bill Darrid, Sheila Copelan, Bernie Lenrow. Produced by Himan Brown; directed by John Newland.

Story: In need of a job since the legal profession promises little during the days of the depression, Arthur O'Connell passes a test to become a probation officer in the New York Court system. He has sympathy for his charges and tries to get the courts to deal lightly with these so-called "violators." Eventually, he becomes chief probation officer. He doesn't see too much of his daughter, Nancy Malone, who is raised by his spinster sister, Clarice Blackburn. She starts keeping company with neighborhood lad Fred Beir, who becomes involved in money manipulations until he is over his head in a swindle. O'Connell tries to warn Malone off but she insists on sticking by Beir. He knows he must help, and prepares to use his knowledge and experience to seek mercy for both of them, also now "violators."

X-Ray: Homey is probably a good word to fit the story, atmosphere, and characters to be found in this entry for the lower half slot. This type of yarn, development, situations, and character may best be found in the radio and TV presentations known to femmes as soap operas, where John is always in trouble when Mary isn't and vice versa. Interest is fair, as are the characterizations, direction, and production. The screenplay is by Ernest Pendrell, based on the book by Israel Beckhardt with Wenzell Brown.

Ad Lines: "What Was Their Real Story? It Could Shock You"; "He Had A Terrible Power Over 'The Violators' "; "Who Were They? What Was Their Crime? Don't Miss The Absorbing Answer."

WARNERS

Jamboree (709)

Musical 86m

Estimate: A Rock 'n' Roll bonanza for kids that care.

Cast: Kay Medford, Robert Pastine, Freda Halloway, Paul Carr, Fats Domino, Buddy Knox, Charlie Gracie, Count Basie and his orchestra, Jodie Sands, Slim Whitman, Ron Coby, Andy Martin, Jerry Lee Lewis, Jimmy Bowen, The Four Coins, Joe Williams, Carl Perkins, Lewis Lyman and the Teenchords, Connie Francis, Rocco and His Saints, Frankie Avalon, 19 disk jockeys. Produced by Max J. Rosenberg and Milton Subotsky; directed by Roy Lockwood.

Story: Singers Freda Halloway and Paul Carr become a sensational boy-girl team, but the actions of their agents, Kay Medford and Robert Pastine drive them apart. The kids are reunited when the agents realize they are ruining their lives. Medford and Pastine are also romatically inclined.

X-Ray: Youngsters who enjoy this brand of music should get their fill as one rock 'n' roll number follows another with amazing rapidity. There is some attempt at a story along the way, but it hasn't a chance against the noise furnished by the so-called "musical" guest stars. Many of the nation's top disk jockeys are in to introduce the numbers, and can be expected to boost the film in every way, affording possible tieups that may prove profitable. One thing you can guarantee your patrons is that they won't fall asleep during the show. No one could. How much rock 'n' roll music is enough for one picture? Ask the kids. This should satisfy the most fanatic devotee of the relatively young musical medium. The surprising thing is that the kids are able to tell one song from another. Ah, youth. Screenplay is by Leonuard Kantor, who must have trouble finding it under all those guitars.

Tip On Bidding: Program price.

Ad Lines: "Top Stars! Great New Tunes! Picked By The Disk-Jockeys Themselves"; "Your Favorite Artists In A Musical Joyfest."

FOREIGN

And God Created Woman

Drama 92m

(Kingsley-International)
(CinemaScope)
(Eastman Color)

Estimate: Import should prove popular with adult audiences.

Cast: Brigitte Bardot, Curt Jurgens, Jean-Louis Trintignant, Christian Marquand, Georges Poujouly, Jean Tissier, Jane Marken. Produced by Raoul J. Leavy; directed by Roger Vadim.

Story: Orphan Brigitte Bardot attracts many men by her beauty and wild behavior. To save her from returning to the orphanage, Jean-Louis Trintignant marries her, though she believes herself in love with his brother, Christian Marquand. They are reasonably happy, but other men pursue her, among them worldly Curt Jurgens. Trintignant learns she has succumbed to Marquand's advances. He administers a long overdue beating to his wife, and the marriage takes a decided turn for the better.

X-Ray: The sensual and physical charms of France's newest sex-pot, Brigitte Bardot, should lure audiences far and wide. She certainly gets to show her all in this adult import showing the effect that an attractive woman can have on various male members of a family and community. The colorful surroundings provide an assist to Bardot, and the story is in keeping with her obvious attractions. Direction and production are average. In several engagements, word of mouth and other means of selling have catapulted this entry into the high category from a boxoffice viewpoint. While it is intended primarily for the art and specialty spots, still it could also go in exploitation and other regulation houses where adult audiences will best appreciate this film. The original screenplay is by Roger Vadim and Raoul J. Levy.

Ad Lines: "Brigitte Bardot . . . The Sexiest Of Them All"; "Men Wanted Her Any Way They Could Get Her"; "God Created Woman. . . But The Devil Created Brigitte Bardot."

The Last Bridge

Drama 90m.

(Kingsley-International)
(Austrian-made) (English titles)

Estimate: Potent art house fare.

Cast: Maria Schell, Bernhard Wicki, Barbara Rutting, Carl Mohner, Pable Mincie. A Cosmopol Film Production; directed by Helmut Kautner.

Story: Maria Schell, nurse-doctor in the German Army invading Yugoslavia, is tricked by a mercy mission into partisan hands where she is given the choice of nursing their wounded or suffering death. As time goes on and the difficulties of the partisans grow, she makes foot-weary treks with them in search of safety, ministering to the wounded all the while. Several of her efforts to escape are thwarted by Bernhard Wicki, a partisan assigned to watch her, who develops a fondness for her. Finally faced with a typhus epidemic and no supplies, she sets out with a woman partisan, Barbara Rutting, for a town where a British paratroop agent reportedly has brought supplies and lies wounded. She nurses the Englishman, but as she is about to escape with the medicine, the Germans arrive and capture the town. Schell is discovered by Carl Mohner, her sweetheart of other days, who pleads for her to return. She insists on getting the medicine back to the partisans and leaves. As she is crossing a bridge, her last bridge, fighting breaks out. She is shot, but gets the drugs across to Wicki, then dies.

X-Ray: This is a sensitive story in which compassion wins against nationalism. The acting is excellent, and the individual performances have a naturalness which well fits the script. Photography is good, portraying the grim miles the partisans have to march in an effort to find shelter for their ill with a stark clarity against the barren background of mountain roads and the beauty of mountain forests. The screenplay, by Helmut Kautner and Horbert Kunze, is most dynamic, stressing a woman's surrender to compassion and humanitarianism to help the enemies who have captured her. This is potent, dramatic drama with war as a backdrop.

Ad Lines: "Mercy Tempered Her Patriotism"; "Few Have Crossed The Last Bridge Over The Gap Of War Separating World Humanity."

Passionate Summer

Drama 97m

(Kingsley-International)
(Franco-Italian-made) (English titles)

Estimate: Sordid drama strictly for art spots.

Cast: Madeleine Robinson, Raf Vallone, Magali Noel, Dany Carrel, Paul Faivre. Produced by Les Films Marceau; directed by Charles Brabant.

Story: Widow Madeleine Robinson; Magali Noel, her sister-in-law; and Dany Carrel, her daughter, live by themselves on a goat farm. Into their lives comes Raf Vallone, a charming drifter. He has known Robinson's husband and announces that he has come to stay so they will again have a man in the house. He begins an affair with Robinson, arousing the jealousy of Noel, whom he soon adds to his harem. Young Carrel is stirred by feelings she can't understand, and the household is tense with undercurrents of hate and jealousy. When Vallone goes down the well for some wine, the women remove the ladder, intending to let him die. They cannot, however, and Noel and Carrel leave, knowing Robinson will allow him to live only if she can have him for herself. Vallone turns his back on her and leaves the farm. Robinson contemplates a lonely future.

X-Ray: This drama is completely dominated by a sex theme and a sordid situation and will find a place only in exclusively art situations. The acting is uniformly good, but the theme is unpleasant and the treatment often sensational for the sake of sensationalism. Exhibitors in family situations or in spots where censorship is a factor would do well to exercise caution with this film. It is based on a play by Ugo Betti. The film has been Condemned ("C") by the Legion of Decency.

Ad Lines: "A Drama Of Loneliness And Desire"; "Time Magazine Calls It A Heterosexual Explosion"; "Three Phases Of Love And Lust . . . A Strange Story."

The Shorts Parade

THREE REEL

CinemaScope Color Travel

LAPLAND. Walt Disney-Buena Vista-People and Places. 29m. In CinemaScope and Technicolor, this interesting educational subject covers a year-long visit with Laplanders, who roam the northern regions of Sweden,

(*Continued on page 4412*)

ALPHABETICAL GUIDE To 150 Features Reviewed

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Melbourne Rendezvous—87m. 4391
Men, The—see Battle Stripe 4380
Miller's Beautiful Wife, The—95m.—DCA 4389
Mister Rock And Roll—86m.—Par. 4395
Monolith Monsters, The—77m.UI 4397
My Man Godfrey—92m.—UI 4375

N

No Down Payment—105m.—Fox 4383
North Star, The—see Armored Attack .4380

O

Old Yeller—83m.—BV 4405
Operation Mad Ball—105m.—Col. ...4374

P

Pal Joey—111m.—Col. 4377
Panama Sal—70m.—Rep. 4402
Parson and The Outlaw, The—71m.—Col. 4374
Passionate Summer—97m. 4411
Paths Of Glory—86m.—UA 4410
Perri—75m.—BV 4377
Portland Expose—72m.—AA 4373
Pursuit Of The Graf Spee—106m.—Rank 4390

Q

Quantez—80m.—UI 4375

R

Raintree County—1B2m.—MGM 4389
Reform School Girl—71m.—AI 4401
Ride Out For Revenge—79m.—UA ...4397
Rockabilly Baby—82m.—Fox 4397
Rock Around The World—71m.—AI ..4401
Rodan—73m.—DCA 4407

S

Sad Sack, The—98m.—Par 4395
Sailor Beware—96m.—Par—RE 4382
Satchmo The Great—63m.—UA 4378
Sayonara—147m.—WB 4403
Search For Paradise—120m. 4391
Short Cut To Hell—87m.—Par 4382
Silken Affair, The—96m. DCA 4374
Sins Of Casanova—104m. 4398
Slaughter On Tenth Avenue—103m.—UI 4379
Slim Carter—82m.—UI 4384
Spanish Gardener, The—95m.—Rank 4391
Spook Chasers—62m.—AA 4381
Story of Esther Costello, The—103m.—Col. 4381
Stopover Tokyo—100m.—Fox 4397
Story Of Mankind, The—100m.—WB ..4398
Stowaway Girl—87m.—Par 4382
Street of Sinners—76m.—UA 4375
Sun Also Rises, The—129m.—Fox 4375

T

Tall Stranger, The—81m.—AA 4405
Taming Sutton's Gal—71m.—Rep 43B3
Tarnished Angels, The—91m.—UI 4410
Teen Age Thunder—74m. 4399
Three Feet In A Bed—7Bm. 4379
Tijuana Story, The—72m.—Col. 4389
Time Limit—96m.—UA 4378
Time Is My Enemy—64m.—Rep 4396
Tin Star, The—93m.—Par 4390

U

Under Fire—78m.—Fox 4378
Unholy Wife, The—94m.—UI 4376
Unnatural—90m.—DCA 4402
Until They Sail—95m.—MGM 4390

V

Violators, The—76m.—UI 4411
Virtuous Scoundrel, The—90m. 4385

W

Walk Into Hell—93m. 4380
Wayward Girl, The—71m.—Rep 4383
We Are All Murderers—113m. 4385
Witness For The Prosecution—114m.—UA 4410

Y

Young And Dangerous—78m.—Fox ..4397

Z

Zera Hour—81m.—Par 4396

The Shorts Parade

(*Continued from preceding page*)

Norway, Finland and Russia, and who know no boundary lines in their following their herds of reindeer, which travel to grasslands from north to south, according to season. This is a truly remarkable study of these people, and their rigorous life dictated by the herds that keep them constantly on the move, but which sustain them. Like other Disney subjects, this is decidedly different from usual screen fare. EXCELLENT. (0070).

TWO REEL

Musical

RECORD HOP. U-I-Musical Featurettes. 15m. This above average band short has some names worth billing. The orchestra of Charlie Barnett plays "Claude Reigns" and "Myna"; Alan Copeland does some imitations in song; Ella Mae Morse sings "Accentuate The Positive"; Tex Williams does "Every Night"; and the Lancers do "Charm Bracelet." GOOD. (3660).

ONE REEL

CinemaScope Color Cartoon

ROCK HOUND MAGOO. Columbia-CinemaScope Magoos. 6m. Mr. Magoo goes prospecting in the old west, blindly hits a rock column upon which is balanced a tremendous boulder, and proceeds to chop away. As the rock is about to come down, a prospector saves him by holding it up, but Magoo accuses him of claim jumping. The prospector manages to hurl the rock away and it breaks, discovering gold. Magoo won't believe it, says the prospector is suffering from the sun, and drives away in his car, blissfully unaware that the back seat is carrying a load of gold which scattered when the rock broke. GOOD. (2752).

Color Cartoon

GONZALES' TAMALES. Warners-Merrie Melodies. 7m. Gonzales, not only the fastest mouse in all Mexico, but evidently the most amorous, has won all the girls' affections. Some of the boys lure a Gringo cat cross the border, but the feline is no match for the speedy Gonzales. FAIR. (5702).

SHOW BIZ BUGS. Warners-Bugs Bunny Specials. 7m. Bugs Bunny and Daffy Duck are dance partners in vaudeville, but Daffy is envious of Bugs' popularity. He tries to top Bugs in a number of vaude specialties with disastrous results. FAIR. (5721).

MOUSE-TAKEN IDENTITY. Warners-Merrie Melodies. 7m. Sylvester is giving his son another lesson in mouse catching and again gets tangled up with the baby kangaroo with the usual dire results. FAIR. (5701).

SNOW TIME. Columbia-Color Favorites Cartoons Reissues. 7m. Reissue. January, 1952. Professor Owl lectures his class on how weather is created, explaining that it all originates at the North Pole. The scene shifts there, and the gnomes who work in a weather factory are shown as they go about their chores of packaging thunder, making ice and snow, etc. FAIR. (2604).

Musical

HAVANA MADRID. Columbia-Cavalcade of Broadway Reissues. 10m. Reissue. May, 1951. The camera goes to New York's Havana Madrid. With Danton Walker introducing the acts, the rhumba band of Jose Curbrio opens with a fast mambo, and the dance team of Horacion and Lana joins in. Comedian Henry Nadell then comes on, and the closing act presents songstress Dorothy Claire with "They've Got An Awful Lot Of Coffee in Brazil," GOOD. (2951).

THE SERVISECTION is the only service of its kind giving a full coverage listing, and reviews of all features and shorts in the domestic market.

CinemaScope Color Novelty

MIDWAY MEDLEY. 20th-Fox-CinemaScope Novelty. 9m. This covers in detail a traveling carnival in Italy. Shown are the rides, the shows, and the various edibles served on the carnival grounds. GOOD. (7709).

Color Novelty

HOLLYWOOD GLAMOUR ON ICE. Columbia-Screen Snapshots. 10½m. In color, this continues the "Guess Who?" contest whereby theatre viewers may participate in prizes, etc., by correctly identifying several masked stars. The stars attend the Ice Capades, and a dozen or more are seen along with columnist Louella Parsons. The ice show scenes are interesting although the color could be better. FAIR. (2851).

Novelty

CANDID MICROPHONES, Series 4, No. 3. Columbia. Reissue. 10m. Reissue. January, 1952. Alan Funt plants his microphone in a drug store and then poses as a clerk in a premium-coupon redeeming shop, where he harasses a woman while she tries to count her coupons. This follows the pattern of the series exactly, and doesn't offer anything exceptionally humorous. FAIR. (2551).

WHAT A SAFARI. U-I-Variety Views. 9m. Jerky Joe goes on a safari with a cute gal, only it turns out they are hunting in Jack Pedersen's Africa, U. S. A., just outside of Miami which has a simulated terrain of the African veldt. FAIR. (3696).

Sports

BERMUDA COCKLESHELLS. RKO-Pathe Sportscope. 8m. The camera catches the teenagers of the "firefly fleet" off Bermuda racing sail boats, handling cockleshells, dinghys, etc. This should prove more interesting to enthusiasts. Black and white photography is good. FAIR. (74312).

RELEASE DATA GUIDE

so-called National Release Date loses much of its former importance. It is now much more necessary to know the order in which current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	RANK	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**Gun Battle At Monterey** Sterling Hayden Pamela Duncan **Teenage Doll** June Kenney John Brinkley Fay Spain **Undersea Girl** Mara Corday Pat Conway **Naked In The Sun** (C) James Craig Barton MacLane Lita Milan **Looking for Danger** Bowery Boys **Affair In Havana** John Cassavetes Raymond Burr Sara Shane **The Tall Stranger** (C) (CS) Joel McCrea Virginia Mayo **Hunchback Of Notre Dame** (TC-CS) Gina Lollobrigida Anthony Quinn	**Domino Kid** Rory Calhoun Kristine Miller **The Tijuana Story** Rodolfo Acosta James Darren Jean Willes **The Harlem Globetrotters** (RE) **Operation Mad Ball** Jack Lemmon Ernie Kovacs Kathryn Grant **Decision At Sundown** (TC) Randolph Scott Karen Steele **Escape From San Quentin** Johnny Desmond Merry Anders **Torero** (Mexican-made) Luis Procuna **Pal Joey** (TC) Rita Hayworth Frank Sinatra Kim Novak	**Man On Fire** Bing Crosby Inger Stevens Mary Fickett **Silk Stockings** (CS-Color) Fred Astaire Cyd Charisse Janis Paige **Gun Glory** (CS-C) Stewart Granger Rhonda Fleming **Tip On A Dead Jockey** (CS) Robert Taylor Dorothy Malone **Decision Against Time** Jack Hawkins (England) **Action Of The Tiger** (CS-Color) Van Johnson Martine Carol **House Of Numbers** Jack Palance Barbara Lang	**Mr. Rock And Roll** Alan Freed Rocky Graziano Lionel Hampton **The Devil's Hairpin** (VV-TC) Cornel Wilde Jean Wallace **The Joker Is Wild** (VV) Frank Sinatra Jeanne Crain **Sailor Beware** (RE) Dean Martin Jerry Lewis **Jumping Jacks** (RE) Dean Martin Jerry Lewis **Hear Me Good** (VV) Hal March Merry Anders **Zero Hour** Dana Andrews Linda Darnell Sterling Hayden	**Value For Money** (TC-VV) John Gregson Diana Dors **Triple Deception** (TC-VV) Michael Craig **The Third Key** Jack Hawkins **The Spanish Gardener** (TC-VV) Dirk Bogarde Jon Whiteley **The Black Tent** (TC-VV) Anthony Steel **A Town Like Alice** Virginia McKenna **The Gentle Touch** (T) George Baker **As Long As They're Happy** (EC) Jack Buchanan Diana Dors **Jacqueline** John Gregson Kathleen Ryan **Pursuit Of The Graf Spee** (TC-VV) John Gregson **An Alligator Named Daisy** (TC-VV) Donald Sinden Diana Dors	**Time Is My Enemy** Dennis Price Renee Asherson (English) **The Lawless Eighties** Buster Crabbe Marilyn Saris **Pawnee** (C) G. Montgomery, Lola Albright **Last Stagecoach West** Jim Davis, Mary Castle **Taming Sutton's Gal** John Lupton, Gloria Talbott **Hell Canyon Outlaws** Dale Robertson Brian Keith Rosanna Rory **Operation Conspiracy** Philip Friend Mary Mackenzie **The Wayward Girl** Marcia Henderson Peter Walker	**Ride A Violent Mile** (RS) John Agar Penny Edwards **April Love** (DC-CS) Pat Boone Shirley Jones **Under Fire** Rex Reason Henry Morgan Steve Brodie **Ghost Diver** James Craig Audrey Totter **The Abominable Snowman** (RS) Forrest Tucker Peter Cushing **Young And Dangerous** Lili Gentle Mark Damon **Rockabilly Baby** Les Brown & Band **Kiss Them For Me** (C-CS) Cary Grant Jayne Mansfield	**Valerie** Sterling Hayden, Anita Ekberg **Jungle Heat** Lex Barker, Mari Blanchard **My Gun Is Quick** Robert Bray **Lady Of Vengeance** Dennis O'Keefe, Ann Sears **Chicago Confidential** Brian Keith Beverly Garland **Gunsight Ridge** Joel McCrea Mark Stevens Joan Weldon **Enemy From Space** Brian Donlevy **The Careless Years** Dean Stockwell Natalie Trundy **Street Of Sinners** Geo. Montgomery Geraldine Brooks **Satchmo, The Great** Louis Armstrong **Time Limit** Richard Widmark Richard Basehart	**Doctor At Large** (VV-C) (English) Dirk Bogarde **The Land Unknown** (CS) Jock Mahoney, Shawn Smith **Jet Pilot** (TC) John Wayne, Janet Leigh **Quantez** (EC-CS) Fred MacMurray Dorothy Malone **The Unholy Wife** (TC) Diana Dors Rod Steiger **Escapade In Japan** (TC-TE) Teresa Wright Cameron Mitchell **Slaughter On Tenth Avenue** Richard Egan Jan Sterling Dan Duryea **Slim Carter** (C) Jock Mahoney Tim Hovey Julie Adams	**Rising Of The Moon** Frank Lawton Denis O'Dea **The James Dean Story** James Dean **The Pajama Game** (C) Doris Day John Raitt Carol Haney **Black Patch** George Montgomery Diane Brewster **Johnny Trouble** Ethel Barrymore Cecil Kellaway Stuart Whitman **The Helen Morgan Story** (CS) Ann Blyth Paul Newman Richard Carlson **Black Scorpion** Richard Denning Mara Corday **The Story Of Mankind** All-Star Cast	**I Was A Teenage Werewolf** Michael Landon Yvonne Lime (American-Int.) **Invasion Of The Saucer Men** Steve Terrell Gloria Castillo (American-Int.) **Reform School Girl** Gloria Castillo (American Int.) **Rock Around The World** Tammy Steele (American Int.) **The Amazing Colossal Man** Glenn Langan Cathy Downs (American Int.) **The Cat Girl** Lynn Tracey Barbara Shelley (American Int.) **Perri** (TC) (Disney) (Buena Vista)
PROMISED FOR EARLY RELEASE	**Hongkong Story** Jack Kelly Lita Hwa **Sabu and the Magic Ring** (C) Sabu **Up In Smoke** Bowery Boys **New Day At Sundown** (CS) George Montgomery Randy Stuart **The Persuader** James Craig Kristine Miller	**The Long Haul** Victor Mature Diana Dors (English) **The Hard Man** (TC) Guy Madison Valerie French	**The Hired Gun** Rory Calhoun Anne Francis **Until They Sail** Jean Simmons Joan Fontaine Paul Newman **The Invisible Boy** Richard Eyer Diane Brewster Philip Abbott **I Accuse** Jose Ferrer Viveca Lindfors Anton Walbrook **Les Girls** (C-CS) Gene Kelly Mitzi Gaynor Kay Kendall Taina Elg **Jailhouse Rock** (CS) Elvis Presley Judy Tyler **Saddle The Wind** Robert Taylor John Cassavetes Julie London **Don't Go Near The Water** (MC-TC) Glenn Ford Anne Francis Gia Scala	**The Tin Star** (VV) Henry Fonda Annthony Perkins Betsy Palmer **Sad Sack** (VV) Jerry Lewis Phyllis Kirk David Wayne **Spanish Affair** (C-VV) Richard Kiley Carmen Sevilla	**Across The Bridge** Rod Steiger Marla Landi	**Panama Sal** Elena Verdugo Edward Kemmer **Raiders Of Old California** Jim Davis Arleen Whelan **The Crooked Circle** John Smith Fay Spain **Thunder Over Tangier** Robert Hutton Lisa Gastoni **Gunfire at Indian Gap** Vera Ralston George Macready **Hell Ship Mutiny** Jon Hall John Carradine Roberta Haynes **Fighting Wildcats** Keefe Brasselle Kay Callard **Outcasts Of The City** Robert Hutton Osa Massen **Scotland Yard Dragnet** Roland Culver Patricia Roc	**Fraulein** (C-CS) Dana Wynter Mel Ferrer **Plunder Road** Gene Raymond Jeanne Cooper **Escape From Red Rock** Brian Donlevy Eilene Janssen **A Farewell To Arms** (DC-CS) Jennifer Jones Rock Hudson Vittoria DeSica **Peyton Place** (DC-CS) Lana Turner Lloyd Nolan Hope Lange **Sing, Boy, Sing** (CS) Tommy Sands Lili Gentle **The Enemy Below** (DC-CS) Robert Mitchum Curt Jurgens Frank Albertson **Blood Arrow** Scott Brady Phyllis Coates	**Hell Bound** John Russell June Blair **The Girl In Black Stockings** Lex Barker Anne Bancroft **Mustang** Jack Beutel **Steel Bayonet** Leo Genn **Ride Out For Revenge** Rory Calhoun **Tiger By The Tail** Larry Parks **Gun Fever** Mark Stevens	**My Man Godfrey** (EC-CS) June Allyson David Niven **The Monolith Monsters** Grant Williams Lola Albright **Love Slaves Of The Amazons** (EC) Don Taylor Gianna Segale **The Violators** Arthur O'Connell **The Tarnished Angels** (CS) Rock Hudson Dorothy Malone Robert Stack **All Mine To Give** (TC) Glynis Johns Cameron Mitchell Rex Thompson (RKO) **Man In The Shadow** (CS) Jeff Chandler Colleen Miller Orson Welles **This Is Russia** (C) Sid Feder documentary	**Woman In A Dressing Gown** Yvonne Mitchell Anthony Quayle **Bombers B-52** (WC-CS) Karl Malden Natalie Wood **Jamboree** Count Basie & Orchestra Fats Domino **The Green Eyed Blonde** Susan Oliver Linda Plowman **Sayonara** (TE) Marlon Brando Red Buttons Patricia Owens	**Old Yeller** (TC) Fess Parker Jeff York Dorothy McGuire (Disney) (Buena Vista) **Sorority Girl** Susan Cabot (American-Int.) **Motorcycle Gang** Anne Neyland Steve Terrell (American-Int.)

SYMBOLS USED ABOVE: **CS—CinemaScope, C—Color, RE—Reissue, TC—Technicolor, VV—VistaVision—Name of country, other than U.S.A., indicates import.**

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The Hi-jack Caper that Scorched the Seven Seas!

FOR EXCITEMENT

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Screenplay by RICHARD LANDAU · Music by LES BAXTER · Directed by WILLIAM HOLE, JR.
Executive Producer AUBREY SCHENCK Produced by HOWARD W. KOCH
A BEL-AIR PRODUCTION

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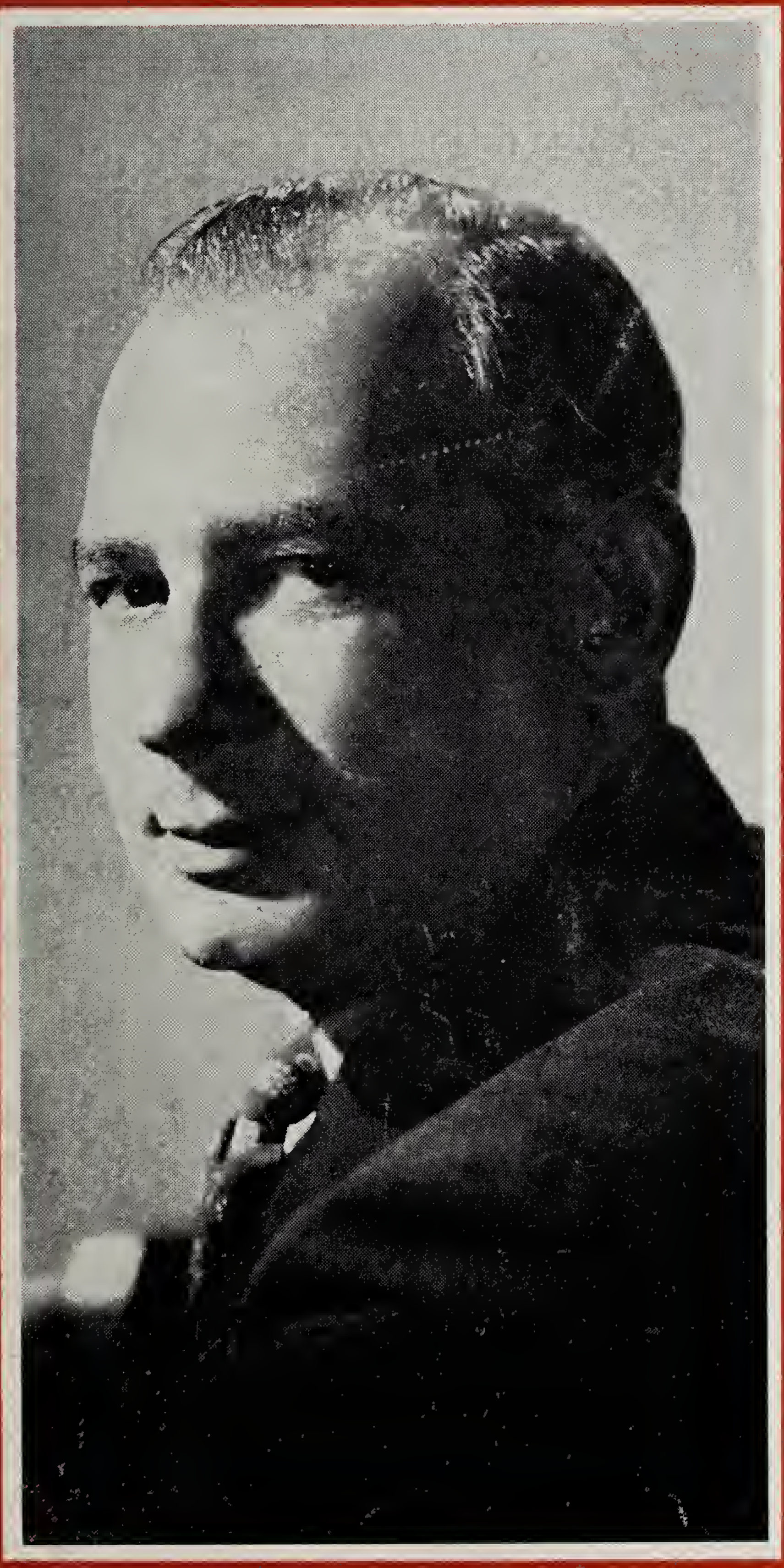
MOTION PICTURE EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

DECEMBER 4, 1957 VOLUME 59 NUMBER 6
IN TWO SECTIONS • THIS IS SECTION ONE



TOA Approves Ad Campaign

(See Page 7)

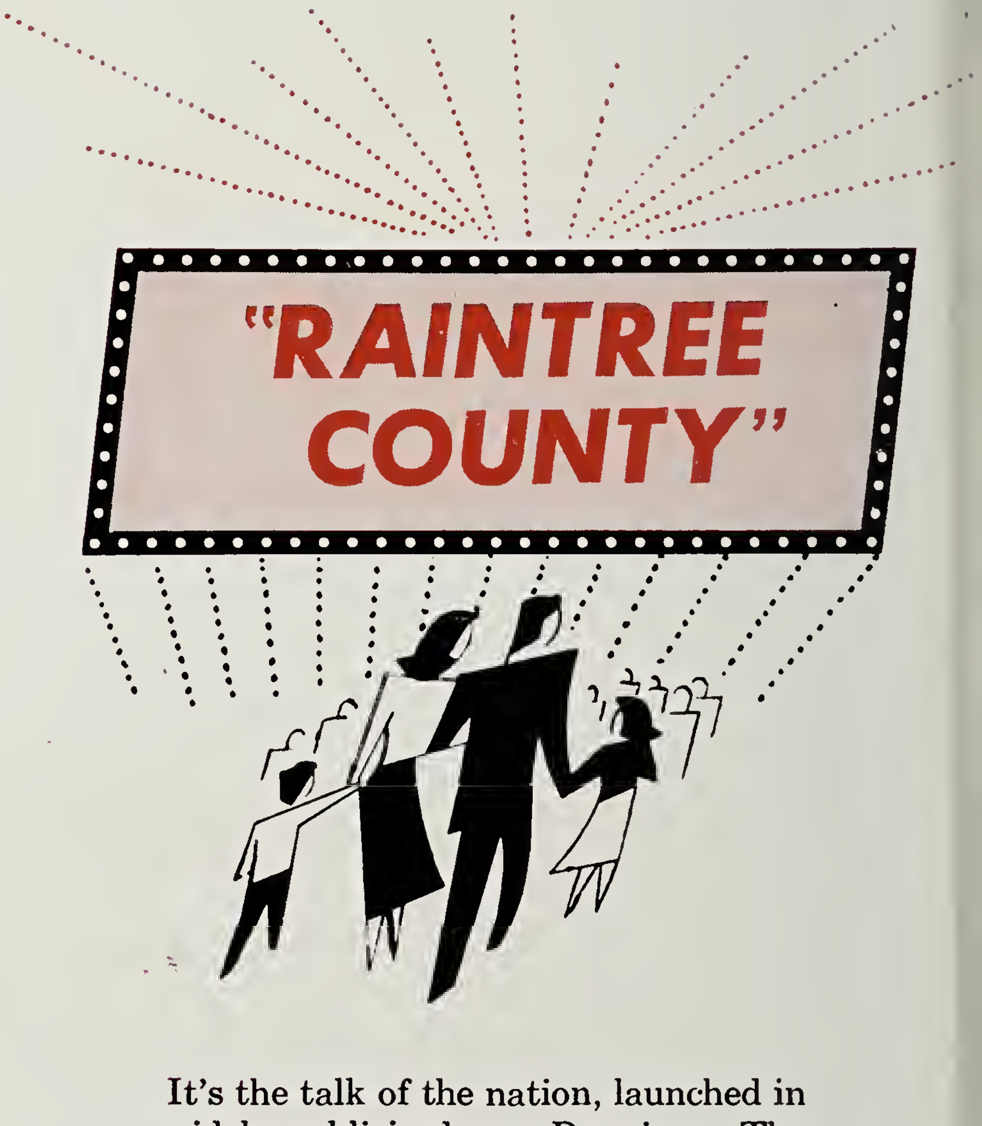
Distribs Assure Orderly Release

(See Page 8)

Morton A. Spring was named recently to succeed Arthur Loew, Jr., as president, Loew's International, the firm's foreign distribution subsidiary, effective Jan. 1.

editorial: ***WE DO NOT TRAVEL THIS ROAD ALONE . . .***

M-G-M BACKS UP THE INDUSTRY SLOGAN!



It's the talk of the nation, launched in widely publicized area Premieres. The Big MGM "Camera 65" production in the great tradition of Civil War romance hailed by press and public as one of the BIG ONES of our time. (Montgomery Clift, Elizabeth Taylor, Eva Marie Saint · Print by Technicolor®).

Never such nationwide publicity in magazines, press and by word-of-mouth. And its smash Music Hall business is being duplicated in its first play-dates. A "must see" attraction! (Gene Kelly, Mitzi Gaynor, Kay Kendall, Taina Elg · Sol C. Siegel production · CinemaScope · Metrocolor).

Already acknowledged to be Presley's top grosser, it's hitting new M-G-M highs nationwide. And the title song, America's No. 1 hit, is a teen-age magnet! (Elvis Presley, Judy Tyler, Mickey Shaughnessy · Avon Production · CinemaScope).

"DON'T GO NEAR THE WATER"

"New high in hilarity," says N. Y. World-Telegram as critics and cash customers have high time at Music Hall World Premiere. Confirming hit forecast of 29-city theatre previews. (Glenn Ford, Gia Scala, Earl Holliman, Anne Francis, Keenan Wynn, Fred Clark, Eva Gabor, Russ Tamblyn, Jeff Richards · Avon Production · CinemaScope · Metrocolor).

39 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 229 West 42nd Street, New York 36. West Coast field office: Paul Manning 8141 Blackburn Avenue, Los Angeles 48, Calif. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nanamaker, feature editor; Mel Konecoff. New York editor; William Haddock, Physical Theatre and Extra Profits departmental editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address all official communications to the Philadelphia publishing office.

VOLUME 59 • NUMBER 6 DECEMBER 4, 1957

as we screen it - - -

"WE DO NOT TRAVEL THIS ROAD ALONE . . ."

For a few brief hours, the curtain of the past was drawn back the other night for the most successful of all annual dinners of the MOTION PICTURE PIONEERS. The old spirit of camaraderie, mutual respect, and a willingness to laugh at ourselves was the order of the night as it has seldom been in the last score of years. And the result was a night to remember.

To a great extent, much credit must go to Ned E. Depinet, MPP president, and to his able committee for the advance planning that showed in every smooth detail. Due credit must also be given to the sheer "class" exhibited by Howard Dietz as toastmaster, whose humorous introductions without venom or discomfort to any of the important dais guests brought gales of laughter. And his leaving the podium mid-speech to join his long-time friend Arthur Schwartz on the piano bench, and their rendering of a specially written and belly-laugh-funny duet, without losing audience attention, was a feat we thought well nigh impossible. Credit for sincere heart interest must also be given to the touching presentation made to the widow, brother, and son of Jack Cohn, founder and long-time prexy of the MPP.

Skilled Lou Nizer delivered his usual thought provoking, humorous, and beautifully constructed speech; Eric Johnston handled himself in his usual statesmanlike manner; and entertainers like Cab Calloway and Allan King seldom miss.

But the real spirit of the occasion, and the personality that seemed to bring all of this talent into tune was the warmly smiling, casually greeting, and friendly usher-turned-president Joe Vogel. It was almost as though everyone liked Joe so much that they liked each other more. And in the warmth of such a relationship, jokes were funnier, food was tastier, and normal business enemies patted one another on the back.

We don't know what the ulcer content of that big room was at mealtime, but as the evening progressed and men grinned at each other in appreciation and good will, we doubt if even one ulcer kicked up. Here was not only the largest MPP dinner ever held—but the best! We believe that to a great extent this was attributable to the guest of honor, and "the Pioneer of the Year," Joe Vogel. His was a very happy selection!

So what more fitting touch to round out a dinner that well might return friendship, enthusiasm, and constructive effort to this business of ours, than to have Joe Vogel extemporate the phrase that sent men out of the room arm on shoulder, "WE DO NOT TRAVEL THIS ROAD ALONE . . ."

You're right, Joe! And when more of us realize the need to let the other fellow make a living too, and travel down "this road" with dignity, respect, and a helping hand, this is going to become again the grand business it was in years gone by.

THAT'S WHAT DOES IT!

This may end up in the courts, and some court may eventually knock it out, but until that time comes, San Angelo, Tex., is going to have censorship. And all thanks to a neighboring drive-in.

It seems that the particular drive-in insisted on playing such choice hits as "STRIP, STRIP, HOORAY!" and "HOLLYWOOD PEEP SHOW," thereby stirring up the censorship issue. So representatives of local churches, PTA groups, and other interested organizations, 75 strong, descended on the City Commission with an appeal. A new censorship board of six persons has been named, and the more substantial local theatremen have pledged their complete cooperation.

As more and more foreign imports with sex overtones, and back alley domestics angled at the fast buck find their way into fringe theatres and out-of-season drive-ins, public indignation is certain to be aroused. And, that's what does it!

So, if you want censorship in your area, just goad the public into a protest demonstration. You'll get it!

AN ORDERLY ALL-YEAR BUSINESS

The skidding grosses of the last few years have brought with them a series of experiments—some good, some bad, and some nyeh! But just about the all-time worst was the effort to save all really worth-while pictures which appeared to possess grossing potentials for the two summer holiday months of July 4 through Labor Day, or for the few holiday weeks attendant to Thanksgiving, Christmas, New Years, Easter, and Memorial Day. From time to time, virtually all distributors have done this, so that, for movie theatre booker or movie theatre patrons, the year became a series of holiday spaced "feasts" with more solid boxoffice attractions than there was playing time, interspersed with long periods of "famine," when the first-runs of America tried to do the best they could with big bug, flying monster, rock and roll, juvenile delinquent, and other relatively small pictures.

Trade papers, theatre executives, circuit bookers, and theatre owner organizations spoke with conviction about what this practice was doing toward bankrupting the industry by reducing patron attendance. Ed Hyman and Leonard Goldenson of American Broadcasting-Paramount Theatres talked to many a distributor, bought many a lunch, and held many a press conference in their dedicated campaign, sustained over a longer period and receiving more all-out effort than any other.

Results came slowly. But eventually, a big majority of distributors seemed to agree that a dollar grossed in February or November had just as many cents in it as the one grossed in August or during Easter Week. No doubt, some of the dramatic drops in weekly film exchange grosses forced some of this agreement. For whatever reasons, however, 1958 promises to be a better year than the current one, with a much more orderly release system guaranteeing a much more even flow of quality playable pictures. United Artists, 20th Century-Fox, Columbia, and Universal have already spoken up with schedules of pictures and definite spaced releases deep into the coming year. Others are known to have schedules in preparation.

So, to all of those who recognized the evils in this self-shrinking of our industry, and most particularly to Ed and Leonard who got into the effort first and fought best, we extend the congratulations and thanks of the average industryite.

Now if someone will start a campaign to have the courts let us buy in advance the year's product of a particular company so that we can make advance plans, get advance financing, and do our advance merchandising job like any other business man, we will really be getting somewhere. And it will be lots better for producer-distributors and for the public, too!

HATS OFF TO UNITED ARTISTS

WHILE ARTHUR KRIM, U.A. prexy, insists it results more from their own plans and from the completion of their own recent public financing than from the current industry drive for a more orderly releasing system, his recent announcement of a definite balanced release schedule of 36 pictures (two "A" pictures and one program picture per month) during 1958, has been greeted with sustained applause from theatremen. This announcement was particularly forceful because U.A. was able to delineate, complete with top cast names, writers, directors, and technicians, no less than 16 top budget features (11 finished, two shooting, and three about to shoot). And as U.A.'s contribution to 1958's optimism and well being, this announcement promised a specific four of these big features for every three months, quarter by quarter and without regard to holiday peaks or hollows, right up to Jan. 1959.

The 16 specified top budget features seem to have all of the necessary qualifications of "big." Most are either best sellers or successful stage properties. Five are in color. The production names are top bracket. And the casts include such known boxoffice quantities as: John Wayne, Sophia Loren, Rossano Brazzi, Audie Murphy, Michael Redgrave, Kirk Douglas, Adolphe Menjou, Tyrone Power, Marlene Dietrich, Charles Laughton, Clark Gable, Burt Lancaster, Bob Hope, Fernandel, Anita Ekberg, Martha Hyer, Robert Ryan, Aldo Ray, Tina Louise, Robert Mitchum, Gregory Peck, Jean Simmons, Carroll Baker, Charlton Heston, Burl Ives, Tony Curtis, Ernest Borgnine, Janet Leigh, Natalie Wood, Victor Mature, Frank Sinatra, Rita Hayworth, Deborah Kerr, David Niven, Wendy Hiller, Gary Cooper, and Susan Hayward. And some of them work in more than one picture.

Yes, there's a quality stamp on these specified 16, and eight more "A's", plus 12 program pictures, complete the U.A. promise. Arthur Krim claims this will represent an investment of between $50,000,000 and $60,000,000, and we believe him!

So our hats are off to Arthur Krim, and to his "team" of Bob Benjamin, Max Youngstein, Bill Heineman, Arnold Picker, et al. They have come a long way from the verge-of-bankruptcy company of 1951. And they promise to go a lot further in 1958—with orderly releases of quality product that will insure an even flow throughout the year.

Take a bow, gentlemen!

---

a special SERVICE BONUS to our valued subscribers . . .

IN THE MAILING ENVELOPE, AND ACCOMPANYING YOUR ISSUE OF DEC. 18

The Big, Two-Color

1958 BOOKING CALENDAR

LARGE ENOUGH (18 in. x 24 in.) to be seen at a distance, but small enough, and neat enough, to grace the nicest theatre executive's office.

14 MONTHS (Dec. 1957 through Jan. 1959) all on one sheet, to facilitate the forward and backward scanning so necessary to the intelligent booking of important shows, and of important dates.

ALL SHOWMAN'S DATES and NATIONAL HOLIDAYS clearly shown on the Calendar Days, where their boxoffice values can't be missed or forgotten, weeks and months in advance.

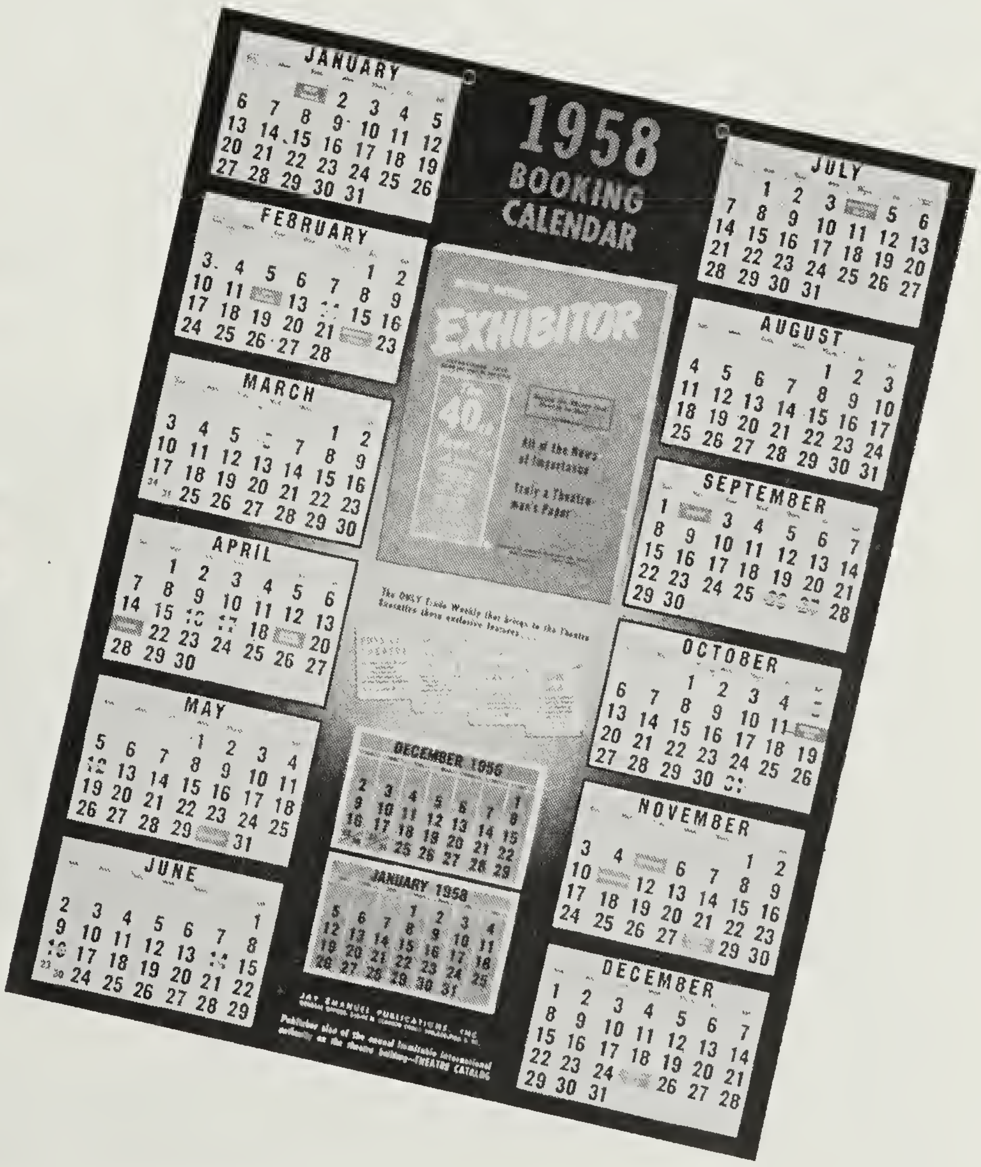
FOR OVER 30 YEARS . . . this Annual Calendar designed for Theatre Booking, has been a *FREE* extra service and industry courtesy from—

MOTION PICTURE EXHIBITOR

BEST [illegible] REVIEWS and SERVICE

Watch for YOUR copy!

NOTE: For additional copies, while they last, send a self addressed label and 10c in stamps. We'll try!



NEWS CAPSULES

BROADWAY GROSSES

Turkey Day Aids Boxoffice

NEW YORK (Monday, Dec. 2) — The Thanksgiving holiday boosted most of the grosses in the Broadway first-runs, with Radio City Music Hall, Loew's State, the Capitol, and the Victoria leading the parade.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"BOMBERS B-52" (Warners). Paramount ($47,654)*—Second session dropped to $21,000.

"KISS THEM FOR ME" (20th-Fox). Roxy ($81,398)—Friday, Saturday, and Sunday announced as $25,661, with the fourth week heading toward $39,000. Usual stage show.

"DON'T GO NEAR THE WATER" (MGM). Radio City Music Hall ($146,192)—Thursday through Sunday accounted for $119,138 with the third week sure to reach $150,000. Usual stage show.

"PAL JOEY" (Columbia). Capitol ($39,813) —Sixth week claimed at $40,000.

"SLAUGHTER ON 10TH AVENUE (U-I). Astor ($24,578)—Fourth week anticipated at $10,000.

"OPERATION MAD BALL" (Columbia). Victoria ($21,930)—Second session fine at $23,000.

"THE SAD SACK" (Paramount). Loew's State ($18,644)—Great opening with $40,000 claimed.

"THE STORY OF ESTHER COSTELLO" (Columbia). RKO Palace announced as $13,000 on the fourth week.

**Figures in parentheses represent 1956 weekly averages as reported in MOTION PICTURE EXHIBITOR.*

AT DEADLINE:

Reagan Exits Loew's; Byrne Succeeds Him

NEW YORK — Charles M. Reagan, vice-president and general sales manager, Loew's, Inc., since Jan. 1, 1952, last week announced his resignation, effective Jan. 1. The company almost immediately named John P. Byrne, assistant general sales manager, to succeed him.

Reagan entered the film industry in 1920 as a salesman for Paramount Pictures in Cincinnati. He occupied many of the company's top sales posts and was vice-president and general sales manager when he resigned in 1949 to join Loew's, Inc., as a sales executive.

Byrne joined Loew's, Inc., in 1925 as a salesman in the Denver exchange. He has been eastern sales manager since 1946 and assistant general sales manager for the last year in conjunction with Robert Mochrie. No one has been named to fill his post.

Joseph R. Vogel, president, also announced that the record subsidiary, MGM Records, would henceforth be operated as a separate entity. Arnold Maxim will head the artists and recording branch. He was formerly associated with RCA Victor, and for the past three years has been an executive of Epic Records.

A Quick Summary of All Important Industry News . . . condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MONDAY, DEC. 2.

TOA approves industry business building campaign on condition that majors agree to orderly flow of product to theatres. (See Page 7)

National Allied bulletin hails cooperation with TOA on major industry problems. (See Page 7)

TOA urges Justice Department okay for production of features by divorced circuits. (See Page 7)

All major distributors except Warners assure an orderly flow of product; Ben Marcus hails UA's recent "orderly" product announcement. (See Page 8)

Stockholders of Associated Artists Productions protest stock deal with NTA; NTA countersuit charges UA with attempting to sidetrack AAP deal. (See Page 8)

MPAA ad-publicity committee decides to abandon Oscar sweepstakes, attempts to break ad campaign impasse. (See Page 9)

Expenses in Loew's proxy fight termed excessive in stockholder's suit. (See Page 9)

National Theatres sets exhibition plans for "Cinemiracle Adventure"; shows new system at Bronx demonstration. (See Page 10)

Warner Bros. names two new vice-presidents, Edmond L. DePatie and William T. Orr. (See Page 10)

Suit of Independent Poster Exchange vs. National Screen Service continues in Philadelphia. (See Page 10)

Bureau of Statistics notes a rise in adult and children admission prices in the first quarter of 1957. (See Page 10)

Joseph R. Vogel, president, Loew's, Inc., the Motion Picture Pioneer for 1957, recently received a large silver tureen as a token of the esteem in which the membership of the Pioneers and Foundation holds him. Making the presentation is Ned Depinet, president of the organization, as Howard Dietz, general chairman of the 19th annual dinner held at the Waldorf Astoria, looks on.

FILM FAMILY ALBUM

Arrivals

Robert Long, Jr., manager, Union Square, Cleveland, and Robert Long, Sr., manager, Fairview, same city, were both rejoicing over the birth of a daughter, Debra Lynn, to the wife of young Bob. This brought to seven the number of Bob, Sr.'s grandchildren.

Diamond Rings

Carol Ruth Goodman, daughter of Morris Goodman, Columbia foreign sales manager, became engaged to Robert Andrew Klein, South Orange, N. J. A February wedding is planned.

Gold Bands

Joel M. Stein, Stein Theatres booking department, Jacksonville, and Jacqueline Wurn, also of that city, were married on Nov. 16. They honeymooned at Nassau, B. W. I.

Sick Call

Richard Dekker, manager, Victory, Denver, is in General Rose Memorial Hospital for an operation.

Obituaries

George Bauer, with the Chakeres Circuit, Springfield, O., for 25 years, and most recently manager, Majestic, in that city, died. He also was widely known as a producer and actor in Civic Theatre productions.

J. Fred Dethlefs, 72, operator, Crystal, Manning, Iowa, for 46 years, died last fortnight at Denison, Iowa, after a long illness.. He had retired from exhibition two years ago.

Vincent W. Footman, 64, formerly operating theatres in Colorado Springs, Colo., and in Denver, died at a Pueblo, Colo., hospital, following a long illness. He is survived by his wife Gertrude.

Boyd E. Fry, 44, former manager, Loew's Grand, Atlanta, was killed when his car apparently stalled and rolled back into the path of a passenger train. A native of Clarksville, Ga., he managed theatres for Loew's in Tennessee and Kentucky and had recently taken a public relations job with the Briarcliff Hotel in Atlanta. He is survived by his wife and two daughters, his mother, and two sisters.

Sam Hallowell, 71, owner and operator, Assumption, Chicago, for 32 years, died. Survivors are his widow, a brother, and a sister.

Louis Tunick, owner Hollywood, Arbutus, Md., and Brooklyn, Baltimore, Md., died after a long illness.

AT DEADLINE:

Esquire Plans Set

CHICAGO — A subsidiary of Paramount, Chicago Esquire Corporation, took over the operation of the Esquire last week. Harry and Elmer Balaban, who originated the idea for the famed showplace, will continue to manage the operation for Paramount. The first feature under the new policy will be "Wild Is The Wind."

TOA Okays Business Building Plan

Ad Campaign Approved On Condition That Distribs Agree To Orderly Flow Of Product To Theatres

MIAMI BEACH, FLA.—The board and executive committee of the Theatre Owners of America last week "approved implementation" of the industry institutional ad campaign conditioned upon the fact apparently that all major distributors agree to an orderly release schedule assuring a regular flow of product throughout the year.

The action was taken after the close of the TOA convention at Bal Harbour at a special meeting of the board of directors and executive committee which also:

1) Again urged the Justice Department for "an early and favorable decision" on the matter of permitting circuits born of the consent decrees to engage in production so as to increase the amount of product available.

2) Voted support of the Academy Award telecasts in every possible way excepting to the point of closing theatres on the night of the event so that families could view the Award telecast at home. This suggestion, reportedly made by Interstate's R. J. O'Donnell, was countered with suggestions that the awards show be advertised by theatre trailers, radio and TV, that theatres set up television receivers in lobbies and lounges so that their patrons might see the presentations, and that the actual presentation telecast be shown on big screen television in theatres so equipped.

3) Voted to establish a committee to cooperate with the Academy of Motion Picture Arts and Sciences on its entire program, of which the award telecasts is but one item.

4) Voted to cooperate with the studios in developing new talent and to set up a committee for this purpose.

5) Endorsed the stands taken by Universal, Columbia, and 20th-Fox in promising an orderly release of product and of the Columbia-Universal announcement that these companies will seek to work out a clearance period between theatrical and television showings.

The approval for "implementation" of the industry institutional advertising program followed an appearance by Roger Lewis of United Artists on behalf of the Motion Picture Association of America and the Council of Motion Picture Organizations, which have been working up the plan.

Lewis asked for TOA to take "positive action," and pleaded for TOA not to fetter the plan with conditions, a plea which appeared to have been ignored when TOA issued the following statement:

"The directors and executive committee of the Theatre Owners of America today (Nov. 23) approved the implementation, in all its phases, including the financing, of the industry promotional and advertising campaign as outlined to them in meeting by Ernest G. Stellings and Sam Rosen.

"Implementation of this program is expected to be forthcoming at an early date in view of the pledges made by four leading distributors for an orderly release of their product, a factor on which TOA had based its contingent approval early this week.

"Steps will be taken immediately to finalize the arrangements with other distributors calling for the orderly release of product after which the TOA effort will be developed immediately to work with MPAA and COMPO in getting underway for the completion of plans for the entire program.

"The plan, as presented to the Board, will call for the exhibitors to pay one half of one per cent of their total film rental into a fund which is expected to total $1,750,000, with the amount derived from this source to be matched by distributors, which will make available a fund of approximately $3,500,000 for the program.

"Details and mechanics of the campaign, which are now in a tentative stage, will be followed up to completion just as soon as it is practicable.

"It was stated, as part of the discussion today, that a trusteeship will be set up to look after the control of the campaign as well as the funds received in accordance with a resolution passed at a COMPO meeting on this program last summer."

In certain industry circles, the TOA statement was thought to be indefinite, and in the case of the percentage to be raised by exhibition for the campaign, incorrect. The statement placed the percentage figure at one half

(*Continued on page 16*)

TOA Urges J. D. Nod For Production By Circuits

WASHINGTON—It was stated last fortnight that the Department of Justice had received a plea from Theatre owners of America stressing "the urgency of an early and favorable decision" on the petition that it give an okay to the production and distribution of motion pictures by the divorced circuits.

The plea was contained in a resolution adopted by the board of directors and executive committee of TOA at the close of the exhibitor organization's 10th anniversary convention in Miami Beach recently.

The resolution was prompted by the fact that the Department of Justice still had not come up with a decision after the long lapse since its Oct. 19 conference in Washington with representatives of distribution and exhibition on the issue of production and distribution by National Theatres.

Allied Bulletin Hails TOA Parallel Action

WASHINGTON—Exhibitor unity, a phantom pursued diligently over the years by thoughtful men from all theatre organizations but ever elusive happily turned up again last week and occasioned an Allied bulletin hailing the fact that TOA took parallel action on many issues discussed by Allied at its convention.

Allied pointed out that though the two organizations still disagree on many issues, they have come up with programs having much in common. TOA, like Allied, urged at its Miami Beach convention accelerated depreciation writeoffs for theatres and clearance over television in motion picture exhibition.

Concerning the latter, the Allied bulletin praised the statement of TOA's Elmer Rhoden, who urged that theatres not only be given a specified clearance over TV but also be permitted to acquaint the public with the fact that pictures at theatres will not soon reach their TV screens.

The Allied bulletin concluded with a review of the Department of Justice's approach to enforcement of the Paramount consent decree. It was Allied's view that the Department continually favored distribution, condoning practices that tended to fix admission prices and destroy established practices of run and clearance. Allied expressed the hope that the new Attorney General, William P. Rogers, would more forcefully administer decree provisions.

Asthma Drive Launched

NEW YORK—The Children's Asthma Research Institute has set $250,000 as the goal of its New York "Dollar Days" Drive, it is announced by Max E. Youngstein, national campaign chairman.

The country-wide drive is seeking $1,500,000 to establish a research center to investigate the causes and treatment of asthma. The Institute will be erected on the grounds of the non-sectarian National Home for Asthmatic Children at Denver.

WE-UNS ARE MOVIN'! Will you please change your N.Y. records?

On or about Monday, DECEMBER 9, 1957, the New York branch offices of MOTION PICTURE EXHIBITOR — Plus Showmens Trade Review will move from their former two locations to new and greatly improved facilities at —

*8 East 52nd St., New York 22, N. Y. (Phones: PLaza 3-7762)

*Between CARTIER's and NINO's and very handy to Radio City, etc.

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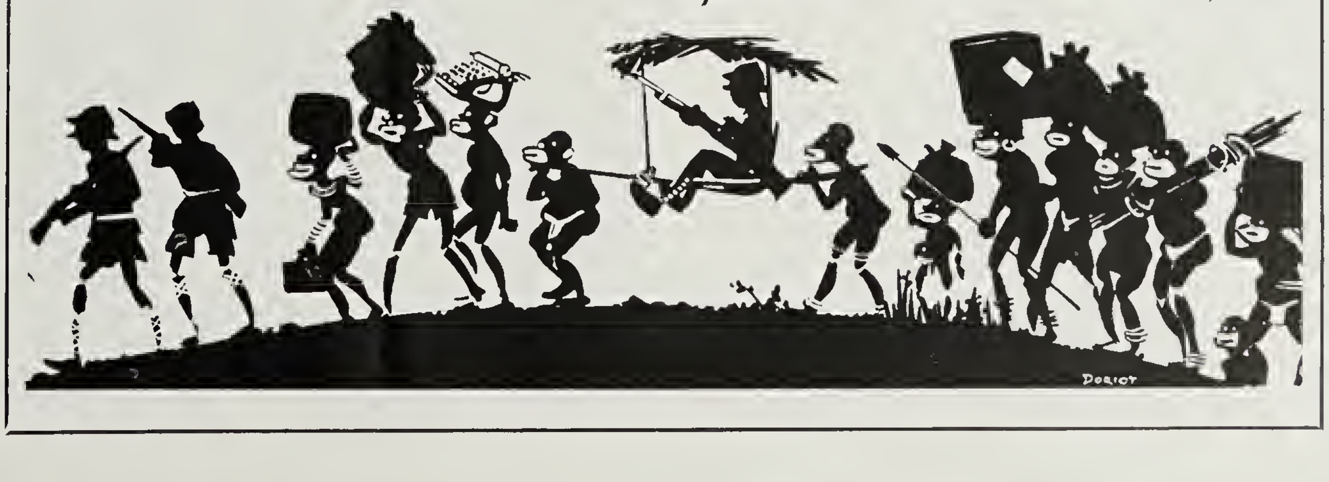


All Major Distribs Except Warners Assure Orderly Flow Of Releases

By BILL SPECHT

NEW YORK—All major distributors, with the possible exception of Warner Bros., have given exhibition assurances that they will seek means to assure a regular flow of product to theatres throughout the year, thereby ending periods of feast and famine, it was reliably learned here this week.

This became evident as it was learned that Paramount and Loew's could be added to the list of distributors who have already given these private assurances to exhibitor leaders, among whom is American Broadcasting-Paramount Theatres vice-president Edward L. Hyman. Hyman has called a trade press conference for today (Dec. 4) at which time he is expected to discuss the subject.

Loew's distribution vice-president Charles Reagan confirmed reports that his company favored an orderly flow of product and pointed out that this had always been the case.

"Loew's," Reagan told this reporter, "has never held back pictures. We release pictures when he get them. That policy we aim to continue."

Reagan expressed his disapproval of holding back pictures, adding, "you can ruin a business that way."

Paramount had no official comment but it was reliably learned that the company had expressed a view favoring regular release of product to Morton Thalhimer, head of a circuit of theatres in Richmond, Va. It was also noted that Paramount appeared to have plans to release at least one of its bigger pictures and one of its lesser pictures each month and had five alone scheduled for release during July and August.

Warner Bros. had no comment as MOTION PICTURE EXHIBITOR went to press.

The score at present places six major distributors behind an orderly flow of product plan—20th-Fox, United Artists, Universal, Columbia, Loew's, and Paramount.

"Hatful" Awards Presented

HOLLYWOOD—At a luncheon of the Hollywood Foreign Press Association at the Beverly Hills Hotel last fortnight three awards won by 20th-Fox's "A Hatful Of Rain" at Venice were presented to Anthony Franciosa for the best male performance; Buddy Adler, 20th-Fox executive producer, who accepted the Catholic Film office prize, and who also accepted on behalf of Fred Zinneman, the Italian critics' Passinetti trophy for best direction.

In addition to Adler, speakers at the luncheon were George Seaton, president, Academy of Motion Picture Arts and Sciences, and producer William Perlberg.

NTA Station Buy Approved

WASHINGTON—The Federal Communications Commision last fortnight okayed the transfer of control over KMGM-TV, Minneapolis, to National Telefilm Associates.

A precedent is believed established since the transaction involves the initial entry into the field of television station ownership and operation of an organization, nationwide in scope, that will be acting as a producer, distributor and exhibitor of television film.

Commissioner Robert T. Bartley dissented.

The transfer of control from T. P. Johnson and others to National Telefilm involves a consideration of $650,000.

Marcus Hails UA Plan For 16 "Orderly" Releases

MILWAUKEE—Ben Marcus, head, Allied Independent Theatre Owners of Wisconsin and ex-president of National Allied, last fortnight hailed United Artists' announcement of plans to release 16 top pictures through 1958 on an orderly basis.

He told UA president Arthur B. Krim that "your timely and much-needed announcement at this time is to the exhibitors of America like finding an oasis in the desert. I feel certain that all exhibitors will back your policy with playdates which, after all, is important for the success of implementing your plan of release."

Polon Heads RKO Film Dept.

NEW YORK—Matthew Polon, film buyer and booker for RKO out-of-town theatres, has been promoted to head the film department, it was announced last week by Sol A. Schwartz, RKO Theatres' president.

Polon will be in charge of all film buying and booking for the entire RKO Theatres circuit—coast to coast.

Polon has been in the film department since his start with the company 20 years ago.

Archie Berish, in the film department for nine years, has been promoted to be Polon's assistant.

Fla. Exhibs Elect Officers

MIAMI BEACH, FLA.—Motion Picture Exhibitors of Florida last fortnight reelected all officers and directors at a meeting held at the Americana Hotel. The incumbent officers are B. B. Garner, Talgar Theatres, president; Elmer Hecht, Wometco Theatres, chairman of the board; and Maurice Hensler, Florida State, treasurer.

The group will hold a meeting in January, at which time the board will be asked to adopt suggestions made by C. L. Patrich, general manager, Modern Theatre Circuit, to join the Georgia newspaper contest for the awarding of prizes for the best-written motion picture articles.

Nate Spingold, Columbia Pictures vice-president, second from right, recently visited the London set of "The Key" with director Sir Carol Reed, producer Carl Foreman, and star William Holden.

AAP Stockholders Protest NTA Deal

NEW YORK—Stockholders of Associated Artists Productions Corporation, holding about 10,000 shares, commenced an action last week to enjoin the proposed sale of controlling stock to National Telefilm Associates, Inc.

The defendants in the action are Louis Chesler and Maxwell Goldhar and their attorney M. MacSchwebel. Chesler and Goldhar entered into a contract to sell 50 per cent of A. A. P. stock to N. T. A. for cash and debentures and stock of N. T. A. Plaintiffs claim that a much better deal for the shareholders was offered by United Artists Corporation and was approved by all the directors of A. A. P. but not submitted to the stockholders. Instead, they charge that Chesler and Goldhar entered into a deal with N. T. A. which would give them immediate cash but disregarded the rights of minority stockholders.

Plaintiffs in the action are David M. Harris, Charles H. Frank, Jr., Michael Green, Marvin Richwald, and Alex Rosenman. They are represented by Ambrose Doskow.

A temporary injunction to stop the sale pending the trial of the case was sought in the Supreme Court last week.

Legal "Tug Of War" On As NTA Files Counter Suit

NEW YORK—National Telefilm Associates last week filed suit in state Supreme Court here against United Artists and several individual defendants charging them with attempting to prevent Louis Chesler and Maxwell Goldhar from delivering a majority of Associated Artists Productions stock to NTA.

The suit is the result of what appears to be conflicting efforts to gain control of Associated Artists by NTA on one side and United Artists on the other. It has already resulted in a prior action by five Associated Artists stockholders who seek to restrain Chesler and Goldhar from delivering the stock to NTA.

The NTA suit claims that Chesler and Goldhar have agreed to deliver their stock to NTA by Dec. 3 and charges United Artists and the individual defendants with tactics designed to prevent this delivery. These efforts so far, the NTA complaint states, have cost NTA $200,000 for which damages are sought, but, the complaint continues, it is possible the damages may run into millions, and if so, NTA reserves the right to amend the plea for damages upwards.

Besides United Artists, defendants in the NTA suit are UA president Arthur Krim, board chairman Robert Benjamin, and Associated Artists' president Elliott Hyman, treasurer Henry Zittau and vice-president Ray Stark.

Earlier last week, five Associated Artists minority stockholders sought an injunction to restrain Chesler, Goldhar, and their attorney, M. Mac Schwebel, from delivery of 10,000 shares, or 50 per cent of Associated Artists stock to NTA.

NTA specializes in films for TV, owns half of the NTA Network with 20th-Fox, and has full ownership of NTA Pictures which releases reissues to theatres. AAP bought the Warners backlog for resale to TV and also owns Dominant Pictures which releases reissues to theatres.

New Warners Ad Agency

NEW YORK—Buchanan and Company, Inc., announced last fortnight its appointment as agency for Warner Brothers Pictures, Inc. The Warner account heretofore has been handled by Blaine, Thompson.

Loew's Proxy Fight Expenses Bring Suit

WILMINGTON, DEL.—A Chancery Court restraining order against payment by Loew's, Inc., of $626,000 in legal fees and other expenses in the recent proxy fight has been issued by Vice-Chancellor William Marvel, who set Dec. 19, at 11 a. m. as the time for hearing on the motion for an injunction by attorneys for Ralph B. Campbell, a Loew's stockholder.

According to the motion filed by Arthur G. Logan and Aubrey B. Lank, Wilmington attorneys for Campbell, as well as for Joseph Tomlinson in his recent battle to oust Joseph R. Vogel as Loew's president, the payments were authorized by the Loew's board.

The $626,000 total, the motion said, included $350,000 to the New York law firm of Phillips, Nizer, Benjamin and Krim; $70,000 to the New York law firm of Paul Weiss, Rifkind, Wharton and Garrison; $40,000 to two Wilmington law firms; and an additional $166,000 for expenses.

Logan and Lank contended that the $626,000 payments were "excessive and unreasonable" and did not fall within the recent ruling by Chancellor Collins J. Seitz permitting the corporation to pay "reasonable sums incurred by the Vogel group in soliciting proxies."

Para. Pressbook Out

NEW YORK—Paramount last fortnight began distributing to exhibitors a unique and comprehensive pressbook on Cecil B. DeMille's production of "The Ten Commandments."

The pressbook's uniqueness lies in its being an exhibitor promotional manual that embodies the thinking not merely of distribution promotion experts, but the brainwork principally of the best theatremen in the country, according to Jerry Pickman, Paramount vice-president in charge of advertising.

"We have had almost a full year of special engagements of 'The Ten Commandments' in theatres of virtually every size and in every kind of community," Pickman said, "and the sum total of experience in selling this great and unusual motion picture to the public is embodied in the thoroughly comprehensive pressbook we have turned out for the benefit of the showmen who will be playing 'The Ten Commandments.' "

Pickman called attention to the exceptionally wide variety of newspaper advertisements represented in the book, and the fact that each emphasizes the power, majesty and monumental design of the DeMille epic about the life of Moses. Of the many score ads that originally were designed for the picture, these are the ones that exhibitors everywhere agree are the excellent grossgetters, he said.

Techniques for use in achieving exceptionally successful special openings, for lining up the support of opinion makers, for achieving important editorial comment, for contacting the clergy, for tieups, and a host of other business stimulating ideas are contained in the pressbook.

Borgnine, H-H-L Settle

HOLLYWOOD—The three suits involving Ernest Borgnine and Hecht-Hill-Lancaster were settled last fortnight.

According to his counsel, the settlement releases Borgnine from his contract, and he has received a "substantial sum" in settlement.

MPAA Committee Mulls Ad Campaign; Oscar Sweepstakes Contest Dropped

NEW YORK—It was learned last fortnight that one result of a luncheon meeting of the MPAA's Advertising and Publicity Directors Committee, headed by Paul N. Lazarus, Jr., will be the asking that A. Montague, the MPAA's representative on COMPO's triumvirate, request a meeting of the Council's Governing Committee to consider what may be done to get the industry institutional advertising campaign started.

This campaign is at an impasse. It has been budgeted at $800,000 a year on a 50-50 basis from distribution and exhibition, and represents a consolidation of individual campaigns prepared by company advertising agencies. It has not as yet been made available to exhibitors.

The matter of the advisability of closing all film theatres on the night of the "Oscar" ceremonies in Hollywood next March was also referred to COMPO.

The committee approved a plan for an Academy Awards promotion campaign which will be outlined by Roger Lewis and Oscar Doob.

Due to a minimum of exhibitor interest in supporting the Academy Award Sweepstakes, the committee voted not to proceed with this contest, but will, instead, substitute the "Oscar" promotion campaign.

The plan to invite editors and publishers to Hollywood and to promote Hollywood to them regionally will be reviewed by the committee, and sub-committee chairman Gil Golden will meet with key exhibitors on this project.

A new sub-committee, composed of Sid Blumenstock, Rodney Busch, and Jeff Livingston, was formed to screen new promotional plans submitted for possible action by the full committee.

Max Fellerman, vice-president, Lopert Films, right, joined United Artists executives at the recent preview of "Witness For The Prosecution," Victoria, New York. Shown from the left are Mort Nathanson, publicity manager; Joseph Gould, advertising manager; and Roger H. Lewis, national director of advertising publicity, and exploitation.

Illinois Variety Crew Elects New Officers

CHICAGO—The 11 man crew voted in by members of Tent 26, Variety Club of Illinois, at their annual meeting, elected William Margolis, director of public relations for the Harlem Globetrotters, their chief barker for 1958.

Other 1958 officers are Nat Nathanson, Allied Artists, first assistant chief barker; Charles Cooper, Theatre Concessions Company, second assistant chief barker; Harry Balaban, H and E Balaban Theatres, dough guy; Sam Levinsohn, Chicago Used Chair Mart, property master.

New crew elected by the membership, in addition to officers, include Dave Wallerstein and Harry Lustgarten, Balaban and Katz Theatres; Ralph Smitha, Essaness Theatres Corporation; Dan Goldberg, theatrical producer; Lou Goldberg, Paramount Pictures; and Arthur M. Holland, president, Malcolm-Howard Advertising Agency.

Past chief barkers of Tent 26 who automatically become members of the crew are Lou Reinheimer, retiring chief barker: Jack Kirsch, president, Allied Theatres of Illinois; Manny Smerling, Confection Cabinet Corporation; John Jones, Jones, Linick and Schaefer; and Joseph Berenson, National Theatre Advertising Company.

Para. Promotes Lefko To New Sales Position

NEW YORK—Morris Lefko succeeds Charles Boasberg as Canadian and United States special sales manager for "The Ten Commandments," George Weltner, president, Paramount Film Distributing Corporation, which distributes the DeMille film announced here last week.

Lefko, who started in the film business 33 years ago as a poster clerk for MGM, had been assistant to Boasberg on "Commandment" sales. Boasberg is leaving to become general sales manager for Warner Bros.

Decca Acquires U-I Stock

WASHINGTON—The Securities and Exchange Commission disclosed in a report issued last fortnight that Decca Records acquired 6,500 shares of the common stock of Universal Pictures, bringing their total to 752,085 shares.

Allied Artists reported the purchase by G. Ralph Branton, vice-president, of 800 shares during September and October, bringing his direct holdings up to 9,425 shares. Mrs. Branton owns 2,200 shares. Vice-president Edward Morey purchased 1,600 shares, increasing his direct ownership to 10,350.

Walter E. and Roy O. Disney, as trustees of a Walt Disney Productions voting trust, showed holdings of record of 708,330 shares of common on Nov. 7. In addition, Roy Disney in an original report showed beneficial holdings of 98,619 shares.

Directors May Join IATSE

New York—It was learned last fortnight that there was a possibility of the recently organized Screen Directors International Guild affiliating with the IATSE. The move was understood to have come from the dissatisfaction of the new union with the way negotiations with the producers have been proceeding since Oct. 30.

Representing the Guild at a meeting with the IATSE was Howard T. Magwood.

NT Controls Cinemiracle Exhibition, Schedules 16 Features in 5½ Years

NEW YORK—National Theatres will retain control over all exhibition of "Cinemiracle Adventure," first feature to be made in the new big screen three-projector process, by roadshowing and having a hand in all engagements, president Elmer Rhoden declared here last week.

Rhoden made this policy statement during a demonstration of selected Cinemiracle shots at the Mt. Eden Theatre in the Bronx here.

The film will have its premiere at a New York theatre yet to be selected in early 1958, Rhoden said, with the other showing to follow under a plan of 27 engagements to be augmented by 14 additional roadshows. Rhoden made it plain that "Cinemiracle Adventure," produced by Louis deRochemont, would not be shown in drive-ins, since he believed an underroof theatre was needed to get the full effect. The unusual angle of presentation, he stressed, would be a strong attraction for audiences since "they go out now and leave the television set only to see something outstanding."

Rhoden declared that National, which is governed by the 20th-Fox consent decree, had procured permission from the U. S. Justice Department to make 16 pictures in the Cinemiracle process over a period of 5½ years and that it had in turn licensed deRochemont to use the system for two pictures a year over this same period. Rhoden indicated that the system would be licensed to other producers and repeated that he had an agreement with Warner Brothers to make a screen version of Max Reinhardt's pantomime, "The Miracle," to which dialogue has been added.

Concession Firms Merge

NEW YORK—Donald Crawford, treasurer, ABC Vending Corporation, last fortnight confirmed that the long-pending merger between ABC and Confection Cabinet Corporation, East Orange, N. J., had been concluded.

It was pointed out that the deal does not include a subsidiary, Eastern Management Corporation, also of East Orange, which operates eight New Jersey drive-ins.

Benjamin Smerling, head, Confection Cabinet and Eastern Management, will now concentrate his attention on the latter company, it was said. Sheldon Smerling continues as executive vice-president of Eastern Management, and Bruno Kern as advertising and public relations director.

Too Little, Too Late

DETROIT—Five months ago, a very skinny young gentleman applied for the job of doorman at the Music Hall Theatre which houses Cinerama. He was turned down, not on grounds of competency, but because he was too light and too thin to fill the uniform. Yesterday, he phoned managing director Frank Upton to announce he had gained 15 pounds and grown an inch. Alas, the uniform and job were already filled.

Rank Takes Over Theatre

NEW YORK—The Central was reported last fortnight being taken from Maury Maurer by Rank Film Distributors of America as a Broadway "show case" for its product.

It was said that B. S. Moss Circuit will operate the house for RFDA, which also leases the Sutton.

Tele Movie Head Hits TOA Cable-TV Position

HOLLYWOOD—Walter J. Dennis, head, Tele-Movie Development Company, last fortnight charged the Theatre Owners of America with "characteristic short-sightedness" in opposing the cable theatre type pay-television at their recent convention.

Dennis' company is preparing to wire Oceanside, Cal., and other small towns for closed-circuit telecasting on a pay basis.

He said that the TOA resolution "will go down in the annals of that trade organization as its most regrettable mass action" and described it as "display of poor judgment equal to the scorn and skepticism that greeted the first drive-in theatres." He added, "The cable theatre is inevitable and if exhibitors fail to accept the technological change, there are outsiders who will."

Nizer Cross-Examines In Phila. Poster Suit

PHILADELPHIA — The anti-trust damage suit of Independent Poster Exchange vs National Screen Service continued last week in U. S. District Court with Mitchell Pantzer, plaintiff, being led through a maze of cross examination by NSS counsel Louis Nizer.

It was brought out that Pantzer was an organizer and president of the Poster Rental Association, composed of independent poster companies throughout the country, and that he was also instrumental in forming Theatre Poster Company, Detroit, as "opposition" to National Screen Service and a source of supplies, particularly screen process 40x60's, for the Association members about 12 years ago.

The trial being heard before Judge C. William Kraft, Jr., was in its second week and had several time lapses, including a recess of several days including Thanksgiving. It continues today (Dec. 4).

It is expected that the case will take several more weeks with the principal defense witness to be Herman Robbins, NSS chairman of the board.

Barney Balaban, left, president, Paramount Pictures Corporation, recently received from Louis E. Shecter, president, Maryland State Council, American Jewish Congress, the Stephen S. Wise Medallion Award for 1957 "for distinguished administrative leadership which produced Cecil B. DeMille's 'The Ten Commandments', the most inspiring film of 1956."

Orr, DePatie Named New Warners' V-P's

NEW YORK—The board of directors of Warner Bros. Pictures, Inc., has elected Edmond L. DePatie and William T. Orr as vice-presidents, it was announced last week by Jack L. Warner, president.

DePatie is studio manager, and Orr is executive television producer for the company. Both make their headquarters at the company's studios in Burbank, Cal.

DePatie has been associated with Warners for 30 years. A native of Hartford, Conn., he entered the film industry in 1924 in Hollywood as an accountant for Joseph M. Schenck Productions, Inc., joining the Warners accounting department three years later. In subsequent years, he served the company as auditor, controller, and studio business manager. He became studio manager in 1947.

Orr is in charge of production of all Warner Bros. television series, including "Cheyenne," "Maverick," "Sugarfoot," and "Colt .45." Born in New York City, he is a former actor who appeared in a dozen Warner films from 1940 to 1942. After World War II, in which he served in the Army Air Corps, Orr returned to Warners, became a talent executive, and, in 1955, began producing television films for the company.

782 X-Rayed At Convention

NEW YORK—The Will Rogers Memorial Hospital offices here announced this week that 782 persons had been X-Rayed for tuberculosis at the recently concluded second international trade show, held under the sponsorship of the Theatre Owners of America, the Theatre Equipment and Supply Manufacturers Association, and the National Association of Concessionaires at Bal Harbour, Fla. The X-Rays were part of the hospital's field service. A further series of examinations will be held by the Hospital early in December for amusement industry personnel at Miami.

N. Y. Houses File Suits

NEW YORK—Two anti-trust suits were filed in U. S. District Court here last fortnight against RKO Radio, 20th-Fox, Universal, UA, Columbia, List Industries, Skouras Theatres, and Spyros P., George, and Spyros S. Skouras, Jr.

The suits were brought by G. and W. Operating Corporation and the Margold Amusement Corporation, the one operating the Apollo and the other Canal, both in Manhattan. G. and W. is suing for $150,000 and Margold for $180,000. Discrimination in runs and clearance is charged by both plaintiffs.

Aarshoj Joins Paramount

NEW YORK — John Aarshoj has joined Paramount as manager for Denmark, succeeding Svend A. Henriksen who recently was elevated to supervisor of the company's Far East division, it was announced last week by James E. Perkins, executive vice-president of Paramount International Films.

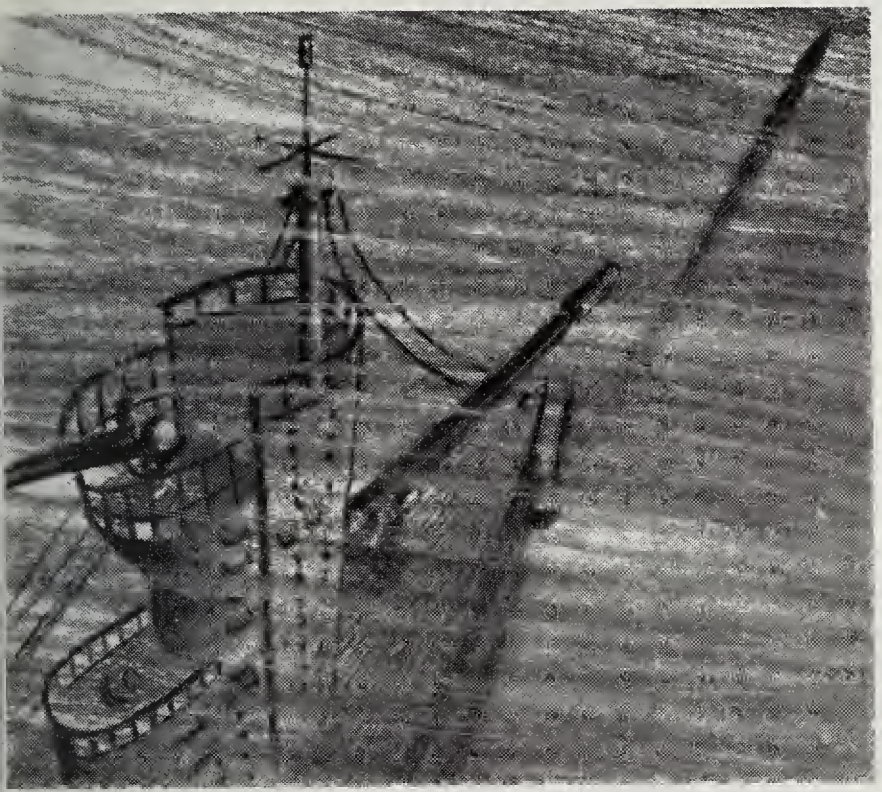
Aarshoj had been with MGM in Denmark since 1948, when he joined that company as head booker.

Warners Declares Dividend

NEW YORK—At a special meeting of the board of directors of Warner Bros. Pictures, Inc., held last week, a dividend of 30 cents per share was declared on its common stock payable Feb. 5, 1958, to stockholders of record Jan. 17, 1958.

BIG

ACTION FROM 20TH!



BIG

BOX-OFFICE!

FOR THE WHOLE FAMILY FOR XMAS!

ROBERT MITCHUM

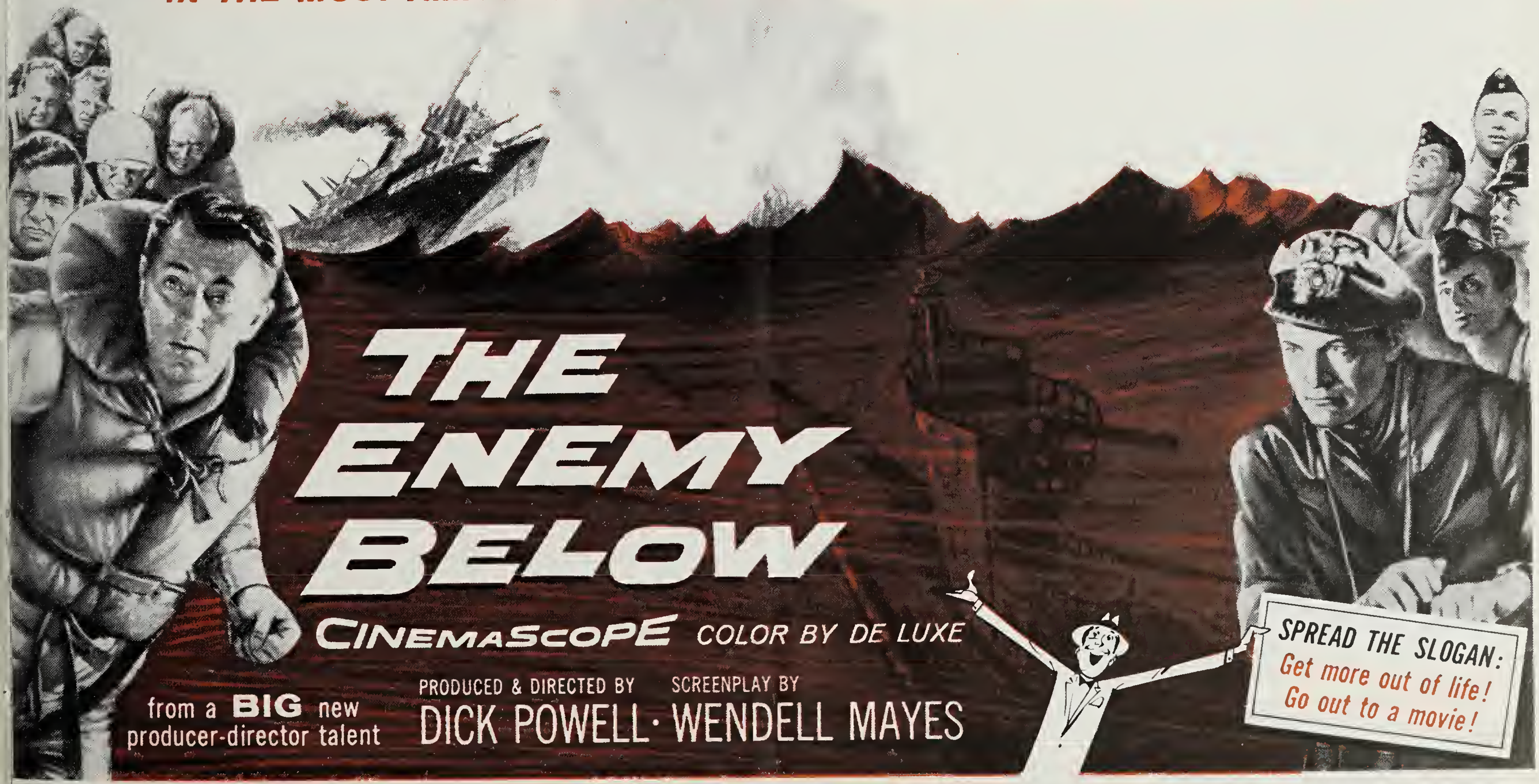
The tough marine of "Mr. Allison" – now the Captain of the Sub-killer!

BIG
STAR NAMES!

CURT JURGENS

The famed international star as the Commander of the Killer Sub!

IN THE MOST AMAZING SAGA IN THE FIGHTING ANNALS OF THE U. S.!



THE ENEMY BELOW

CINEMASCOPE COLOR BY DE LUXE

from a **BIG** new producer-director talent

PRODUCED & DIRECTED BY
DICK POWELL

SCREENPLAY BY
WENDELL MAYES

SPREAD THE SLOGAN:
Get more out of life!
Go out to a movie!

Kansas City Radio And TV Stations To NT As Diversification Starts

LOS ANGELES—A circuit born of divorce and divestiture under a consent decree was enabled to diversify its interests into radio and television as the result of a situation born of divorce and divestiture in television and radio operations, it was reported here last week.

The circuit is National Theatres, organized to take over the houses formerly owned by 20th-Fox. The radio and television stations affected are WDAF and WDAF-TV of Kansas City, both owned by The Kansas City Star, which agreed to surrender them under a consent decree that newspaper signed in settling an anti-trust suit charging it with monopoly in the news and advertising fields at Kansas City. Purchase price was said to be $7,600,000.

"Our entrance into the telecast and broadcasting field through the acquisition of WDAF-TV and WDAF-AM is a move of major importance for National Theatres," said President Elmer Rhoden. "It marks our company's first major step toward diversification of its interests."

Rhoden said jurisdiction over the stations will fall to Charles L. Glett, who is in charge of television activities for the theatre company and president of its motion picture production subsidiary, National Film Investments. Inc.

In Kansas City for the closing of the deal, Glett, who in addition to his other duties with National Theatres will supervise the stations' operations once the sale is approved by the FCC, said, "We are committed to a program of maintaining the high quality of entertainment that The Kansas City Star has offered in the past. With fine signals, both radio and TV, and together with the showmanship inherent in the manpower of National Theatres. we hope to enhance the position of the stations in this key economic market."

Glett stated title would be taken in a new operating subsidiary of National Theatres, Inc. The stations are the outlets in Kansas City for NBC, both television and radio.

Catholic Alumnae Meet

SAN ANTONIO—Basic principles of motion picture morality were to be discussed during the 34th annual convention of the Texas Chapter, International Federation of Catholic Alumnae, at Our Lady of the Lake College last fortnight. Sister Susanne Marie, C.D.P., was to deliver the keynote address at the opening conference. Mrs. Violet Pfeil Carrico, chapter governor, was to preside at all sessions.

A workshop by the motion picture department was to include showing of a controversial film and to feature analyses of the film based on Legion of Decency standards. Discussion was scheduled also on such topics as better film groups, boards of review, and educational movies for schools. Dale Francis, columnist for Our Sunday Visitor, national Catholic weekly, was to be moderator.

Disney Expanding Studio

HOLLYWOOD — Walt Disney Studios started construction last week on a new million-dollar sound stage, a move expected to ease the pressure brought on by increased production plans. The stage is expected to be completed in March, and also in the works is a $600,000 warehouse and property building to be finished by February.

Admission Prices Rise For Adults, Children

WASHINGTON—The Bureau of Labor Statistics announced last fortnight that its figures showed that in the first quarter of 1957 the combined adult-child price index on theatre admissions rose to 31.2 per cent above the 1947-49 averages, compared to 29.8 per cent at the end of the second quarter, and only 24.9 per cent at the end of the third quarter of 1956.

The adult price component rose from 31.4 per cent at the end of June to 33 per cent at the end of September. It was only 27.2 per cent above the base average at the end of September last year. Children's prices, as reflected in the index figure, rose to 19.8 per cent above the base period, compared with 19 per cent at the end of June and 11.9 per cent at the end of September, 1956.

Okla. Variety Elects

OKLAHOMA CITY—E. R. Slocum, executive director, United Theatre Owners of Oklahoma, has been elected chief barker of Variety Club, Tent 22, for 1958. Slocum succeeds Olen Nuckols, Oklahoma City manager, Magic Empire Express.

Other officers named by the Board of Directors are Gordon Leonard, coordinator of the Oklahoma Semi-Centennial Commission, first assistant; Morris Lowenstein, owner, Majestic, second assistant; C. F. Motley, vice-president, Video Independent Theatres, dough guy; and George Caporal, Caporal Theatres, property man.

New members of the board are Caporal, Leonard, Lowenstein, George Grube, Jess Bollman, and Eddie Lane. Holdovers are Slocum, Motley, Paul Townsend, Harry McKenna, and Earl Snyder, Jr.

Slocum was a salesman for Columbia and Warners until 1936, when he resigned from Warners to join Griffith Consolidated. In 1938, Slocum left the Griffith circuit and established himself as an independent theatre owner in El Reno, Okla. He remained in exhibition in El Reno until 1955, when he came to Oklahoma City as UTOO executive director.

Paul J. Greenhalgh, MOTION PICTURE EXHIBITOR general manager, recently presented to Judy Holliday in New York a plaque for "The Best Comedy Performance of 1956-57" in Columbia's "The Solid Gold Cadillac."

Wage Body Urged To Bypass Theatres

NEW YORK—Exhibitors of New York State were anxiously awaiting publication of the findings which the New York State Labor Department Commission studying minimum wages in the amusement industry was expected to make in the near future.

Speaking for exhibition were Sol Strausberg, president, Metropolitan Motion Picture Theatre Owners Association; Harry Brandt, president, Independent Theatre Owners Association; Martin Newman, treasurer, Century Circuit; and Murray Lenekoff, Loew's Theatres.

All exhibitor speakers made the point that the Commission should pass up theatre wages at the moment and return to the subject when business had been stabilized. They all pointed to a continued decrease in business.

Strausberg declared that his Interboro Circuit had decreased from 35 theatres in 1947 to 24 at present, and was running at a loss.

Lenekoff said Loew's 40 metropolitan theatres played to 17,000,000 fewer admissions than in 1950.

Newman declared Century had noticed a 30 to 40 per cent attendance decline, due in part to Asiatic flu and mass lay-offs in defense plant areas where Century operates.

Brandt pointed out that he had given up the Broadway Globe and Mayfair and several neighborhood houses during the year.

Present minimum wages for cashiers, candy stand workers, etc., 75 cents an hour; doorman, 70 cents, ushers 65 cents. These minimums are slightly lower outside the city.

Canada Awaits Pay-TV

TORONTO—Canadians are ready for what they are calling pay-as-you-see television, carried over wires into the homes. There are now over 80 community antenna stations which bring TV into about 75 communities. One town has three companies selling this service, meaning that community antennae either privide the early TV available in a particular place or make a wider selection possible. The latter is particularly true in cities, such as Montreal, which have community antennae and regular TV stations as well. The range of Canada's 43 TV stations is extended greatly by community antennae.

It estimated that community antenna stations are reaching about 40,000 homes right now. The greatest number of stations are to be found in Quebec, with 56, while British Columbia has 16, Ontario 10. New Brunswick four, and Alberta and Saskatchewan one each. Customers pay from $85 to $100 as an installation charge and about $4 per month.

Regional networks will be found waiting when toll television is ready. Added to the number will be the great number of apartment houses which are wired and need only to be hooked up for special programming.

A relationship between theatre operators and the community antenna operator and patron may be established. It will cost about $125 to hook up to Telemeter. but most of this cost won't be necessary where community antenna firms exist if deals are made with them.

Goya Role To Franciosa

NEW YORK—Anthony Franciosa has been signed to play the role of Goya in the picture of the same name which is being made on a three-way deal by United Artists, Loew's, and Titanus, it was announced last week.

In Wisconsin,

business is

ALL YOU COULD ASK FOR

and

"ALL MINE TO GIVE"

is the reason!

Launched in 150 theatres throughout the state of Wisconsin to consistently smash business...*in many theatres doing a normal week's business in the first three or four days!*

It's the perfect family entertainment for every audience of every theatre... everywhere!

TECHNICOLOR®

STARRING

GLYNIS JOHNS · CAMERON MITCHELL

REX THOMPSON · PATTY McCORMACK

with

ERNEST TRUEX · HOPE EMERSON · ALAN HALE

SYLVIA FIELD · RETA SHAW

Directed by ALLEN REISNER

Screenplay by DALE and KATHERINE EUNSON

Produced by SAM WIESENTHAL

AN RKO RADIO PICTURE

A UNIVERSAL-INTERNATIONAL RELEASE

RKO RADIO PICTURES

Book it now at your U-I exchange!

Restaurants, Theatres Urged To Cooperate

RICHMOND, VA.—Both the motion picture industry and the restaurant industry are currently feeling the pinch resulting from intensive competition for the public's amusement dollar, and in Virginia they have decided to do something about it.

The Virginia Motion Picture Theatre Association included in its regular bulletin sent last week to members an enclosure from the Virginia Restaurant Association urging its members to take advantage of the natural cooperative advertising available through the necessity of both industries to get potential patrons out of their homes.

The news letter calls attention to the recently adopted film industry slogan, "Get More Out Of Life—Go Out To A Movie." Restaurant owners are urged to tie in by instituting a national campaign using menus, windows, and back bars to promote the slogan, "Get More Out Of Life—Eat Out And Go To A Movie." Meetings between exhibitors and restaurant owners are urged to work out a campaign that will prove mutually beneficial.

The bulletin concludes, "Your customers and your local theatre people will appreciate it—and it is a step toward getting your fair share of the consumer's dollar."

Disney Records Go World-Wide

NEW YORK—Distribution of Disneyland and Mickey Mouse Club records in 13 European, South American, and Far East countries has been set by Walt Disney Productions as part of its expanding music division operations.

The agreements, set with leading firms in each of the 13 nations, will result in the rapid and widespread distribution of the two record lines in the world market to complement their domestic handling.

Warner To Be Honored

NEW YORK—Jack L. Warner will receive the National Foundation of Infantile Paralysis' third annual humanitarian award "in recognition of his valuable contributions to human welfare," at the Waldorf-Astoria here on Jan. 21, 1958, Foundation President Basil O'Connor announced last week.

Para. Promotes Stinson

HOLLYWOOD—William R. Stinson, assistant head of Paramount's music department, was appointed chief this week, to replace Roy Fjastad, who died last week following a heart attack.

Geoffrey Martin, director of advertising, publicity and exploitation for J. Arthur Rank, starlet April Olrich, who is featured in the film; and Irving Sochin, Rank general sales manager, are seen as they recently discussed the campaign for launching "Pursuit Of The Graf Spee."

But What Happens In That Dump Scene?

WASHINGTON—A patent was issued last fortnight to Swiss inventor Hans Laube for "Scentovision," a blend of motion pictures and appropriate odors. Mechanism picks up signals from unrolling film, releasing appropriate perfume for specific scenes such as orange blossoms to accompany an orange grove scene; sliced ham for a delicatessen, etc.

A working model of the process was set up two years ago at the Warner with pipes to carry the perfume under the seats.

Backers of the process, financed by the Stanley Warner Corporation, owners of Cinerama, hope to interest theatres in permanent installations when they get a full length film.

Inventor Laube, an expert in osmology, the science of odors, also sees a future for synchronized perfume emissions from TV sets.

USO Plans Entertainment

NEW YORK—USO, under its understanding with the Department of Defense, last fortnight inaugurated an entertainment division at its national headquarters here to continue a program of live entertainment for the armed forces. These shows were formerly provided by Camp Shows, Inc., now in the process of being deactivated.

Under the direction of Jerome B. Coray, former chief, professional entertainment branch of the Department of Defense, the new entertainment division will produce the "USO Shows."

Among those gracing the dais at the recent Motion Picture Pioneers' affair at the Waldorf Astoria, New York, at which Joseph Vogel, president, Loew's Inc., was named "Pioneer of the Year," were, left to right, Barney Balaban, president, Paramount Pictures; Eric Johnston, head, MPAA; Vogel; Bill German (head to camera); Sam Rinzler; Abel Green; Sam Dembow, Jr., and Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR.

Paper Salutes Films On Golden Jubilee

CHICAGO—A full-page salute to Hollywood's Golden Jubilee was published last week in the Chicago Tribune.

The page traced development of motion pictures from the nickelodeon days of 1907, when Chicago was mecca for a host of aspiring movie makers and actors.

Part of a month-long promotion being conducted by the paper, the historical page dramatized the growth of an enterprise which today has an "all-pervasive influence on the lives, habits, tastes, attitudes and actions of millions of people all over the globe."

From modest beginnings in Chicago 50 years ago, the U. S. film industry has grown into a capital investment of more than $2.7 billion in studios, theatres and other facilities, with a $460 million payroll. There is today a world-wide investment of $7 billion in movie theatres grossing $3 billion annually in admissions.

"With all mankind for their audience," the Tribune said, "movies have the resources, imagination and opportunity to enrich the lives of everyone. Without the movies, much of the romance, adventure and knowledge which bring color, interest and inspiration to every day living would disappear."

List Deal Protested

WILMINGTON, DEL.—Sidney Schwartz, a stockholder of List Industries Corporation, formerly RKO Theatres Corporation, has filed suit in the Delaware Court of Chancery seeking an order rescinding the sale of 140,000 shares of List common stock by David J. Greene, a director, to the corporation on Nov. 11, 1957, at $9 a share.

Named as defendants are Greene and Albert A. List, described in the complaint as "controlling stockholders," and A. Louis Oresman, A. C. Rafferty, R. E. Case, R. E. Lord, A. H. Parker, Jr., S. A. Schwartz, Theodore R. Colborn, Dudley G. Layman, W. J. Durocher, Vera G. List, and Anthony Scala, as well as the corporation.

Attorneys for the plaintiff are Irving Morris of Wilmington and Louis C. Fieland of New York.

Plaintiff's request is that the order rescinding the sale provide that the stock purchased by the corporation be redelivered to Greene and that Greene return the purchase price to the corporation, or alternatively require the individual defendants to account to the corporation for all damages sustained by the corporation as a result of the sale and for all the receipts and profits arising out of the sale.

The complaint relates that in April 1956 List and Greene caused the corporation to purchase the assets of Cleveland Arcade Company at the "excessive price" of 1,043,706 shares of List common pursuant to "a conspiracy and arrangement" amongst the individual defendants "whereby List, Arcade and various of the individual defendants" named in the complaint "and various members of List's family obtained exorbitant and unlawful profits and financial gains at the expense of the corporation."

The complaint alleges that the corporation's purchase of Greene's stock "was part of the conspiracy."

Brooks Joins 20th-Fox

NEW YORK—Edward E. Sullivan, national publicity director, 20th Century-Fox, announced last fortnight that Dick Brooks, former staff writer for the Atlanta Journal, had joined the company as a staff publicity writer.

Phila. Exhibs Protest "Exit" Trailer Order

PHILADELPHIA — City theatre owners were notified last week by the Fire Marshal's office that, in accordance with the fire code, they must show at each performance a trailer clearly indicating the location of all exits. Failure to do so, it was added, will be penalized in various manners up to a 90-day jail sentence.

The Philadelphia Theatre Managers' Association objected to the ruling, claiming that it was an outmoded practice in view of the fact that no acetate film is being used in theatres today. The group also maintained that the ruling is discriminatory in that legitimate theatres are not required to so inform audiences of exit locations by an means other than keeping them well lit and clearly marked.

The association discussed the matter with Fire Commissioner Frank L. McNamee and referred it to the legal committee. McNamee idicated that a change in the ruling would meet with his approval.

The ruling has been a part of the fire code for some time, but has not been enforced prior to the latest notification.

"Bolshoi" Premiere Set

NEW YORK—The film version of "The Bolshoi Ballet" will have its New York premiere Dec. 16 as a benefit for the Dance Collection of the New York Public Library at the 55th Street Playhouse. After this it will go into a policy of one matinee and two evening shows daily, with five performances on Saturdays and four on Sundays and holidays, it was announced here last week by Rank Film Distributors and B. S. Moss Theatres.

Oliphant On Loew's Board

NEW YORK—Justice A. Dayton Oliphant, retired member of the Supreme Court of New Jersey and former Chancellor of the State, has been elected to the board of directors of Loew's Theatres and appointed to the special committee dealing with the separation of Loew's Theatres from Loew's, Inc. Justice Oliphant succeeds the late Allan L. Melhado, by order of Judge Edmund L. Palmieri, United States District Court.

"Game" Big In Chicago . .

CHICAGO—Following the lift of the city censor's ban here by the recent Supreme Court decision, the Surf Theatre opened with "Game of Love" with $1727 in by the end of the first day. The house opens evenings only, except for weekends, and the film established an opening day record. It's a William Shelton release distributed by Times Film Corporation.

Lund Named To Head Pittsburgh Variety Tent

PITTSBURGH—At the annual election of the Variety Club, Tent One, the following were elected to the crew for 1958: Harold C. Lund, David C. Silverman, Louis Hanna, James Fallon, Ray Downey, Bernard Hickey, Carl Ide, James Nash, Charles Carey, James Klingensmith, Harold Gray.

Lund has been elected as chief barker; Silverman, first assistant; Hanna, second assistant; Fallon, property master; and Downey, dough guy.

GREAT
MOTION PICTURES
DON'T JUST HAPPEN!

But they do happen to have certain qualities that make them *great.* Is it *action* . . . *suspense* . . . *drama* . . . *comedy* . . . *heart?*

Yes – all of these . . . *and more!*

For here is a movie that is truly an emotional experience – a picture you will *feel* as well as *see* . . . a picture to talk about.

That mysterious quality . . . that certain something that all *great* pictures have always had. Whatever it is – Walt Disney's 'Old Yeller' has it!

WALT DISNEY
PRESENTS
DOROTHY McGUIRE and FESS PARKER
CO-STARRING IN
OLD YELLER
Technicolor
WITH JEFF YORK · TOMMY KIRK · KEVIN CORCORAN
BEVERLY WASHBURN · CHUCK CONNORS
Screenplay by FRED GIPSON and WILLIAM TUNBERG
Based on the Book "Old Yeller" by Fred Gipson
Directed by ROBERT STEVENSON

ONE OF A SERIES of Sunday ads appearing in 12 Key City Newspapers starting November 24th announcing the December 25th World Premiere engagement of Walt Disney's "OLD YELLER."

The NEW YORK Scene

By Mel Konecoff

HONOR: Joseph R. Vogel, president, Loew's, Inc., joined such industry toppers as Adolph Zukor, Gus Eyssell, C. B. DeMille, Spyros P. Skouras, the Warner brothers, Nate Blumberg, Si Fabian, Herman Robbins, and Bob O'Donnell in being honored as "Pioneer of the Year" by the Motion Picture Pioneers last week at the Waldorf-Astoria.

It was a really fine affair that moved at the right pace with interest never lagging. Ned Depinet welcomed the assemblage after an invocation by Dr. Everett R. Clinchy, after which at least 75 new members were inducted as usual by Judge Ferdinand Pecora. To cite an example, Leo Samuels, Buena Vista head, joined the group accompanied by 11 persons from his organization.

A standing tribute was in order by all present as Mrs. Jack Cohn, wife of the deceased founder, appeared on the dais to receive the plaudits of the attendees and a specially inscribed silver tray commemorating the occasion.

Howard Dietz, vice-president of MGM, acted as toastmaster, and he not only hit the mark with successful and humorous introductions of the dais but also kept the proceedings rolling smoothly and in good order. In addition, he performed a specially written number in honor of Vogel and the Pioneers from the piano stand together with his partner Arthur Schwartz.

Incidentally, this "Song of the Pioneers," if it were recorded by the Messrs. Dietz and Schwartz on let's say MGM label, could be sold to industryites as a wonderful fund raising gimmick for the Pioneer Foundation Fund which cares for the sick and needy. That's our opinion, anyway.

Eric Johnston paid tribute to Vogel, as did attorney Louis Nizer who introduced a touched and happy Vogel, who also received an inscribed silver tray.

Entertainment was provided by Bill Hayes, Allen King, and Cab Calloway.

Thanks were extended to Si Seadler, Dan Terrell, and the officers of the Pioneers for the help in making the affair the success that it was.

Aboard the dais were Charles Alicoate, Barney Balaban, Harry Brandt, Dr. Clinchy, Sam Dembow, Jr., Ned Depinet, Dietz, Jay Emanuel, Si Fabian, Boris Morros, Leopold Friedman, William German, Leonard Goldenson, Abel Green, Bill Heineman, Johnston, Ben Kalmenson, Marvin Kirsch, Henry "Hi" Martin, Abe Montague, Louis Nizer, John O'Connor, Robert O'Donnell, Judge Pecora, Charles Reagan, Sam Rinzler, Herman Robbins, Sam Rosen, George Schaefer, Abe Schneider, Sol Schwartz, George Skouras, Harry Takiff, Vogel, Richard Walsh, Albert Warner, Jack L. Warner, Adolph Zukor, and Elmer Rhoden.

DEMONSTRATION: Cinemiracle, new so-called wall-to-wall screen presentation, was demonstrated last week for members of the press and industry executives at the Mt. Eden Theatre in the Bronx last week.

The audience witnessed a variety of footage showing the flexibility and versatility of the process that uses three cameras to film. Because of the surround effect of the screens and sound horns and the huge size of the screen, it puts the viewer pretty close to the picture.

The end result resembles Cinerama somewhat except that the seams are less evident after proper processing and color balancing. The picture was projected from a single booth which contained three synchronized projectors onto a screen 34 feet high and 80 feet wide which covered the entire front of the theatre. The screen had a 16 foot curvature. Seven channel RCA high fidelity sound is used on a separate synchronized track. It has been recommended that the projection booth be on a level with the screen.

F. Borden Mace, vice-president, Louis de Rochemont Cinemiracle Productions, Inc., introduced Elmer C. Rhoden, president of National Theatres, whose research department began initial experiments and research in 1952. He presented the backgrounds and aims of Cinemiracle.

(For more details, see news story elsewhere in this issue.)

THE METROPOLITAN SCENE: Joshua Logan, director of "Sayonara," lunched with members of the New York Film Critics Circle and others at Sardi's last week and discussed the film which was shot in Japan, as well as star Marlon Brando and others who appeared in the film. He recalled that at the start it was difficult to keep Red Buttons, who has a serious role in the film, to keep from being comic when Brando threw in some humorous lines. After a while, Buttons got in the proper mood and the result is a much-talked about performance that helps the film considerably. . . . Rank Film Distribs has entered into a large-scale national promotional book tie-up with the Berkeley Publishing Corporation in behalf of "Pursuit of the Graf Spee." Three hundred thousand paper back editions of the book go on sale immediately in conjunction with the release and playoff of the film. . . . A special preview of UA's "Witness for the Prosecution" will be held on Dec. 10 for the members of the Columbia Law School Alumni Association. They should enjoy it immensely. We did, and we're no lawyer.

Ellison Joins Filmack

CHICAGO—Filmack Corporation announces the acquisition of H. C. "Doc" Ellison as director of its animation department.

He was formerly associated with Jam Handy in Detroit, where he was in charge of animation for five years. Prior to that time, he was the director of Rotoscope with the "Famous" Company in Miami; animator of cartoons for Lantz and Universal Pictures in Hollywood; animator with Bill Nolan in New York; and sports cartoonist for the Chicago Tribune.

Todd Suit To Trial

HOLLYWOOD—A trial date of March 18 was announced for the $250,000 suit of Earl Klein and Animation, Inc., against Mike Todd in Superior Court. Basis for the suit is alleged plagiarism by Todd of the cartoon epilogue of his feature, "Around The World In 80 Days."

The suit was filed last December, and Todd immediately asked for a summary judgment. The court turned his plea down, however, ruling that there was sufficient basis for trial of the issue.

Walt Disney's "Old Yeller" was previewed recently in New York by Buena Vista for an audience of canine stars including the above champions. A buffet breakfast of milk bones and assorted dog goodies preceded the showing of the film featuring Spike, the dog.

TOA Okays

(Continued from page 7)

of one per cent, while previous discussions had been based at 4/10 of 1 per cent of an exhibitor's annual film rentals. No one was available at TOA to discuss the matter or to say whether the figures, which were originally suggested by TOA president Stellings, had been changed in later discussions.

The matter of TOA's apparent insistence that it would "implement" the plan only if all majors agreed on an orderly flow of product was not clarified also for this reason. At present, four companies, 20th-Fox, Columbia, Universal, and United Artists, have agreed to do what they can in the matter. However, American Broadcasting-Paramount Theatres vice-president Edward L. Hyman, who has been a prime mover in the movement for an orderly distribution of product, met this week with all the distributors and told MOTION PICTURE EXHIBITOR he was greatly heartened by the results.

Columbia Joins In Pledge For Orderly Release Flow

MIAMI BEACH, FLA.—Columbia strongly indicated that it would do "everything humanly possible" to provide a free flow of product for exhibitors and declared it would not hold out any picture for showing at special times of the year, as vice-president A. Montague made an unexpected appearance before the Theatre Owners of America convention last week.

Montague's indication that the company would follow what exhibition has asked as an "orderly flow of product" is the fourth such to come from a major company. Previously, 20th-Fox, United Artists, and Universal had indicated they would follow such a policy.

TV Clearance Pledged By AB-PT's Markley

MIAMI BEACH, FLA.—American Broadcasting-Paramount Theatres will give theatres playing its pictures seven years clearance before the same films become available to television, Sidney Markley, vice-president in charge of the circuit's picture production, promised the Theatre Owners of America convention.

Markley said AB-PT would seek to improve the quality of its product and hoped to have a release schedule of one feature a month starting in January, 1958.

AB-PT was the first producer to guarantee exhibitors clearance over TV, something wanted by both Allied and TOA.

The eyes have it...

In the world of make-believe, appearances are everything! A star, a whole picture, is what each seat holder sees with his own eyes. Colors must set the right mood . . . blacks and whites must be truly interpretive. This means choosing the right photographic materials . . . following the latest precision practices from first shot to final release print. This is the reason for the Eastman Technical Service for Motion Picture film . . . the reason why there is an Eastman Motion Picture Film available for every purpose. Offices at strategic points. Inquiries invited.

Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division
342 Madison Ave.
New York 17, New York

Midwest Division
130 E. Randolph Drive
Chicago 1, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

Schine Cable-TV Plan In Experimental Stage

ALBANY — Chartering of Schine Home-Vue Theatres Systems, Inc., to operate cable television for motion pictures and other forms of entertainment, was the first step in a project still experimental, Howard M. Antevil, Schine home office attorney, told an Albany newspaper.

He explained that New York Telephone Company must first decide its policy on leasing pole and wire facilities, and that the new corporation must obtain community franchises. The certificate recently filed with the Secretary of State under the Transportation Corporations Law, with capital stock of 200 shares, no par value, and with main offices in Gloversville, authorizes Home-Vue Theatres Systems to use existing poles and wires, if they are available. It also empowers the company to conduct new construction.

Antevil said that the corporation plans to set up cable television only in Schine theatre towns. The initial experiment may be in Gloversville. The certificate gives Home-Vue the right to conduct business in cities, villages, and towns of all upstate counties in which Shine now has theatres, and in several others Albany (site of Schine-controlled radio station WPTR), Rensselaer (Troy), and Schenectady.

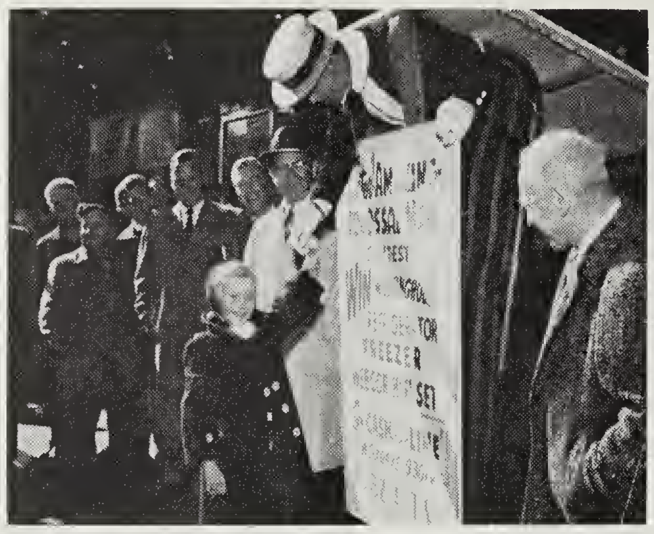
After the technical and legal problems are solved, it will take approximately a year to install equipment, Antevil stated. The Schine interests are reported taking a long look at the current Bartlesville, Okla., cable experiment before going ahead with any of their own.

ALBANY

One departure from Film Row, that of 20th-Fox booker Bill Hebert to the Buffalo branch, was followed by the return of another, Doug Hermans, as his replacement. Hermans first served in such capacity with Paramount. Son of Dale Hermans, assistant manager, National Theatre Supply Company, Doug was succeeded at Paramount by Tommy Ippolito, a popular Albany musician. Hebert, assistant to Dick Young at 20th-Fox for eight months, began his industry career as assistant manager, Fabian's Cohoes, Cohoes. . . . Albany Loge 9, Colosseum of Motion Picture Salesmen, will be guided next year by Virgil Jones, Warners, and John F. Wilhelm, 20th-Fox. Jones was elected president; Wilhelm, secretary-treasurer. The organization will hold its annual Christmas party at Petit Paris, Dec. 14.

ATLANTA

The WOMPI held a Thanksgiving luncheon last week at the Variety Club. . . . The Junior Chamber of Commerce was scheduled to stage the world premiere of Walt Disney's "Old Yeller" in the Rialto for the benefit of the Jaycee Boys Club. Rialto general manager Bob Moscow donated facilities of the theatre. . . . James P. Geiger was named manager, Ashburn, Ashburn, Ga., a Stein Theatres unit, replacing R. N. Thomas, transferred to the circuit's situation in Adel, Ga. . . . The Father of Tom Jones, Tom Jones Booking Service, died at his home here following illness. . . . Grace Woolley, secretary to Columbia district manager Bob Ingram, was named to the WOMPI board to replace Ernestine Carter, resigned.



As part of the recent exploitation on American-International's "The Amazing Colossal Man," Paramount and Fenway, Boston, Embassy exploiteer George Kraska brought in this stilt man.

Albany Variety Club Launches Fund Drive

ALBANY—Setting its sights on $25,000 as the goal for its 1958 operation of Camp Thacher, the Variety Club launched its annual fund-raising campaign last fortnight. Cochairmen are Jack Spitzer, Albert J. Bearup, and Charles L. Mooney. The Times-Union and The Knickerbocker News are cooperating in publicity and pictures.

Coincidental with the launching of the effort, former Variety International chief barker George Hoover, Miami, and international representative Ralph Pries, Philadelphia, made official visits here. They were welcomed by chief barker Samuel E. Rosenblatt.

Public collections for the drive were to start last week, and private solicitations will continue until Jan. 10. A 15-man committee, which includes former chief barkers Jules Perlmutter and Al Kellert, pledged the raising of $7,500 through this approach.

Tent Nine has spent more than $125,000 in modernizing and expanding Camp Thacher and in providing free vacations for needy boys since 1941. The Albany Boys Club operates the mountain base, with funds furnished through Variety donations and solicitations.

BOSTON

The Variety Club of New England is sponsoring a testimonial luncheon Dec. 9 at the Hotel Bradford honoring John G. Moore, recently appointed mideast division manager of Paramount, and welcoming Edmund C. DeBerry, who has been named eastern division manager to succeed Moore. DeBerry was the former branch manager in Cincinnati, now making his headquarters here, while Moore will move to Paramount's Philadelphia office. . . . Charles E. Kurtzman, northeast division manager for Loew's Theatres, Inc., was the recipient of a special award at the Thanksgiving dinner of the Greater Boston Association for Retarded Children. The citation read, "For dedicated and inspired service in 1955 and 1956 Thanksgiving crusades and as dinner chairman in both years, and also for untiring efforts and great contribution to the overall planning and direction of the 1957 campaign." . . . Mervyn Leroy, who is planning to make "Home After Dark," a film with a Boston background, came to town to look over locations for the sets. The film will be released by Warners. Art Moger, Warners publicist, escorted the director around town. . . . The press from Boston newspapers and seven other New England cities came to the 20th-Fox screening room to witness "The Enemy Below," produced and directed by Dick Powell. Powell himself was present and answered questions following the screening. He was introduced by Phil Engel, 20th-Fox publicist. . . . The property housing the long-closed Strand, Peabody, Mass., has been sold by E. M. Loew Theatres to David J. Gordon for the price of $33,000. . . . "Cal" Cahalan has been named manager of Bob Zerinsky's Scenic, Keene, N. H. Office manager at 20th-Fox Bill Graham and his wife have bought a new house in Braintree and held an informal open house for the Fox personnel. . . . Phil Bloomberg has decided to close his Orpheum, Danvers, Mass., from Nov. 30 until the day after Christmas and gave as the reason for the decision, "No business. No product." . . . Embassy Pictures has set multiple booking engagements of "Walk Into Hell" and "Guns Don't Argue" in 30 theatres in the Los Angeles area and 70 theatres on the RKO circuit in the New York area. . . . Cinerama's fourth production, "Search For Paradise," had its invitational preview at the Boston on Nov. 18, attended by a large number of industryites and their families. Rudolph Kuehn, managing director; Max Michaels, house manager; and James "Red" King, publicist, welcomed the guests. Out of towners were Lester B. Isaac, director of exhibition for Cinerama; Everett C. Callow, national director of advertising and publicity; Zeb Epstein, national director of group sales; and Sam Pearlman, eastern division manager. . . . Since his return from the TOA convention in Miami Beach, Sam Pinanski has been receiving congratulations on his unanimous reelection as national honorary chairman of the board of directors of TOA, and on his reelection to represent TOA as a member of the governing trio of COMPO.

Three Exhibitors Use New Conciliation Plan

ALBANY—During the first three weeks of conciliation in the Albany district, two exhibitors were reported to have sought readjustments on as many pictures from one distributor, and a third one notified branch offices he would petition for the removal of clearance. The latter concerned theatres in Kingston and Saugerties, N. Y.

The first appeal, on a so-called 50 per cent release, was denied, according to reports on Film Row. The second was also said to be on a percentager.

The intended clearance request had one unusual angle in that it involved houses in two different exchange areas. Saugerties is served from Albany, Kingston from New York.

CHARLOTTE

The Carolina, Durham, N. C., has completed major improvements in projection and sound equipment, according to manager Charlie Abercrombie. It has replaced its 30 by 15 foot screen with one measuring 32 by 16 feet, installed three "identical" speakers on the stage, changed over from an optical amplifier to a new, improved magnetic amplifier, installed "surround" speakers, wider projection lens, and increased the lamp amperage of its projection equipment. . . . A 19-year-old youth, who admitted having broken into the Monte Vista Drive-In, Gastonia, N. C., on several previous occasions, broke into the drive-in again on the night of Nov. 17 and met plenty of off-screen action. The manager held him at gun point until rural police arrived.

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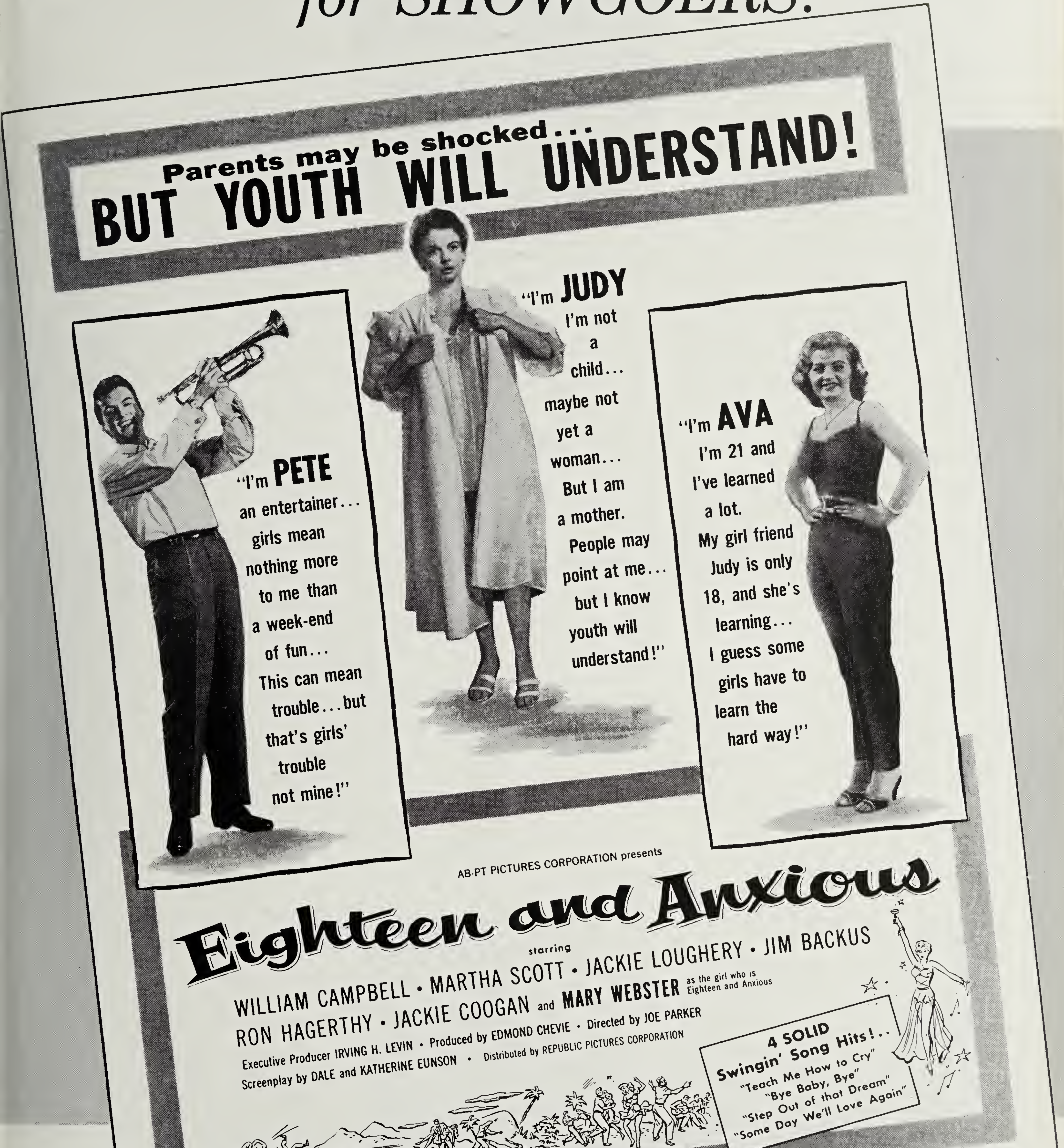
for SHOWGOERS!



Parents may be shocked...

BUT YOUTH WILL UNDERSTAND!

"I'm **PETE**
an entertainer...
girls mean
nothing more
to me than
a week-end
of fun...
This can mean
trouble... but
that's girls'
trouble
not mine!"

"I'm **JUDY**
I'm not
a
child...
maybe not
yet a
woman...
But I am
a mother.
People may
point at me...
but I know
youth will
understand!"

"I'm **AVA**
I'm 21 and
I've learned
a lot.
My girl friend
Judy is only
18, and she's
learning...
I guess some
girls have to
learn the
hard way!"

AB-PT PICTURES CORPORATION presents

Eighteen and Anxious

starring

WILLIAM CAMPBELL • MARTHA SCOTT • JACKIE LOUGHERY • JIM BACKUS
RON HAGERTHY • JACKIE COOGAN and **MARY WEBSTER** as the girl who is Eighteen and Anxious

Executive Producer IRVING H. LEVIN • Produced by EDMOND CHEVIE • Directed by JOE PARKER
Screenplay by DALE and KATHERINE EUNSON • Distributed by REPUBLIC PICTURES CORPORATION

4 SOLID
Swingin' Song Hits!...
"Teach Me How to Cry"
"Bye Baby, Bye"
"Step Out of that Dream"
"Some Day We'll Love Again"

This ad is
one of a
OCK-SELLING
NEWSPAPER
CAMPAIGN

... You can play it NOW!

BOOK THROUGH REPUBLIC EXCHANGES

"Perri" Booking Shift Draws Anti-Trust Suit

BOSTON—Louis Richmond, owner, Kenmore, has filed an anti-trust suit in U. S. District Court as a result of a controversy with Buena Vista Distributors and Kingsley International Pictures over a change on the booking of B-V's "Perri." He seeks immediate injunctive relief.

Trial on a claim for treble damages will be sought later.

Richmond claims he bid for "Perri" but was notified the Gary had won it, for a mid-November playdate. Meanwhile, the Gary was playing "And God Created Woman" which did such unexpectedly good business that the management decided to hold it over until Christmas, and to switch "Perri" to the Beacon Hill. Both the Gary and Beacon Hill are owned and operated by Benjamin Sack.

Richmond claims conspiracy and combination to control art-specialty films in the Boston area in his anti-trust suit, and that he is being deprived of the opportunity to negotiate and bid freely without unreasonable restraints for pictures that would be profitable at his theatre.

Geoffrey Martin, Rank Organization, left; April Olrich; and Ernest G. Stellings, president, Stewart-Everett Theatres, Charlotte, N.C., are seen during her recent visit to promote Rank's "Pursuit Of The Graf Spee."

CHICAGO

Maurice McGough was named manager, Mode, a unit of the Kerasotes Circuit, Onarge, Ill. . . . Jerry Kuehnl was named Buena Vista chief booker, succeeding Irwin Lang, resigned. . . . William T. Studebaker, operator, Logan, Logansport, Ind., for many years, died from a self-inflicted gunshot. . . . Stanford Kohlberg, owner and operator, Starlite Drive-In, will keep the outdoor open throughout the winter. He has made available to patrons two new car heaters, the flameless and the atomic space heater. A 10-cent charge is made for these comforts in addition to the 90 cent movie fare. . . . The Logan, Logansport, Ind., was reopened. . . . Arrangements are being made to reopen the Nox, New Haven, Ill., which had been operated by Henry Absher. . . . Leo Brown, Uptown manager, recovered from a serious appendectomy. Hampton Burkes was filler-in. . . . Johnny Kenlo was named Filmack Trailer advertising manager. . . . George Lee joined the Schoenstaft circuit managerial staff. . . . Merchants at Auburn, Ind., are closing at six Saturday nights to aid attendance at the Court which was reopened by Hobart Hart after the theatre had been closed since last July. . . . Edwin Silverman returned to Hollywood to continue work on his lavish production of "Sheba." Ralph Smitha, his general manager, is back at the Chicago headquarters after a vacation at Hot Springs, Ark. . . . Bruce Kixmuller reopened his Colonia, Bicknell, Ind. . . . J. A. Cossett reopened the Tivoli, Norris City, Ill. . . . James Davis, formerly with the RKO exchange here, reopened the Ohio, Golconda, Ill. . . . Moore Brothers bought the Dunlap, Dunlap, Ia., from C. C. Moore, who is retiring after 20 years in the industry.

CINCINNATI

Frank H. Huss, Jr., president, Cincinnati Motion Picture Theatres, Inc., is appointing committees for a local TV, radio, and newspaper promotion drive to tie in with the national "Get More Out of Life—Go Out to a Movie" campaign of the MPAA. . . . The downtown Capitol and Times-Star, evening daily, promoted a European vacation trip for two in connection with the opening of the Cinerama "Search for Paradise." The promotion involved guessing the serial number of a "Lucky Buck" in a bank vault. . . . T. O. McCleaster, district manager, and Robert C. McNabb, branch manager, 20th-Fox, and Gus Lynch, Cleveland, Schine Circuit booker, attended the premiere of "April Love" in Lexington, Ky. . . . "Around the World In 80 Days" in 35 mm opened in late November at the Palace, Huntington, W. Va., John Goodno, owner. . . . Raymond Dorten has reopened the Price, High Hat, Ky. . . . Helen Cerrin, secretary to H. R. Gaus, MGM branch manager, saw her husband, Sam, win a trophy at Indianapolis Speedway auto races sponsored by the Miami Valley Sports Car Club. . . . H. B. Snook, president, and T. M. Fisher, vice-president, Midwest Theater Supply, attended the TOA convention in Bal Harbour, Fla. . . . Sam Haber, salesman, and J. A. Watson, publicity, Paramount, and Phylis Wurzelbacher, U-I cashier's department, have resigned.

COLUMBUS, OHIO, NEWS—Louis Sher, operator of the Bexley Art Theatre here and a circuit of art houses throughout the midwest, will open the 800-seat Windmeer, East Cleveland, an art theatre. . . . Leo Yassenoff, Academy circuit, was presented with the Boys' Club Medallion for "unusually devoted service" to the organization since its founding in 1948. . . . Earl Starner, Dresden, Ohio, theatreman, has acquired the Star, Coshocton, Ohio, from William Bachert. Starner also operates the Star, Dresden, and owns an interest in the Tri-Vale Drive-In, near Coshocton.

Veteran Showman Retires From Chicago

CHICAGO—After 45 years as motion picture distributor, theatre owner, and producer's representative in Chicago, Abe Teitel, owner, World Playhouse, retired from the Chicago scene. He is to plant new roots in southern California as free-lance producer.

During his early years in Chicago, Teitel was associated with such well known figures as Charles Edison, William Fox, Carl Laemmle, George Kleine, Samuel Goldwyn, Mary Pickford, Charles Chaplin, Douglas Fairbanks, and William Spoor.

For the past 31 years, Teitel was associated with the foreign film which he introduced to the midwest to offer broader scope to the movie screen.

During the 1933 Chicago World's Fair he opened up and operated the World Playhouse on Michigan Avenue, a theatre devoted to foreign language films with English subtitles.

It was at the World that films have been exhibited from France, Germany, Sweden, Italy, China, Russia, Spain, Turkey, South America, Japan, Mexico, and Poland. A recent showing was from Greece and another scheduled early next year is from Finland.

During the 20's, Teitel gained national distinction by producing in color the first Eucharistic Congress to be held in Chicagoland. He also produced a film on the life of Dillinger and several outstanding prizefighting films.

Teitel introduced to Chicago audiences for the first time showings of Shakespearean dramas, ancient Greek tragedies, opera films, the so-called neo-realistic film from post war Europe, and award winning documentaries. No fewer than 15 Academy Award winning features were first exhibited in Chicago at the World Playhouse.

Just prior to his leaving Chicago, Teitel started an International Film Festival patron award-winning contest through the cooperation of Encyclopaedia Britannica.

While in California, he is joining in the production of American films in the neo-realism and documentary field with Headliner Productions, a Hollywood independent company. First of the films Teitel is working on deals with an American scientist's approach to the problems of outer space.

Operation of the World Playhouse has been taken over by his son, Charles Teitel, long time publicist and distributor of the foreign film.

The first world premiere of a motion picture ever held in Oshkosh, Wis., took place recently when RKO's U-I release, "All Mine To Give," opened at the Raulf climaxing four days of civic activity. Among those present were, left to right, Jody McCrea, young U-I star and son of Joel McCrea who is serving in the army; Carl Steiger, honorary chairman of premiere activities; Ben Marcus, president, Marcus Theatres, which operates the Raulf; Manie M. Gottlieb, U-I district manager; Andra Martin, U-I star; Governor Vernon Thomson of Wisconsin; Cameron Mitchell and Rex Thompson, stars of the film; and Herman Kass, U-I eastern exploitation manager.

Slogan Effort Needs Production's Help

COLUMBUS, OHIO — Cooperation from production and distribution is needed if exhibitors are to get the most out of promotion of the COMPO slogan, "Get More Out Of Life . . . Go Out To A Movie," said William Carroll, executive secretary, Independent Theatre Owners of Ohio.

In a bulletin to Ohio exhibitors, Carroll said exhibitor efforts will be "pretty futile" without this cooperation. He listed a "consistent year around releasing policy," making of more color films, and allowing all theatres to play product on "reasonable" availability as necessary elements of such cooperation. "While exhibitors are trying to revitalize the theatregoing habit, let's hope that production and distribution cooperate," said Carroll.

Carroll listed several sub-slogans, which he said might be used in conjunction with the adopted slogan, including "Just What You Need For A Little Cheering Up," "Make Your Life A Little More Pleasant," "Forget Today's Worries, Visit A Land Of Dreams Come True," "Relax Your Mind And Body," and "Make The Whole Family Happy."

Committee members for the local participation in the business-building campaign under the COMPO slogan were named at the second meeting of Columbus theatremen. They include Milton Yassenoff, Walter Kessler, Jack Kaufman, Ed McGlone, Bob Little, Frank Yassenoff, Robert Sokol, Fred Brunner, William Carroll, Charles Sugarman, and Fred Oestreicher.

Sugarman was named campaign treasurer and Milton Yassenoff, secretary. Next meeting was slated for two p. m., Thursday, Dec. 5 in the office of the Independent Theatre Owners of Ohio.

CLEVELAND

"Pal Joey" is surviving the pre-holiday slump that is pretty general in this area. It held to a double average gross in its second week at the Hippodrome where it has settled down for an unlimited, extended run. . . . The Windameer, a longtime conventional neighborhood house operated by Associated Circuit, goes into a new, art policy with a new name on Christmas Day when Louis Sher and Edward Shulman open it as the Continental Art Theatre and the 12th link in their chain of art houses throughout the country. Duplicating the pattern established by Stephen Ely, Interior Design, Columbus, all concession equipment is being removed, and the foyer is being transformed into a lounge complete with tables, lamps, chairs, and a free coffee bar. The lobby will be used for art displays. Nico Jacobellis, manager, Heights Art, will also take over the management of the Continental Art, with George Stewart as assistant. . . . Al Boudouris, Toledo exhibitor and theatre supply company head, flew his own plane to the TESMA-TEDA convention in Miami, with Jack Armstrong as passenger. Armstrong took time out to call on I. J. Schmertz, who retired this summer as 20th-Fox branch manager and moved to Florida. . . . Family, Bridgeport, O., opened with a

(Continued on next page)

Val Dage, manager, Sparks, Sparks, Nev., recently held a "howl-o-ween carnival" in connection with a matinee Hallowe'en show. Featured in person was the "Kolo Kid," radio station KOLO.

Watch for them!

NEXT!
Washington, D.C. Territory
Issue of December 11
Los Angeles Territory
Issue of December 18

Save them!

Cincinnati Reelects Onie Chief Barker

CINCINNATI—William Onie, exhibitor, was reelected chief barker, Tent 3, Variety Club, at a recent annual meeting. Other 1958 officers are Nate Wise, publicity, first assistant chief barker; Nat Kaplan, dance studio proprietor, second assistant chief barker; Saul Greenberg, attorney, property master; and James McDonald, general manager, TOC, dough guy, the latter two being reelected also.

The crew to serve with the officers includes Joe Alexander, Lee Heidingsfeld, Jack Kalan, Noah Schechter, William Shane and Edward Weston, together with past chief barkers Robert C. McNabb, Edward Salzberg, Herman C. Hunt, Vance Schwartz, and Frank W. Huss.

Chief barker Onie and past chief barker McNabb were selected official delegates to the International Variety convention next April in London, with alternate delegates being Greenberg and Schechter.

New Officers of Tent 3 Ladies Auxiliary are Virginia Wolfson, president; Helen Pollins, first vice-president; Bernice Stevens, second vice-president; Tillie Kolodny, secretary; and Peggy Greenberg, treasurer.

Film Exchange and Dealer Listing for the

DES MOINES FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 1115 High St.—CHerry 3-4117
Br. Mgr.: Jack Kennedy. Sales: William Wink. Booker: Marie Slatkoske. Cashier: Darlene Wellington. Shipper: Iowa Film Depot. Emerg. Phone: Blackburn 5-9258.

COLUMBIA, 1003 High St.—CHerry 3-0105
Br. Mgr.: B. M. Shapiro. Office Mgr.: James M. Ricketts. Sales: Lu Hummell, Gus Simon. Cashier: Lois Ewing. Shipper: Jack Ricketts. Emerg. Phone: CR 9-5174.

DCA, 1104 High St.—ATlantic 8-3369
Dist. Mgr.: M. M. Rosenblatt. Sales: Mort Ives. Booker: Patty Crouse. Shipper: Iowa Film Depot. Emerg Phone: BLackburn 5-9166.

METRO-GOLDWYN-MAYER, 618 12th St.—ATlantic 8-1071
Br. Mgr.: Vincent Flynn. Office Mgr.: John J. Pilmaier. Sales: Howard Dunn, George Baumeister, Fred Fejfar. Booker: Darryl M. Johnson. Cashier: Helen Hansen. Shipper: Chester C. Howser. Emerg. Phone: BLackburn 5-7263.

PARAMOUNT, 1125 Hig St.—ATlantic 8-3638
Br. Mgr.: D. R. Hicks. Office Mgr.: J. E. Winn. Sales: Ken Bishard, C. A. Caligiuri. Booker: Sam Rich. Cashier: Mildred Babcock. Field Exp.: James Castle. Shipper: Richard Dunne. Emerg. Phone: CRestwood 7-9177.

REALART, 1120 High St.—ATlantic 2-6583
Br. Mgr.: Bill Feld. Booker: Alice E. Weaver. Emerg. Phone: CRestwood 9-7444.

REPUBLIC, 1205 High St.—CHerry 4-2239
Br. Mgr.: Kenneth Weldon. Office Mgr. and Booker: William Dippert. Cashier: Helen Eaton. Shipper: Iowa Film Depot. Emerg. Phone: CRestwood 7-7723.

20TH CENTURY-FOX, 1300 High St.—CHerry 4-4281
Br. Mgr.: D. S. Gold. Soles: Larry Dunn. Bookers: William Bell, Adda Rose Beaty. Cashier: Carrie Faber. Shipper: Robert E. Boots. Emerg. Phone: CRestwood 9-8318.

UNITED ARTISTS, 1207 High St.—CHerry 4-2115
Br. Mgr.: Carl Olson. Soles: Henry Peterson. Booker: Dorothy Pobst. Emerg. Phone: CRestwood 7-4964.

UNIVERSAL-INTERNATIONAL, 1005 High St.—CHerry 4-4219
Br. Mgr.: Lou Levy. Office Mgr.: Thelma Washburn. Sales: Ralph Olson, Carl Reese. Booker: Frank Zanotti. Cashier: Edna Cloonen. Emerg. Phone: BLockburn 5-1571.

WARNER BROS., 1001 High St.—CHerry 4-3297
Br. Mgr.: R. H. Dunbar. Office Mgr. and Booker: Joe Ancher. Sales: Norman Holt, Robert Hirz, Eli Zacker. Cashier: Myrtle Bechtel. Field Exp.: Bob Quinn. Emerg. Phone: ATlantic 2-6886, CRestwood 7-5518.

• *Supply Dealers*

DES MOINES THEATRE SUPPLY CO., 1121 High St.—CHerry 3-6520 Emerg. Phone: CHerry 3-1816
NATIONAL THEATRE SUPPLY CO., 1102 High St.—ATlantic 8-3097 Emerg. Phone: ATlantic 8-8424

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 1003½ High St.—CHerry 4-0187
Br. Mgr.: Milton Feinberg. Office Mgr.: Robert Newman. Soles: Bill Luftman. Shipper: Carl Sokolof. Emerg. Phone: CRestwood 7-4864.

• *Signs, Advertising and Printing*

NATIONAL SCREEN SERVICE, 1003½ High St.—CHerry 4-0187

• *Film Delivery Services*

FILM TRANSPORTATION CO., 1101 Grand Ave.—CHerry 3-0509
IOWA FILM DELIVERY, 1312 Grand Ave.—CHerry 3-3101
IOWA FILM DEPOT, 210 15th St.—CHerry 3-6169

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Savings-Loan Firm Buys Theatre Sites

CLEVELAND—In a real estate deal involving $1,355,000, property on Euclid Avenue and extending through to Superior, was purchased by the Women's Federal Savings and Loan Association.

The property included the Upper Mall, with entrance on Euclid Avenue, and the Lower Mall, with entrance on Superior Avenue, operated by the Community Circuit whose lease runs until Aug. 31, 1960. These are the only double deck theatres in this area. Being on different levels, they are connected by a marble stairway in the foyers. A three-story department store and a chain restaurant are also involved in the deal.

Alterations, to cost approximately $1,000,000, will include conversion of the Lower Mall area into a parking garage. The Upper Mall area will be used for the new savings department.

Present location of the Women's Federal Savings and Loan Association is 314-320 Superior Avenue, adjoining the newly acquired property.

CLEVELAND

(Continued from preceding page)

full time policy and two changes a week. C. G. Velas is doing the buying and booking. . . . A change of position but not of personnel was effected at the Universal exchange when Dolores Smith, bookkeeper, was appointed secretary to branch manager Carl Reardon. . . . Ted Levy, Buena Vista district manager, who recently had Cincinnati added to his Cleveland-Detroit territory, has two new girls in the Cleveland headquarters office to take care of the extra work. They are Jeanne Teperowicz and Lynn Narney. The Cleveland office has taken over all collections and billings for the three offices in Levy's district. States Films, which formerly handled this work, will continue to handle the shipping. . . . Walter Steuve, owner, State, Findlay, Ohio, took his ailing wife to the Mayo Clinic in Rochester, Minn., for diagnosis and treatment. . . . Nate Schultz, head, Allied Artists and Selected Theatres, attended the TOA-TESMA-TEDA convention. So did Bob Postma, Akron exhibitor, and Paul Vogel, Wellsville. From Miami, Major Vogel reports to Camp Meade, Baltimore, to serve as instructor at the Command and General Staff College.

DALLAS

Ted Galanter, director of publicity for George Sidney Productions, was a recent Dallas visitor in behalf of "Pal Joey." The Columbia release opened a run here at the Palace on Thanksgiving Day. . . . Audie Murphy, who likes to call Dallas his home, the most highly decorated soldier of World War II, was in taking the Scottish Rite degrees. . . . "Around the World in 80 Days" closed its run at the Tower after 46 weeks. Moving in as a hold over from the Majestic was "Jailhouse Rock." . . . New curved gates in the Century projectors have been installed at the Strand by Harold A. Greenlin. . . . Pat Boone, the movie, television, and recording star, has been called for jury service in his home town of Denton, Tex., to serve in 16th district court, but it is doubtful if the notice reaches him in time. His name was drawn from the jury wheel to serve on a petit jury for a civil suit. The notice was sent to Boone's address at Denton. Boone, a former North Texas State College student, lists Denton as his legal residence. Already a property owner there, he is now building a large cafeteria-restaurant on State Highway 24 in northwest Denton.

Miiko Taka recently visited R. J. O'Donnell, general manager, Interstate Circuit, in his office, when she was in Dallas in connection with Warners' "Sayonara."

DENVER

Frank H. Ricketson, Jr., general manager, National Theatres, was reelected to his 13th year as president, Central City Opera House Association. The association, under the auspices of the University of Denver, sponsors a summer-long play festival in the 79-year-old opera house in Central City, 40 miles west of Denver in the mountains. Robert W. Selig, Fox Inter-Mountain Theatres, was reelected vice-president. . . . Carl Mock, special representative for Advanads, went to California on a sales trip. . . . L. E. Hobson, branch manager for Distributors Corporation of America, has returned home following an emergency operation in the Latter Day Saints hospital in Salt Lake City. . . . James Ecker, formerly with Republic as branch manager at Salt Lake City, has been named manager, Westwood, succeeding Gale Poland, who quit to return to his home at Hot Springs, S. D., to be with Mrs. Poland at the birth of their child. . . . Bill Prass, United Artists publicity man, has returned from Minneapolis. Des Moines and Omaha, where he planted advance newspaper publicity on "Legend of the Lost," then on to Salt Lake City to set up campaigns on that film and "Baby Face Nelson," and back to Denver for the same purpose. Prass is also taking on the chores of pushing sales of United Artists records in the Denver and Salt Lake City areas. . . . Harold Monnett, recently out of the Air Force, is now booker at Universal, taking the post vacated when Joe Jamb went to Allied Artists as office manager and booker. . . . Western Service and Supply has added Century Projector Company projectors and sound systems to their RCA lines.

Rowdyism Forces Closing Of Town's Only Theatre

HUBBARD, O.—The Palace, only motion picture theatre in this town of approximately 5,000 population, closed last week. Paul Petrella and his wife, who took over the house last August, closed it because they could not control the rowdyism that, in their words "literally tore the house to pieces."

Petrella reports he could get no cooperation to control the hoodlums from the police, the PTA, or the parents. Without such cooperation, he said he didn't find the reward (and the theatre was making a comfortable profit) worth the trouble and aggravation.

Michigan Allied Plans TV Clearance Fight

DETROIT—The November meeting of the Allied Theatres of Michigan, Inc., has made the following decisions:

Convention chairman William Wetsman's recommendations for the 1958 annual meeting were accepted. These included a three-day convention at the Hotel Sheraton Cadillac, Sept. 16-18 inclusive; an opening Hollywood party; two days of business and business-building sessions. These last will take the form of papers by exhibitors on the subject, which will be read, and to the most constructive will go substantial awards. Replacing the usual closing banquet will be a screening and cocktail party.

A fund was voted which will be used to conduct a campaign to enlighten the public on a matter concerning which much misunderstanding has recently arisen. Many people have come to believe that pictures appear on TV immediately following theatre runs, consequently injuring boxoffice take. It is believed this has occurred because a few films released from one to three years ago have been shown, and from terminology such as "Big Pictures" and "New Academy Award" employed in television advertising. Campaign will include use of newspapers and trailers in theatres. It will endure, according to president Milton H. London, "from six months to the time distributors agree to five to 10 year clearance."

Of the 11 resolutions proposed by the National Allied Convention, 10 were approved. Voting on the resolution which condemns the acquisition of the Esquire, Chicago, by Paramount Pictures was postponed until next month's meeting, Dec. 11.

DES MOINES

Leo Wolcott, Eldora, Iowa, theatre operator and board chairman of Iowa-Nebraska Allied, has been named postmaster at Eldora. He has been operating a theatre at Eldora since 1923. . . . Friends gave Don Hicks, Paramount branch manager who is being transferred to Cincinnati, a farewell dinner, with Lloyd Hirstine furnishing steaks for the stag affair. Hicks had been manager in Des Moines for nine years. . . . The Memorial, Glidden, Iowa, has reopened with W. O. Parr as manager and Pat Bruning doing the booking.

DETROIT

Dale Silverberg, chairman, entertainment committee of Tent 5, headed the committee inviting Variety members and friends to attend a Heart Fund Party which was to be held Nov. 30 at Variety Club headquarters at the Hotel Tuller. Dancing, entertainment, and refreshment were to be offered. Special invitations were sent the casts of "Auntie Mame" and "No Time for Sergeants," currently playing. . . . In Dearborn, Mich., attorney Oscar Gorelik, who heads the Greater Detroit Theatres, Inc., announced the reopening of the 1500-seat Carmen. It has been closed for a month to permit repairs to the heating system. . . . In Flint, Mich., the Creek, located in the fast-growing Swartz Creek suburb, is slated to change hands when Art Sills takes over. Sills, formerly with the Michigan, Detroit, succeeds Ed Chrenko, who plans to devote himself to his sporting goods store recently opened adjacent to the Creek. . . . E. B. Dudley, pioneer operator, has reopened the Victory, dark for the past two years. The house has been redecorated, new equipment from National Theatre supply installed by Harry Moore. He has also taken over the Alhambra, recently closed by the Korman interests.

HOUSTON

Fire damaged the home of Howard Lee and his wife, movie actress Hedy Lamarr. No one was reported injured according to reports by the Houston Fire Department. . . . Jack Groves, Post Oak Drive-In, has been elected new chief barker of Houston Variety Tent 34. Other officers for the coming year include Jerry Kirby, second chief barker; Les Hunt, dough guy; and Sid Balkin, property master. . . . Albert Rains, general manager, Korn Theatres, returned from Dallas, where he attended the funeral of D. K. Tudor, secretary-treasurer, Korn Theatres, for the past 30 years. . . . The engagement of Don Jackson, assistant manager, Majestic, has been announced. He will wed Ila Leu, formerly cashier at the Majestic. . . . Betty Owens has been named day assistant manager of the North Main to Buddy Gould, manager. Miss Owens has been at the North Main for about three years. . . . Anna Wierzbicki, formerly part time candy girl at the North Main, has been given the post full time. . . . Carol Jean Smith has replaced Janie Morris as day cashier of the Village. Jay Cran has replaced Sam Sells as assistant manager. . . . Molly Mascarenas, chief of service, Rita, Del Rio, Tex., was recently cited by the Del Rio Junior Chamber of Commerce as the best known baby sitter in the city, and was given the Jaycee's Outstanding Sales and Service Person award.

JACKSONVILLE

Richard Lewis, 20-Fox booker, spent several days in south Florida visiting exhibitors. . . . Newly-appointed officers of WOMPI are Rita Meehon, FST, as finance chairman, and Sunny Greenwood, U-I, as vice-president. . . . Back from TOA sessions in Miami Beach were branch managers Ed Chumley, Paramount; T. P. Tidwell, 20th-Fox; Marty Kutner, Columbia; Buford Styles, U-I; and R. Cam Price, Capitol Releasing Corporation. . . . Local exhibitor Horace Denning was reelected a vice-president of TOA for a second year. . . . Jay Parkerson, former interim manager, Edgewood, is now Herbert Roller's assistant at the downtown Imperial. . . . Paul Marsden staged a successful live turkey giveaway at the Edgewood with the cooperation of a surburban merchant.

MINNEAPOLIS

Extensive remodeling of the neighborhood Nile is planned by William and Sidney Volk, operators. . . . The Roxy, Owataonna, Minn., is undergoing an extensive remodeling program which will include installation of a larger screen and increasing the seating capacity from 500 to 750. Herbert Fette is manager. . . . Avalon, Thief River Falls, Minn., reopened following completion of a redecoration project and installation of Cinemascope and stereophonic sound. . . . Bender brothers of Bemidji, Minn., sold their Cozy, McIntosh, Minn., to Ernest Anderson, owner, Midway Drive-In, Mahnomen, Minn. . . . Gene Spatz, formerly of Los Angeles, is the new booker, Allied Artists. Spatz worked for Paramount and Republic here before going to the west coast six years ago. . . . Ardis Smekofski is the new booking stenographer, Paramount. . . . Eric Bergstrom is the new manager, Milaca, Milaca, Minn., replacing Mrs. Elizabeth Medici. . . . Projection Service and Supply Company has moved into new quarters at 80 Glenwood Avenue. The firm, operated by Sam Segal, formerly was located at 1100 Currie Avenue. . . . Work has started on the new Harris, Huron, S. D., which will replace the old Huron destroyed by fire 10 months ago. Minnesota Amusement Company will operate the house. . . . Dennis Morgan, Hollywood actor turned chicken farmer, was in for the Minnesota-Wisconsin football game. . . . Reid H. Ray Film Industries, St. Paul, announced the appointment of district managers for its screen advertising divisions. They are Marshall Alexander, Walker, Minn., northern Minnesota; Edgar F. Burke, Minneapolis, northern Iowa and west central Minnesota: Lon M. Eichten, St. Paul, Twin Cities and southeastern Minnesota; and Larry J. Fuehrer, Minneapolis, North Dakota. . . . The Elgin Improvement association at Elgin, N. D., has taken over operation of the Elgin, with Harry Zacher, Arnold Meyer, and Ted Brackel as the management team. . . . State, Worthington, Minn., revived kiddie shows on Saturday afternoons with serials and free popcorn.

NEW HAVEN

HARTFORD, CONN., NEWS—Closing down the Southington Drive-In for winter, Livio Dottor, Perakos Theatre Associates, cautioned patrons, via newspaper ads: "Drive Carefully!" . . . Stanley Warner Capitol and Jason Enterprises' Gem, Willimantic, Conn., have agreed to start Monday through Friday performances at 5 p. m. Both theatres are opening at 1 p. m. on Saturdays, and at 2 p. m. on Sundays and holidays, under new schedule. . . . Roger Livingston, formerly with Hartford Operating Company, has opened the 485-seat Glastonbury, Glastonbury, Conn., on lease from Mrs. Frances Lampert, for undisclosed terms. Theatre had been closed for two years. Livingston is running daily performances, with 60 cents, adults; 35 cents, children, price scale at all times. . . . The Colchester, Colchester, Conn., has dropped Tuesday-Wednesday performances. . . . Albert M. Pickus, owner, Stratford, Stratford, Conn., and TOA vice-president, has agreed to open a large parking lot in the rear of his property for use as a public parking lot, sponsored by the

Manager Changes Affect UDT Houses

DETROIT—Sweeping changes in house management of properties valued at about 10 million dollars are announced by ABC-Paramount's subsidiary, United Detroit Theatres.

The realignment affects two first-run, and four of UDT's plushiest second-run establishments, representing nearly one half of the circuit's Detroit holdings.

Involved are Jack Cataldo, manager, Ramona; Lincoln Friend, Michigan; Malcolm Rose, Birmingham; Jack Sage, Fisher; August Sermo, Cinderella; and Norman Wheaton, Madison.

Richard Egan, visiting on behalf of U-I's "Slaughter On Tenth Avenue," was seen in Detroit recently with, left to right, Alden Smith, Co-op Circuit; Henry Capogna, Butterfield Theatres; Daniel Lewis, Co-op; and Verne Sicotte, Butterfield city manager in Lansing.

Wald In New Orleans For Mardi Gras Pic

NEW ORLEANS—Jerry Wald, 20th-Fox executive, who recently filmed "The Long Hot Summer," based on William Faulkner's "The Hamlet," at Baton Rouge, La., was in for pre-promotion of a movie he will film in New Orleans at a cost of between two to three million dollars with Mardi Gras as the background.

Wald made his revelation at a breakfast at Brennan's restaurant to a group of theatre executives presided over by the company's branch manager, William A. Briant. He stated that shooting of the film will begin the last week of the carnival season and will continue locally for about a month, with some sequences of the CinemaScope 55-Deluxe Color picture to be filmed at Virginia Military Institute, Lexington, Va.

Orleanian show people as well as townsfolk will be given a chance to appear as extras in a movie. The principals, whom Wald said haven't been ticketed as yet, will be here from Hollywood.

He was accompanied by 20th-Fox Hollywood executive Frank McCarthy and Winston Miller, who will do the script for the picture.

This is the recently elected 1958 Crew of the Variety Club of Greater Miami, Fla., Tent 33. Seated, from left to right, Abe Allenberg, property master; Victor Levine, second assistant; Luther Evans, chief barker; Hal Pelton, first assistant; and Bob Green, dough guy. Standing, Julian Cole, Sammy Walsh, Carl Gardner. Art Bruns, and Leo Adeep. Jack Bell was not present for the picture.

Stratford Center Business Association, to offset parking problems in the trading section.

NEW ORLEANS

Paramount Gulf president Henry G. Plitt and his wife attended the annual convention of Theatre Owners of America in Miami. . . . The suburban Grove, Shreveport, La., was sold to commercial enterprise. It was owned and operated by G. B. Mercer, who said that he may some time in the near future build a super deluxe theatre on one of his many real estate holdings in Shreveport. . . . Mr. and Mrs. Tom Barrows reassumed the operation of the Dixie Drive-In, Crestview, Fla., which during the past year or so was operated by Neal Robinson, Jr., of that city. . . . A large gathering of members of the industry gathered at the V. F. W. Hall for a suprise birthday dinner-dancing party to honor Karl Williams, manager, Pitt, on his 50th birthday. . . . Rudy Bosch, Sr., is the new manager, Pittman's Tiger. He succeeds Al Ruh, who has taken over the managerial reins of Bijou's Gem. . . . A new wide all purpose screen, supplied by National Theatre Supply, was installed in the Beacon, a unit of United Neighborhood Theatres. . . . George Ziblich, Nola, a United theatre, reported that the parking area is being resurfaced with asphalt, and that 70 to 75 cars can be parked with ease.

Cy O'Boyle, manager, Union Drive-In, Union, N.J., recently obtained U. S. Navy cooperation to bally Warners' "The Sea Chase" in the above fashion.

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Will Rogers Drive Exceeds Last Year

PHILADELPHIA—Ted Schlanger, zone head for Stanley Warner Theatres, exhibitor chairman, and Ed Heiber, Universal branch manager, distribution chairman, Will Rogers Memorial Hospital Drive in the area, announced last week a 25 per cent increase over last year in contributions to the industry charity, despite the fact that the Christmas Salute and audience collections were held last August.

The cochairmen request that all those participating in the drive who have not as yet made settlement, do so at once.

NEW YORK

Robert Sherman, head of film buying and booking, RKO metropolitan New York and New Jersey theatres, resigned last week. . . . Joseph Burstyn, Inc., has moved their offices to 1674 Broadway . . The Museum of the City of New York is showing a film program for children from four to eight years of age on Saturday morning Dec. 7 . . . The screams of two women cashiers at the Terrace, 361 West 23rd Street, foiled an attempt to hold up the boxoffice by two youths last fortnight . . Rank Organization's "Bolshoi Ballet" will have its premiere at the 55th Street Playhouse on Dec. 16 at a benefit performance for the Dance Collection of the New York Public Library.

PHILADELPHIA

Charles Beilan, former Warners branch manager, is now assistant to Sam Shapiro, head, Eric Corporation . A recent visitor was Vanguard's Mike Zala, in charge of national promotions and publicity, who was in for conferences with Irv Blumberg, Warners exploiteer; Birk Binnard, SW ad head; and Al Plough, manager, SW Stanton, on the world premiere of Warner's "Jamboree" . . . Earl Sweigert, Andalusia Drive-In, was recuperating nicely at Delaware County Hospital last week . . . Johnny Schaeffer announces that every playdate received during American International Pictures date drive through Feb. 7 entitles the exhibitor to a coupon, the winners of which will receive U. S. Savings bonds in the amount of $100, $75, $50, and $25 . . Jules Seltzer, head SW advertising here about 20 years ago, was married last week. He is now head of the 20th-Fox trailer department at the California studio. . . . Nate Milgram announced that the Rialto, Philadelphia, and the Ritz,

The not so retiring but retired Bob Lynch, former MGM branch head in Philadelphia, looks in the pink in this shot taken in his tool shop in Florida. In characteristic manner, Lynch says, "Eat your hearts out, boys."

While in Philadelphia recently plugging his latest Columbia picture, "Operation Mad Ball," Jack Lemmon bought some Variety Club benefit tickets from Lester Wurtele, branch manager, Columbia exchange, and chairman of the Heart Fund for Tent 13.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . maintenance and equipment engineers. IF you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Names and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

TOP MANAGEMENT AVAILABLE to operate your theatre properties. Finest references. Specialist. **BOX A1120, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER, 16 years experience, will locate in any part of New England. **BOX B1120, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MAINTENANCE, TROUBLE SHOOTER, service man, operator, 28 years experience—wish to relocate in warm climate, want drive-in job or take-over on percentage. **J. J. SIEBOLD, Box 298, Route 1, Oshkosh, Wisc. Phone Blackhawk 4247R.** (1120)

CITY MANAGER WANTED. Must be aggressive, exploitation minded and of high character. Best personal and business references required. Immediate opportunity for good theatre man to make permanent connection. **BOX A1127, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER, EXPERIENCED, English executive expert exploitation experience theatres all lines, available for engagement in New England area. **FREDERICK STUDD, 984 Broad St., Providence, R. I.** (1127)

CITY MANAGER for 24 years, large Southern city. Experienced in all phases of operation. Buying, booking, exploitation, advertising, concessions. Make change two weeks notice. Age 47. **FRANK NICKENS, 1830-B Cornell Ave., Knoxville, Tenn.** (1127)

MAINTENANCE, TROUBLESHOOTER and operator of all motion picture and sound equipment. Ten years experience. Will give every offer consideration including percentage deals. **BOX A124, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER, 11 years experience, seeks position with opportunity for advancement, drive-in or indoor. Florida preferred as own property there. Married, 35 years old. **BOX B124, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER for any type operation. Well versed, can do buying and booking. 39 years of age, sober. **BOX C124, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

PROJECTIONIST WANTED for permanent position first class main line theatre. State licensed. Apply **FRIED THEATRE MANAGEMENT CO., 7616 City Line Ave., Phila., Pa. Phone: GR 3-7474.** (124)

PROJECTIONIST AVAILABLE, 5 years experience. Single, reliable, sober, good references. **RICHARD F. NELSON, 2328 Wincester Ave., Ashland Ky. Phone: East 4-3340.** (124)

Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 North Clarion St., Phila. 7, Pa.

Weatherly, Pa., are now being serviced by Milgram Buying and Booking....It's not that Label Cohen, dapper Vine Street Screening Room impresario, wants to look like a Beau Brummel. It's his wife who makes him dress with sartorial perfection. . . . Bill Kanefsky, Studio manager, enjoyed his recent western vacation The various exchanges were busy planning Christmas parties as the yuletide season approached.

ST. LOUIS

A campaign to provide Christmas toys for some 8,000 underprivileged children in the area got under way with special "Toys For Tots" matinees in 20 neighborhood theatres. Admission for children to the early matinees was one toy in good condition. The drive sponsored by the Marine Corps Reserve and the Better Films Council of St. Louis will continue through Dec. 20 with Irven B. Scheibe, president, Consolidated Forwarding Company, general chairman. . . . The Scott, Golconda, Ill., reopened under the ageis of Jim Davis, Paducah, Ky., a former RKO salesman in the territory. . . . The Cinderella, a 1500-seat unit of Fred Wehrenberg Theatres has gone on weekend operation due to poor business. . . . The Fairview Drive-In, on Route 33 between Newton and Oblong, Ill., closed for the season . . . R. D. Fisher has closed his drive-ins at Houston, Mo., and Willow Springs, Mo., for the season. He also operates the Star at Willow Springs and the Melba, Houston. . . . Eddie Hinchey, Jr., Warners booking staff, flew to New York City to attend the funeral of his grandfather. . . . Bill Feld, who now has the Des Moines, Iowa, Realart exchange stopped off en route to Miami Beach, Fla., and was around Film Row renewing acquaintances. He formerly resided and worked here. . . . Herman Gorelick, co-owner and manager, Realart Pictures of St. Louis, was a flu sufferer. . . . Grace Eagelhard, office manager-head booker, Republic, was selected "Miss Film Row St. Louis for 1957-58" and was in Miami for the TOA annual meeting as guest of the Missouri-Illinois Theatre Owners.

SAN ANTONIO

A routine check of the Kelly Drive-In by a patrolman and police cadet landed two teen-aged youths in jail on bookings of burglary and theft. The officers reported they discovered the pair hiding in a concession building of the drive-in shortly before 2 a. m. They had $15.79, and a box containing cigars, gum and matches was found on a counter, the officers stated. . . . Services were held here for Mrs. Frances Battaglia Lucchese, who died here Nov. 17. A son, the late G. A. Lucchese, owned and operated the Zaragoza Amusement Company, operating three Spanish language theatres in San Antonio. She was the mother, also, of Frank Lucchese, owner and operator, State and Century, Dallas, and of Sam B. Lucchese, owner, Harlem and Carver, Austin, Tex. . . . Bill Elder, manager, Laurel,

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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MASONITE MARQUEE LETTERS, fits Wagner, Adler, Bevelite Signs 4"-40¢; 8"-60¢; 10"-75¢; 12"-$1.00; 14"-$1.50; 16"-$1.75; 17"-$2.00; 24-$3.00. Dept bc-S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19. (1120)

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OFFICES EVERYWHERE

Butlers of prominent Washingtonians gathered recently at the Motion Picture Association, Washington, to meet James Boyd, center, with bowler and umbrella, butler to the 13th Duke of Bedford, and to attend a private screening of U-I's "My Man Godfrey," Keith's.

operated here by the Cinema Arts Theatre Circuit, has announced that all those who own a motor scooter may see the new Gene Kelly movie, "The Happy Road," simply by scooting out and parking in front of the Laurel on Dec. 12. If the driver brings along a companion, he or she will also be admitted free. And if the scooter is the same make as that seen in the movie, the person will get a pass good for two admissions to some future attraction at any of the Cinema Arts Theatres. Elder announced that there would be a special rack constructed to park the scooters in front of the Laurel. . . . A group of 52 United Artists motion pictures produced since 1952 at a total cost of over $60,000,000, including many Academy Award winners, have been acquired by KONO-TV here for showing. . . . Some celebrity from the entertainment world will be selected as honor guest for the National Milk Bowl, to be played here at Alamo Stadium on Dec. 28. The game is the key event in "little league" football. The celebrity will be flown to the city, feted for a week, and cited at the game, which is to be carried for the fifth year on a coast-to-coast radio network, televised locally, and covered by film companies. Robert J. O'Donnell, vice-president and general manager, Interstate Circuit, is one of the directors of the event.

WASHINGTON

Hirsh de La Viez was elected chief barker of Variety Tent 11 at a recent meeting in the Williard Hotel. Frank M. Boucher was named first assistant chief barker; George A. Crouch, second assistant; George Nathan, property master; and Sam Galanty, dough guy. The following were chosen for the 1958 board of governors: All officers, plus Sam Galanty, Marvin Goldman, Orville Crouch, Alvin Q. Ehrlich, Jack Fruchtman, and Victor J. Orsinger. Also named were two life board members, Jake Flax and J. E. Fontaine. The international canvasman for 1958 will be de La Viez. Delegates to the international convention will be Goldman and Flax. . . . Sid Hoffman, manager, SW Metropolitan, and wife, and Rodney Collier, SW neighborhood district manager, and wife are vacationing in Florida. Both won trips to Miami Beach with their campaigns on "Chasing The Sun." . . . Eileen Olivier, 20th-Fox, who was recently elected WOMPI eastern regional director, has been appointed to serve on the bulletin committee and as co-chairman of the extension committee. Sara S. Young has been appointed to serve on the publicity committee.

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PHYSICAL THEATRE

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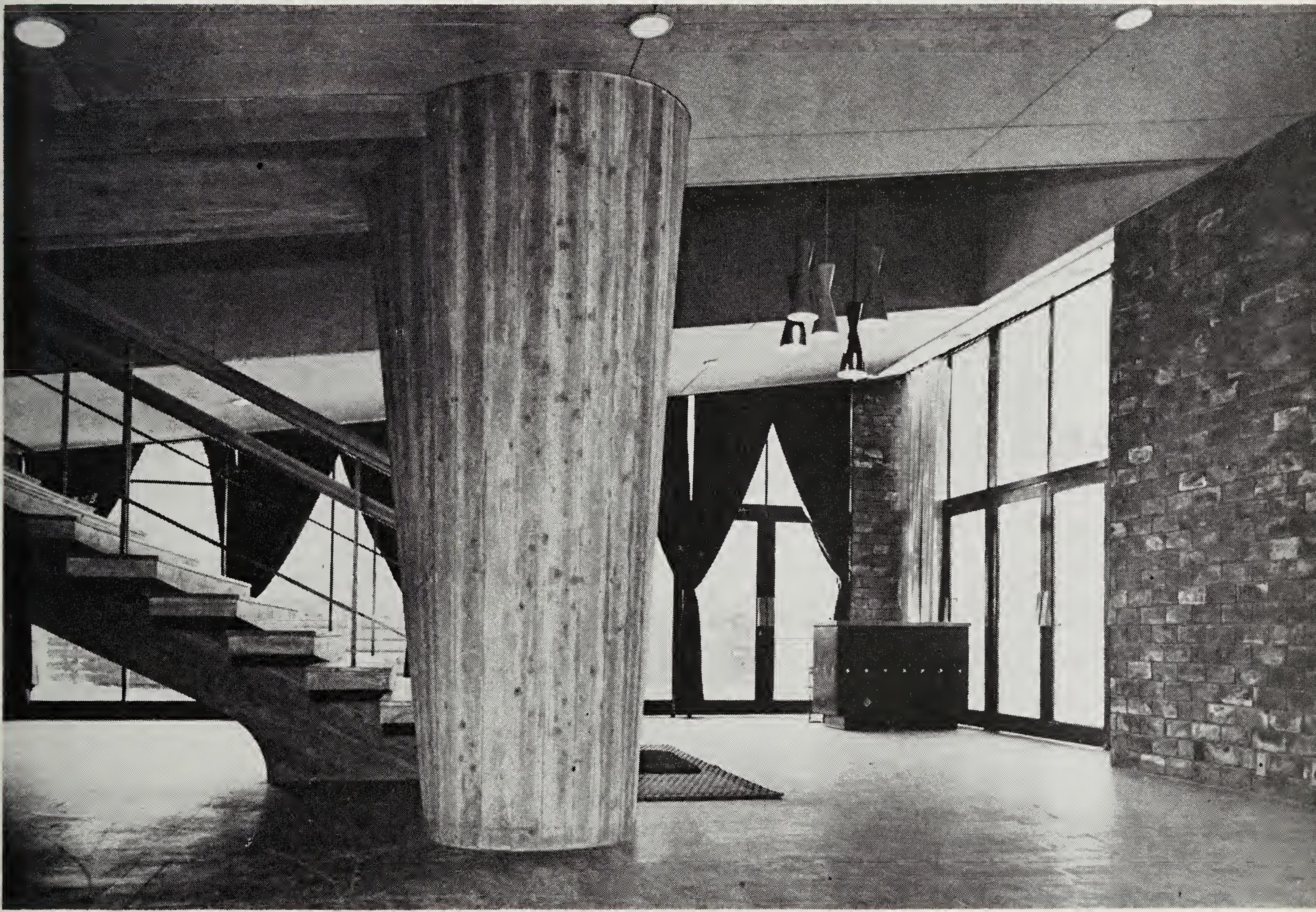
EXTRA PROFITS

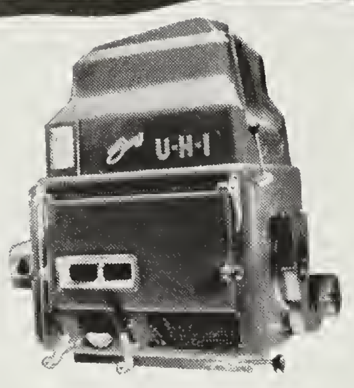
BILL HADDOCK, *Editor*



Outstanding design and construction in theatres is not restricted to the United States. The foyer of the OS Theatre in Tokyo, above, is one of many examples abroad of modern, efficient theatre construction since the war.

An every-fourth-week combined department devoted to the physical structure of the drive-in and conventional theatre, its design, equipment and furnishings, with a special section devoted to theatre concession operations and management.

Volume 12 **Number 13**
December 4, 1957



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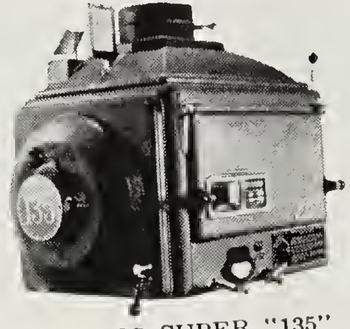
For indoor matte screens up to 60 feet wide and high gain screens up to 75 feet wide.

For drive-in matte screens up to 120 feet wide and high gain screens up to 140 feet wide.

Burns full 20-inch 13.6 carbons.

Overall optical speed f 1.5 with f 1.5/1.6 projection lenses and projection cleared for f 1.5.

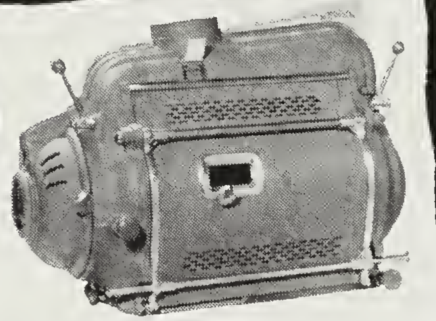


STRONG SUPER "135"
(75 to 135 Ampere High Intensity)
For indoor matte screens up to 50 feet wide and high gain screens up to 65 feet wide.

For drive-in matte screens up to 100 feet wide and high gain screens up to 120 feet wide.

16½" dia. reflector for use with f 1.9 or f 2.0 objective systems— 18" dia. reflector for use with f 1.8, f 1.7 and f 1.5 projection lenses delivers approximately 15% higher illumination than the 16½" reflector.

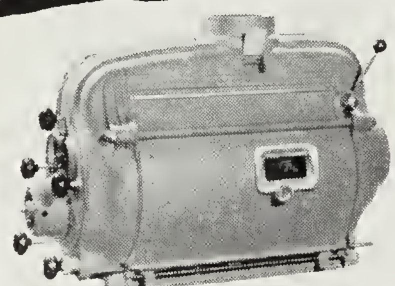
Models for burning 9 or 10 mm positive carbons at 75 to 105 amperes, 11 mm positives at 110 to 125 amperes, and 10 mm Hitex at 124 to 135 amperes.



STRONG MOGUL
(45 to 70 Amperes High Intensity)
For indoor matte screens up to 30 feet wide and high gain screens up to 40 feet wide.

For drive-in matte screens up to 50 feet wide and high gain screens up to 65 feet wide.

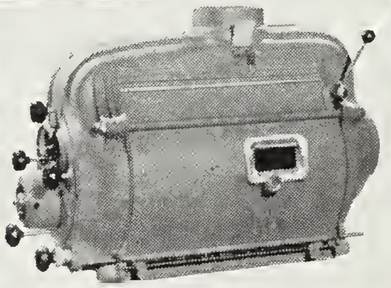
14" dia. reflector.



STRONG UTILITY HIGH INTENSITY
(46 Ampere Model)
For indoor matte screens up to 25 feet wide and high gain screens up to 30 feet wide.

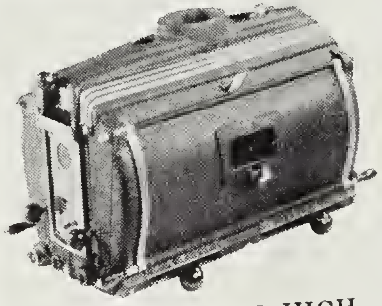
For drive-in screens up to 40 feet wide.

Projects 9400 lumens burning at 44 to 46 amperes 11⅜" dia. f 2.0 reflector.



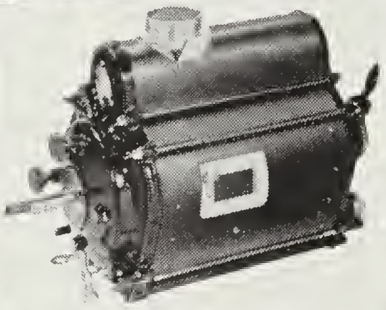
STRONG UTILITY 1 KW
For indoor matte screens up to 20 feet wide and high gain screens up to 25 feet wide.

Burns a 6 mm negative with a 7 mm positive copper coated high intensity trim of carbon.



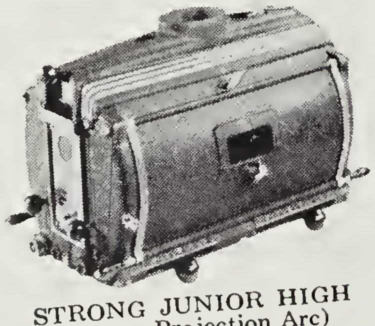
STRONG JUNIOR HIGH
(40 Ampere 28-Volt High Intensity Arc for 35 mm Projection)
For indoor screens up to 18 feet wide.

Burns a 6 mm x 9" negative and a 7 mm x 12" copper coated positive. 10¼" dia. f 2.3 reflector.



STRONG PORTABLE
(D.C. Low Intensity Arc for 35 mm Projection)
For screens up to 12 feet wide. 6⅝" dia. f 3 reflector.

Burns 7 mm negatives and 10 mm positive carbons at 17 amperes.



STRONG JUNIOR HIGH
(16 mm Projection Arc)
This 30 ampere high intensity arc projects 2600 lumens of snow white light, without shutter, the maximum amount of light that can be projected without buckling the film.

Burns 8½" 6 mm positive and 6" 5½ mm negative copper coated Pearlex carbons.

10¼" dia. f 1.6 reflector.

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All screen width values are for CinemaScope maximum width of screen for regular projection 90% of given value.

LAYING IT

On The Line

A Few Reflections

The vast majority, if not all, the exhibitors attending the Theatre Owners of America convention in the Americana Hotel in Miami Beach last month visited the TESMA-NAC Second International Trade Show in the adjoining Convention Hall of the Americana. And, without question, it was a memorable experience for all. The wide range of new and standard equipment and goods on display was a tribute to the industry and its leaders at a time when some pessimistic predictions have been made about the future.

As the Trade Show passes into history, a few reflections seem to be in order. First, we would like to be able to say, unequivocally, that "every" exhibitor at the TOA meet devoted a substantial amount of time to the Trade Show. However, we cannot think that such a statement would be true, because the full TOA business schedule scarcely would permit all to do so. The theatreman intent on taking full advantage of the important TOA sessions was obliged to "steal" time somewhere for a complete tour of the Trade Show. With the benefit of hindsight, we suggest that future exhibitor convention programs allot at least several hours on specific dates for visits to the Trade Show.

Looking back a second time, we congratulate, and marvel at, the skill and energy responsible for the Trade Show and the busy convention schedule which was part of it. We urge theatremen everywhere to review with care the news, resolutions, and results of the meeting because, unfortunately, the short time they were able to convene in Miami Beach was not enough to assimilate a vast amount of valuable activity and information. Our feeling is that another 24 hours alloted to relaxation might have been to the benefit of all present.

Finally, and perhaps most important, we feel that everyone associated with the Convention and Trade Show should take heart in the future from the very fact that it was possible for the industry to produce an impressive display, that it was possible for leaders in every phase of industry activity to gather in a friendly atmosphere to discuss common and uncommon problems to their mutual benefit. We are convinced that ideas of major importance which were developed by the TESMA-NAC-TOA sessions will restore motion pictures eventually to first place in the entertainment world.

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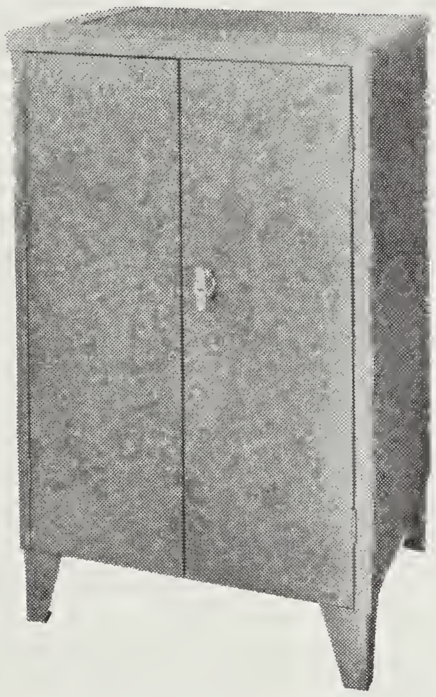

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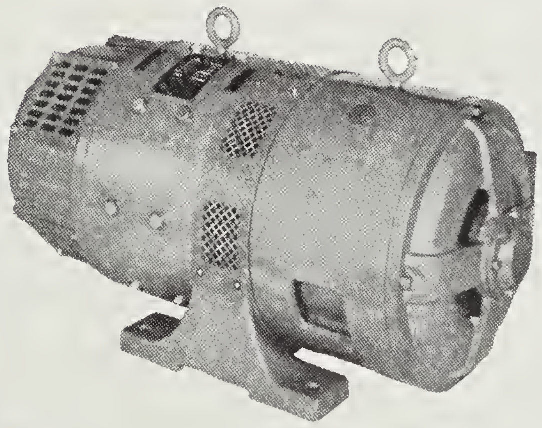

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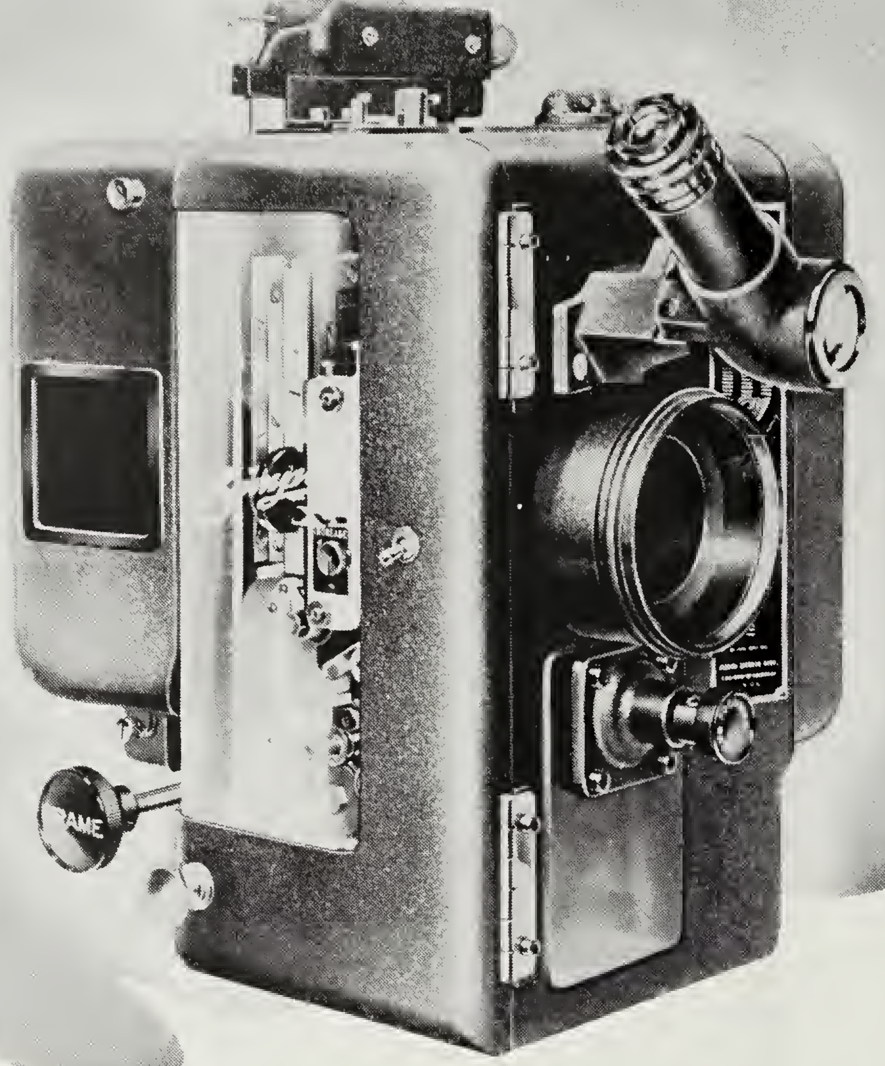

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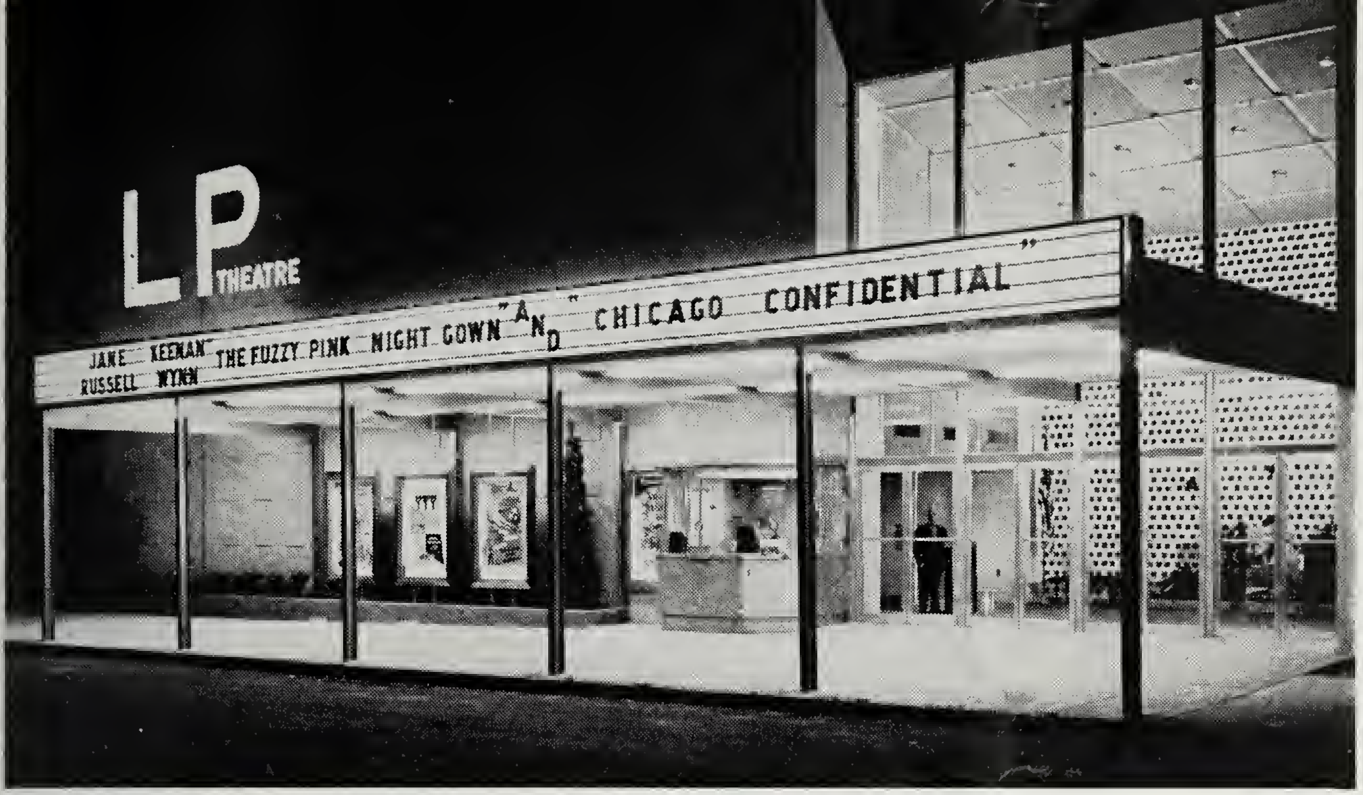

LP THEATRE
JANE RUSSELL KEENAN WYNN THE FUZZY PINK NIGHT GOWN "AND" CHICAGO CONFIDENTIAL"

Figure One

Design And Construction Keep Pace With The Trend To Suburban Theatres

In recent years, following a public demand that was noted more than 25 years ago by department stores and other enterprises, alert exhibitors have been looking to suburban shopping areas as the sites for new theatres. Since the end of the war, the shopping center has mushroomed across the country and with them, very often, new theatres have been incorporated.

Exhibitors who have not considered the possibilities of cashing in on this trend might well study the example of the Abel and Silber circuit in the Philadelphia area, which recently opened the new Lawrence Park Theatre in the shopping center of the same name on the city's "Main Line."

As a model of the latest in theatre design and construction, the Lawrence Park is in harmony with its location and with the conception behind it. A foyer two stories high (Figures One and Two) features walls of architectural block in modern design, and a planting box at one end is 16 feet long, filled with exotic plants and shrubs.

The 1200-seat auditorium (Figure Three) has a 42-foot curved CinemaScope screen easily visible from every seat. Stereophonic sound gives patrons the auditory sensation of being "on the spot," and outlets in choice locations have been provided for head sets for the hard-of-hearing customer. Body-form push-back seats make for easy passing in the rows and, because the seats are staggered, there is a clear view of the house screen from each. Colorwise, the backs of the chairs lend dramatic interest to the theatre. Seven harmonious shades, ranging from dark blue at the rear of the theatre, to greens in the center, and bright yellows at the front, make this color design a "first" in the theatre world. The carpet is a specially woven fabric of beige, gold, and tangerine, in a staggered ribbon design. The initials "LP" are woven in black, forming a mosaic pattern throughout the carpet. Walls are muted turquoise, with accents of imperial blue and oyster white.

Lighting in the theatre is provided through 10 suspended opal glass cylinders,

(*Continued on Page PE-24*)

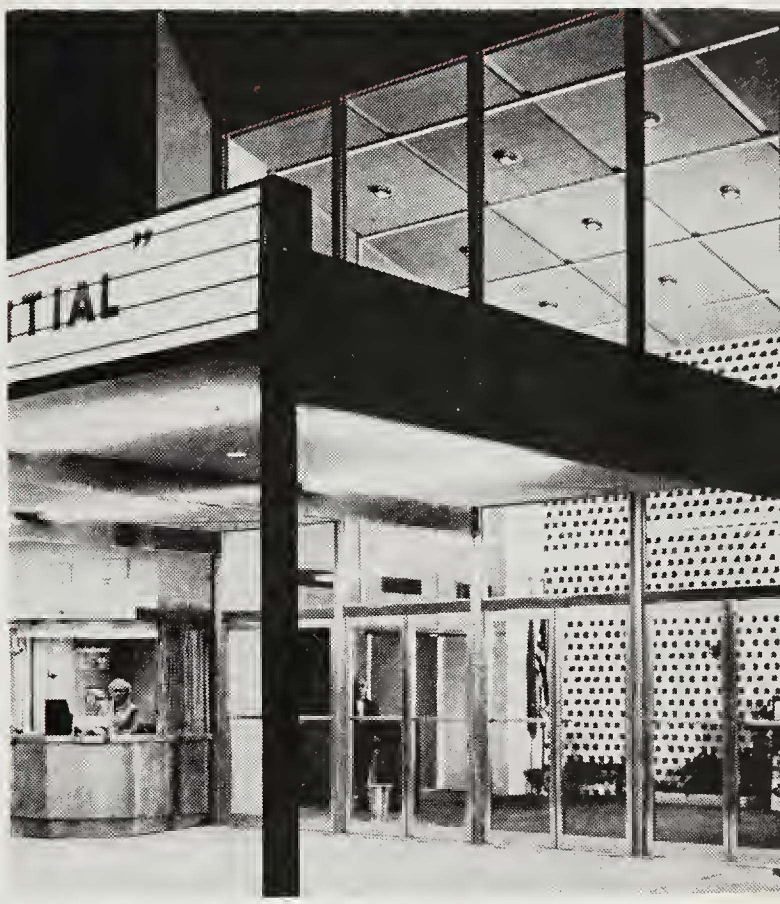
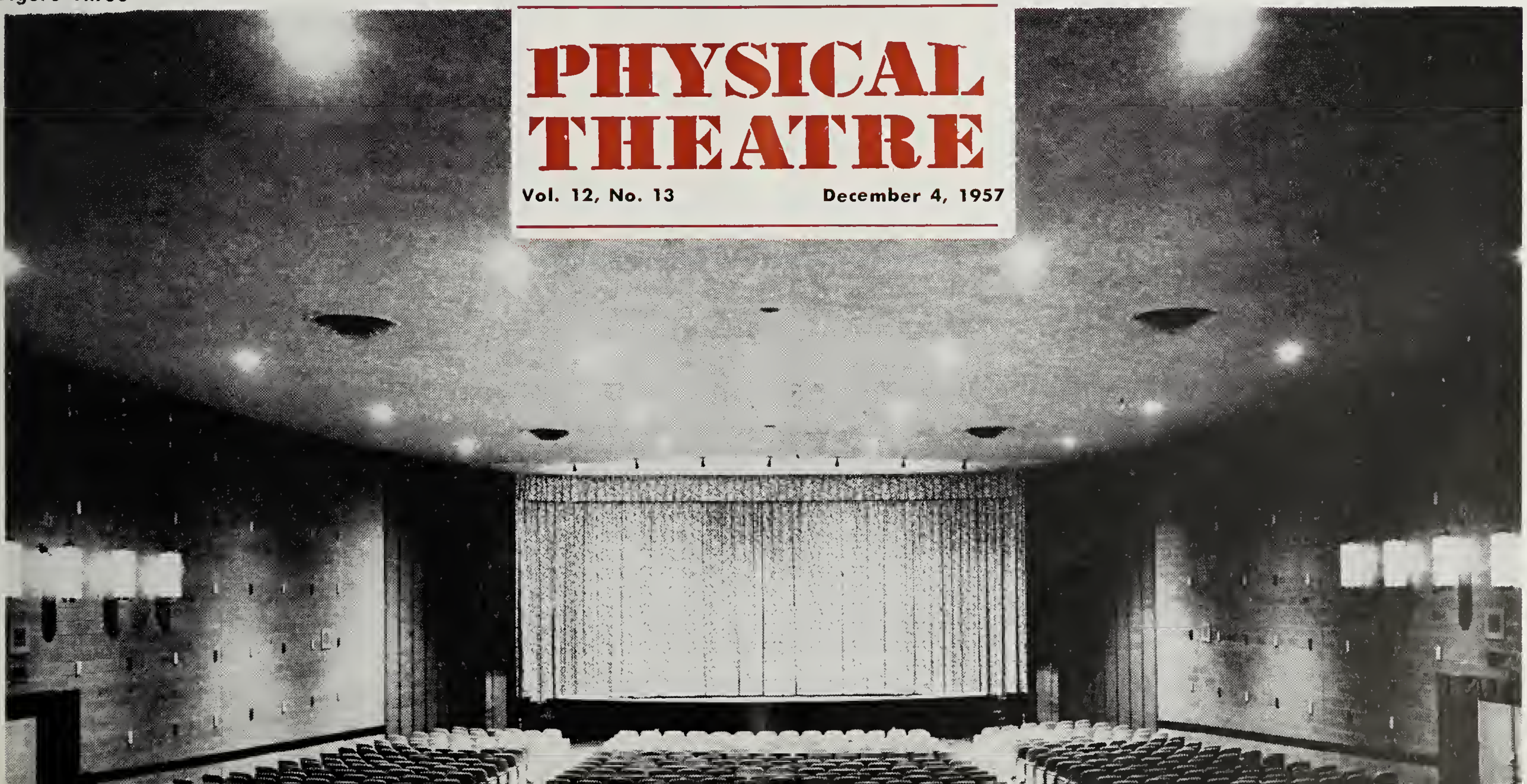


Figure Two

Figure Three

PHYSICAL THEATRE
Vol. 12, No. 13 December 4, 1957



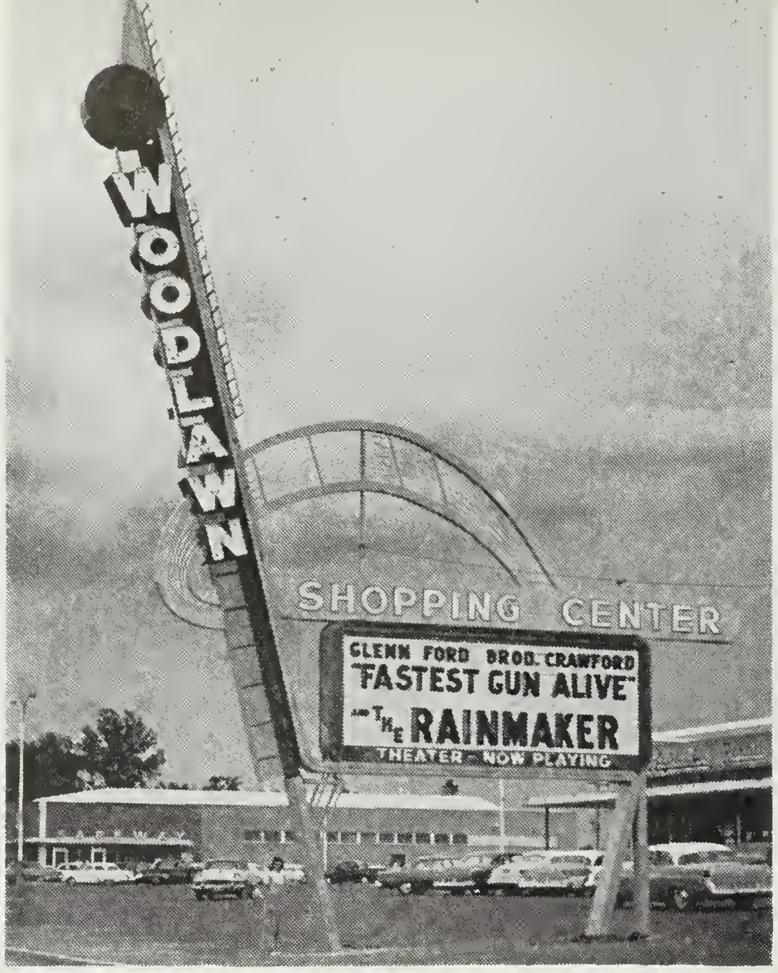


Figure One

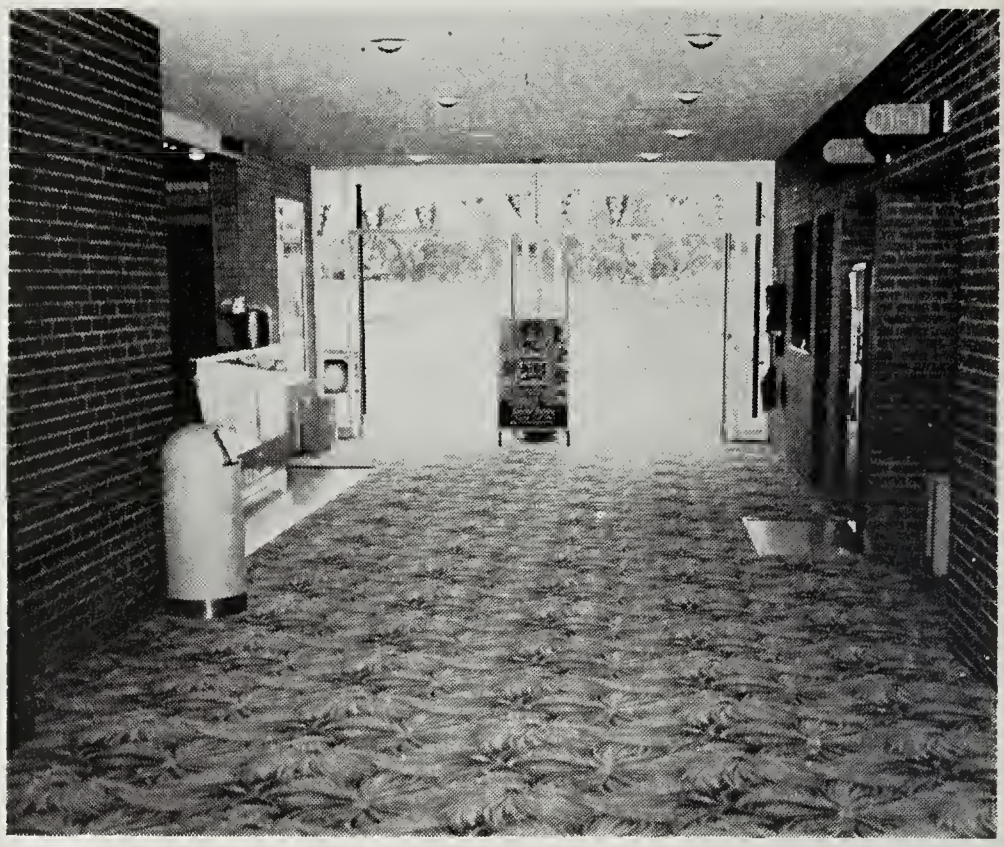


Figure Two

The Woodlawn

•

Suburban Denver

BUILT strictly on functional lines, the 765-seat Woodlawn, Littleton, Colo., does not have an extra brick to clutter the operation—absolutely no frills, but still pleasing the eye and comfortable. As a part of a shopping center, the theatre was built not only with an eye to economy, but also with a view to usefulness. Located in a Denver suburb enjoying steady growth, it harmonizes with its surroundings.

Located about two blocks from the main thoroughfare that passes the shopping center, attention is called to the Woodlawn by a large pylon sign, 54 feet tall, with a two-sided 18 foot-wide attraction board. The name of the theatre, which is also the name of the shopping center, is on the upright section, and the words "Shopping Center" are atop the attraction board, which uses Bevelite letters. (Figure One).

The boxoffice is in the front wall to the right of the entrance, which is of buff brick, with the lobby being of brownish brick. The foyer and lounge features the same type of brick as is in the lobby. There is very little standee room.

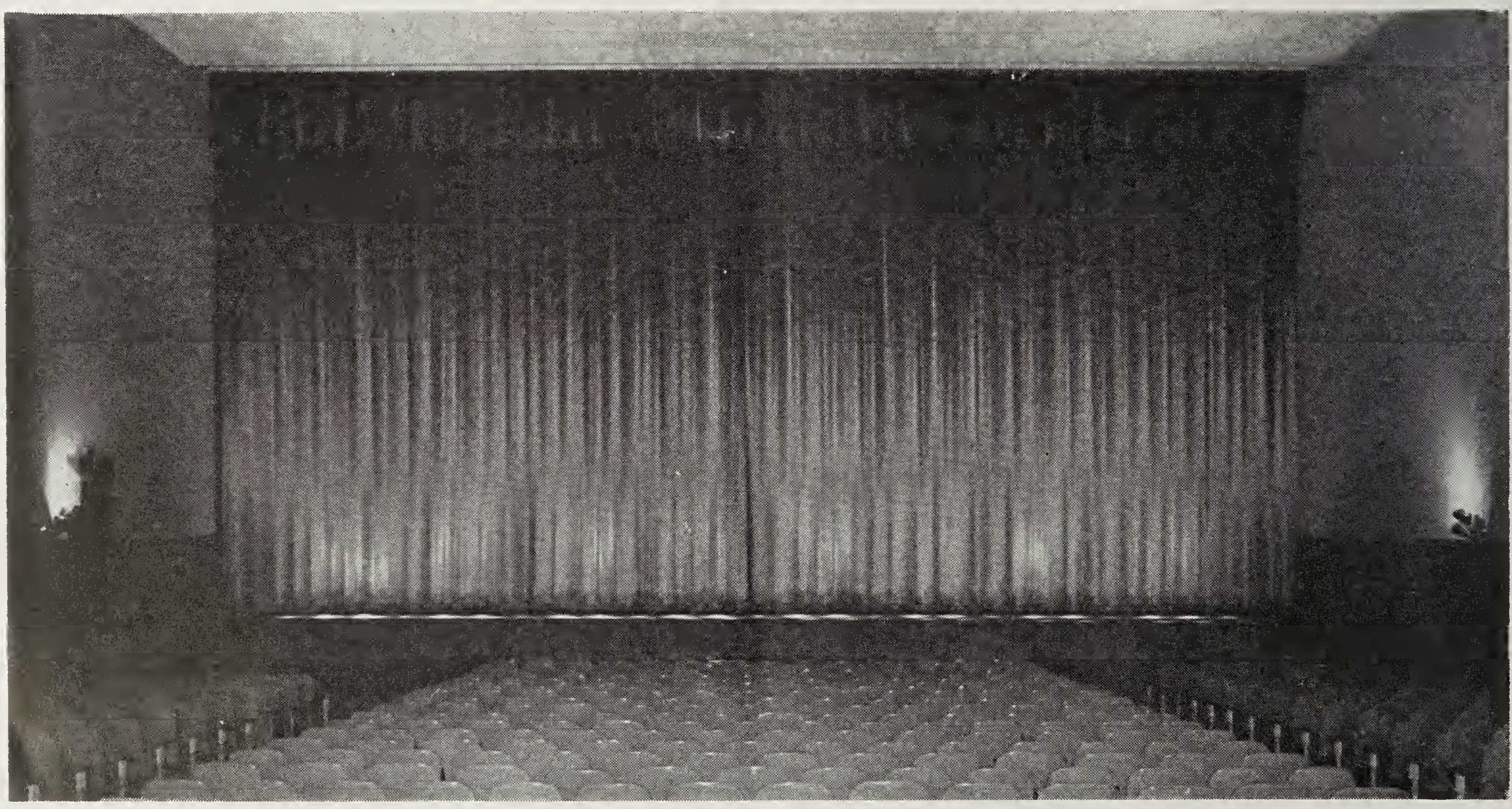
On entering the lobby (Figure Two), the office of the manager is at the left, at the front of the house. The restrooms are next, installed with an eye to beauty as well as utility. Ceramic tile used freely assures clean, comfortable, sanitary convenience for the patron. The ladies' restroom is richly appointed.

The size of the ground area of the theatre is 65 by 175 feet, and the house has the use of the shopping center parking area that has space for 900 cars. The policy is second run, two changes weekly, on a double bill basis, and is booked in relation to the Denver metropolitan area theatres.

There is an eight-foot wainscoating in the auditorium (Figure Three) of the same brick as used in the lobby. Walls above the wainscoating are covered with topaze cloth, with the air space in back of this creating an acoustical treatment. The proscenium arch

(*Continued on Page PE-23*)

Figure Three



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DISTRIBUTED BY NATIONAL THEATRE SUPPLY COMPANY

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EXTRA PROFITS

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BILL HADDOCK, *Editor* **DECEMBER 4, 1957**

NAC Reports From Miami Beach

A Look At The Future

THE concession business will continue to gain in 1958 by use of the same techniques which brought it success this year: staying abreast of new developments in the exhibition of motion pictures; putting to use new ideas in foods and equipment; striving for greater efficiency; reducing costs of operation; stressing sales motivation and merchandising. This was the prediction of Bert Nathan, board chairman of National Association of Concessionaires and head of Bert Nathan Enterprises, Inc., at the annual convention of the NAC at the Americana Hotel, Miami Beach, last fortnight.

In the face of increasing competition for the boxoffice dollar, per capita income on concessions has been increasing and will continue to do so, Nathan declared. He offered three reasons: first, concession men are keeping tabs on "what's new" in the exhibition field of the motion picture business—the two-a-day movie, for example. Unit concession prices have been boosted along with that of the box office, and indoor concessionaires the nation over have come up with proof, he said, than an audience paying two dollars for a seat in a motion picture theatre will pay 25 cents for a soft drink and up to 50 cents for a purchase of candy.

Second, the business is upgrading its equipment, with an eye on efficiency, appearance, better preparation of foods and higher quality merchandise. Examples of this include new sales cabinets for ice cream which have upped income one, two and as high as three hundred per cent, it was reported; automatic butter dispensers for popcorn which have been found to be definite sales boosters; and popcorn warmers for pre-popped corn which have found favor in adding a "fresh" touch.

Third, concession people are taking advantage of every sales weapon to raise their business. They are drawing on motivation, research, merchandising, greater appeal to the senses, new ways to make buying easier for the customer.

A greater variety of merchandise is being sold; new and different counter displays are being used; greater use is being urged for "intermission" trailers. Outdoor sales are being increased, in some cases, by "cafeteria" style serving; indoor, by self-service refreshments.

"Per capita sales on concessions have gone up only because of intense effort on the part of concession people in both the production and retailing phases." Nathan said, "We will need—and I think we will turn out—more new ideas and applications to keep pace."

Brainstorming Sessions

The ideas were wild; they were conservative. They ranged from "Blow the aroma of popcorn out of your air vents into the theatre . . ." to "Keep prices down . . ."

But many of the 150 ideas generated by the "brainstorming" sessions of the NAC convention were acclaimed by an appreciative audience at the session's close.

Carrying the ball was a selected panel of eight concessionaires representing the major geographical areas of the United States and also Canada. The general heading was "Getting the Most Out of Your Indoor Concessions."

The first sub-topic announced by panel chairman James O. Hoover, Martin Theatres, Columbus, Ga., was popcorn, and how to boost its sales. Encouraged to let fly with their thoughts on the subject, however fanciful ("no criticism, please—let's just have a lot of ideas and have them fast . . ."), the panel peppered each other with ideas, some of which follow.

Get more kids into the theatre; they are the number one popcorn consumers . . . put more emphasis on cleanliness, neat appearance of the stand . . . why not try colored popcorn . . . place free admission tickets at the bottom of some of the boxes, publicizing this fact boldly at the stand . . . feature your popcorn popping—it's a definite sales motivator . . . tie in popcorn with drink sales . . . spray cheese or barbecue sauce on the corn . . . use promotion and incentives to get employees to push popcorn sales.

On boosting candy sales, a panel member

(Continued on Page PE-12)

The Trade Show

Lester Grand, NAC exhibit chairman for the Trade Show, described the wide variety of new, efficient equipment on display in the Americana Convention Hall as "Moneymakers." A total of 130 of the 170 NAC-TESMA exhibits covered the finest units available for theatre refreshment service and contributed to making the show the finest yet. According to Grand, the exhibit hall was an "Idea Clinic" for every theatreman, whether he contemplated improvements in the near future or not.

New types of equipment never before available to the industry were displayed for the first time at the Americana, together with a wide range of packaged goods aimed at creating greater extra profits in theatres. In planning the show, NAC aimed at making it a one-stop solution for every concession need, and owners and operators were able to see more new moneymaking ideas and methods than in any other place in the world. Bert Nathan, NAC board chairman, emphasized the position of the organization that theatre vending has become a big-time operation, as attested by the Trade Show, and visitors from every part of the country were witnesses to the importance attached by the concessionaires to insuring it a great future.

A few of the highlights were a new Roto-Red Broiler which turns out 400 two ounce hamburger patties per hour and will broil steaks, chops, and hot dogs as well. New Rowe vendors shown in a combined three-

(Continued on Opposite Page)

At the NAC All-Popcorn Meeting during the Miami Beach convention last month are seen Welcome I. Weaver, Weaver Popcorn Company, Huntington, Ind.; Harold Chesler, Theatre Candy Distributing Company, Salt Lake City; J. A. McCorty, Jr., J. A. McCarty Seed Company, Evansville, Ind., speaking; C. E. Burkhead, U. S. Department of Agriculture; and Sydney Spiegel, Super Pufft Popcorn, Ltd., Toronto. It was predicted that the 1958 popcorn crop will be smaller, with higher prices prevailing.

NAC Reelects Officers, Names New Directors

MIAMI BEACH—The incumbent officers of the National Association of Concessionaires were reelected for the year 1958 during the recent Convention and Trade Show in the Americana Hotel here.

Chairman of the board Bert Nathan, Bert Nathan Enterprises, Inc., Brooklyn, N.Y., was reinstated, as were president Lee Koken, RKO Theatres, New York, N.Y.; first vice-president Van Myers, Wometco Theatres, Miami; second vice-president Harold F. Chesler, Theatre Candy Distributing Company, Salt Lake City; and treasurer Theodore O. Meland, Albert Dickinson Company, Chicago.

New directors presented to the convention were H. B. Fulford, Princeton Farms, Princeton, Ind.; R. Mack Lambeth, ABC Popcorn Company, Chicago; Harold Chesler; James O. Hoover, Martin Theatres, Columbus, Ga.; Van Myers; and Philip L. Lowe, Lowe Merchandising Service, Boston.

Also Irving Rosenblum, The Savon Company, Paterson, N.J.; M. B. Rapp, APCO, Inc., Long Island City, N.Y.; Arthur Segal, Selmix Dispensers, Long Island City; Hy Becker, Gold Medal Candy Company, Brooklyn; Larry Blumenthal, Flavo-Rite Foods, New York; and Irving Singer, Rex Specialty Bag, Brooklyn, N. Y.

Membership Drive Continues

The NAC will stress continued emphasis on new membership and development of regional meetings during 1958, according to Koken. Observing that the association's contribution to its membership and to the industry has risen in proportion to its growth in new members, Koken said efforts will be made to better the past year's record growth of 90 new members. Koken credited Phil Lowe, chairman of the membership committee, and his regional chairman, with the success of the 1957 drive.

NAC is scheduling 1958 regional meetings in Dallas, Las Vegas, Chicago, Toronto, and either New York or Boston, according to Koken. "The meetings this past year were a great success in getting attendance from members who are unable to make the national convention. We attach great importance to the opinions and ideas of the general membership, and if they can't come to the meetings, we want to bring the meetings to them."

The Trade Show

(Continued from Opposite Page)

unit machine; and Cramores Dri-Syrup, a new still water "ade" type beverage which, with the addition of water and ice is ready for serving.

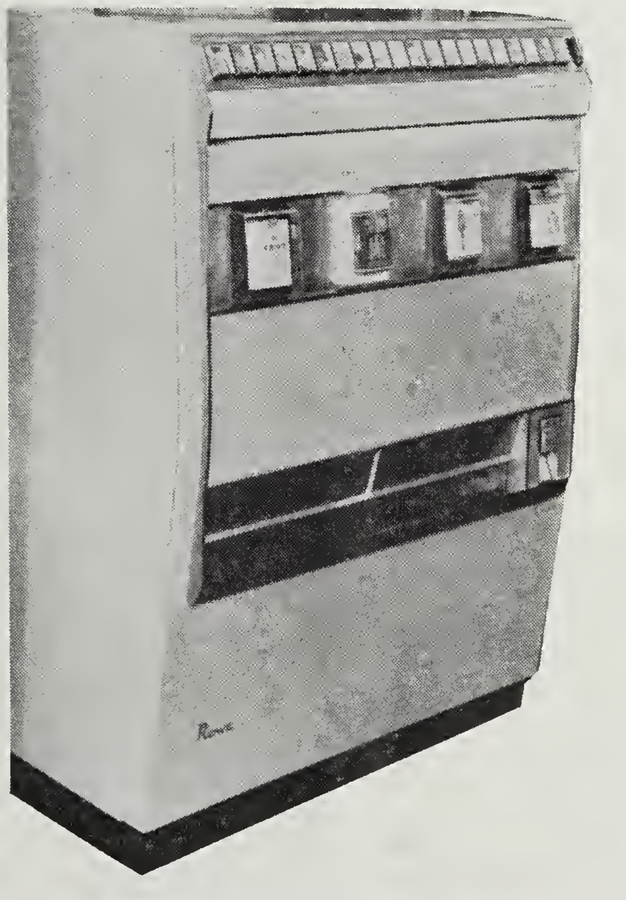
Continental showed a self-brew coffee vendor which also serves hot soup and chocolate. Crispy-Pizza served its "original" Neapolitan style pie to an appreciative audience. Tekni-Craft exhibited its two new freezers for malts, shakes, frappes, custard, and soft ice cream.

Savon showed Italian style meatballs, sixty of them packed in tomato sauce in each tin, with a case offering 162 sandwiches. The Helmco hot chocolate dispenser featured convertibility into an iced chocolate drink dispenser for warm weather; Dr. Pepper offered its brand name fruit base drink in conjunction with displays and promotion programs; Winchester Carton Corporation told about its new carryout tray and new butter box; ABC Popcorn Company displayed its Rose Bowl, a 22 inch plastic bowl for "help yourself" popcorn locations. APCO showed its new vending machine which puts shaved ice in the cup automatically.

Two new Mechanical Servants dispensers were shown, the "Valet," having combs, clippers, pens, key cases, etc., and the "Main," with lipstick, cologne, files, and such.

Individual new products displayed by NAC members in the Americana will be reviewed in future issues as detailed information becomes available or according to their application in the theatre.

Officers of the National Association of Concessionaires officially opened the NAC section of the Trade Show at the convention last month at the Americana Hotel, Miami Beach. Helping Joy Lynn to negotiate the official ribbon cutting is Lee Koken, RKO Theatres, New York, and NAC president. At right are Lester Grand, Confection Cabinet Corporation, Chicago, exhibit chairman, and Bert Nathan, Bert Nathan Enterprises, NAC board chairman.



The Twenty-700, a new Rowe 20-brand cigarette vending machine, is now in full production. It was exhibited at the Trade Show.

Vendo Sales Dept. Expands With Industry

KANSAS CITY—Increased demand for automatic catering facilities has caused the largest manufacturer of automatic merchandising equipment to form a new general sales department and to step up assistance to national product manufacturers and distributors who are engaged in vending operations, it has been announced.

According to Thomas A. Buckley, vice-president in charge of sales and marketing for The Vendo Company, J. L. Burlington will head the new department, which combines facilities of the dairy division and the food specialties division.

Paul F. Selzer heads the new Vendo national accounts division. He will work with food processors and manufacturers and organizations representing grocery, drug and major oil companies, many of whom are now marketing their products through venders or operating automatic merchandising installations. Burlington formerly was dairy equipment sales manager and Selzer headed the food specialties division.

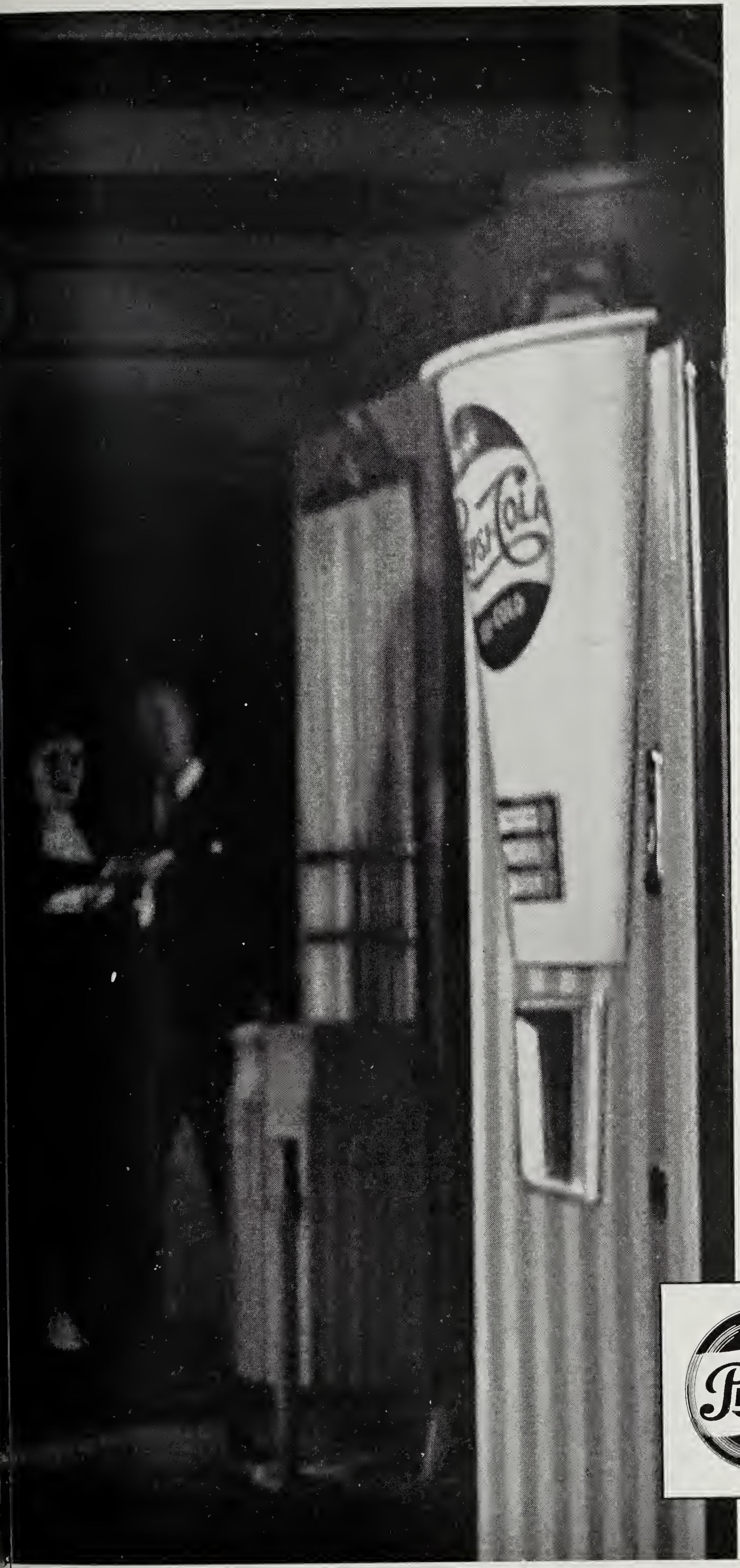
"We anticipate a substantial percentage increase of food service equipment in our total sales for 1958," said Buckley. Vendo also manufactures a line of equipment for vending carbonated beverages, sold to franchised dealers. C. J. Lambour is manager of sales of coolers for Coca-Cola.

New Dane Exec

NEW YORK—The Dane Corporation has announced the appointment of Fred Price as vice-president, in charge of research and development work for the company. This will include refrigerated drink dispensers and other fountain equipment, as well as adaptations of the current Royal Dane Whip-A-Drink Servas for hot chocolate, that will allow these units to be used for a number of other products. Price will work closely with Robert E. Coleman, the company's national service manager.

Joseph J. Rodth will now devote his time to manufacturing production of the various Dane serving machines.

ORCHESTRA
LOUNGE



Because they like light refreshment people are saying "Pepsi, Please"!

Good news for theatre operators—because Pepsi means more drinks per gallon—more profit per drink, too!

Pepsi-Cola ®

New Nathan Company Stresses Independence

NEW YORK—The formation of Bert Nathan Enterprises, Inc., as the sole independent concessionaire in the east has been announced by Bert Nathan. Through its subsidiaries, Theatre Drink Corporation, Theatre Popcorn Vending Corporation, and Drive-In Concessions, Inc., the new organization will be able to provide complete concession service, according to Nathan. He added that the new firm has no connection with any other concession organization.

Nathan is chairman of the board of National Association of Concessionaires and a past president of the group. He has been active in the business affairs of the association for many years, also in civic and charitable circles of New York.

Nehi Sales Up

COLUMBUS, GA.—According to J. B. Cooper, sales promotion manager for the fountain sales department, Nehi Corporation, fountain and cup vending sales are showing the largest increase in the company's history. Sales were reported 28 per cent ahead of last year.

Cooper credited the increases to a number of causes, principally increased distribution; standardization of products and package; and improved point-of-purchase advertising.

BERT NATHAN

New Lily Company

NEW YORK—A new company has been formed in England to manufacture the "Lily line" of round-nesting paper cups and containers, Walter J. Bergman, president of Lily-Tulip Cup Corporation, announced recently.

The English firm is Lily Cups and Containers (England) Limited, and will be located at Liverpool. It will be operated as a subsidiary of E S and A Robinson, Limited, a large manufacturer in the paper making, paper converting, and printing fields, with head offices at Bristol.

Lily Cups and Containers, Ltd., is operating under a licensing arrangement with Lily Cups Overseas, Limited.

Pre-Fab Concession Units Spotlighted

A PRE-FAB service and refreshment building for drive-in theatres which can be assembled with a hammer, screwdriver, and drill was a feature of the Trade Show of the National Association of Concessionaires at the Americana Hotel in Miami Beach last month.

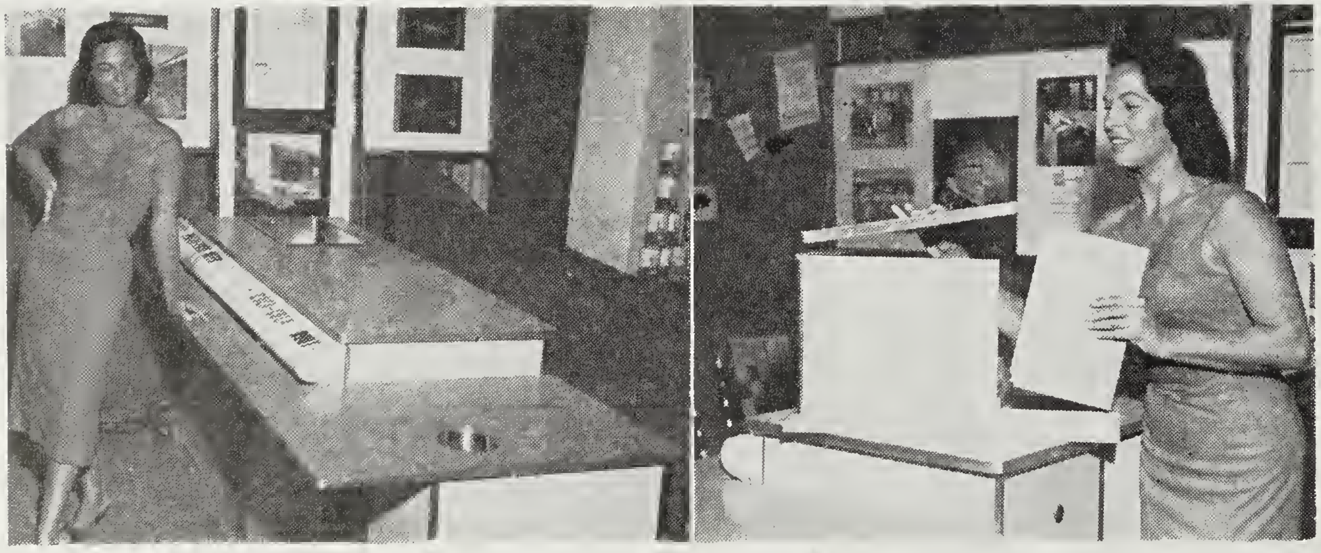
The product of Samson Berman Associates, industrial and interior designers, the drive-in innovation can be shipped anywhere, can be assembled by unskilled help at one-third the cost of an original custom-made structure, and is ready for immediate installation of equipment, it is said. Also part of the exhibit was a pre-fab service counter.

The designer of "drive-in pre-fabs" is a 39-year-old industrial and interior designer who, upon taking a second look at drive-in concession buildings a few years ago, found them to be "nothing but glorified hamburger stands." Berman, whose principal business has been construction of custom homes and design of interiors, decided, he said, "to bring some color, design and light to drive-in buildings and try to increase their concession business." As consultant and as designer and builder, he subsequently has been involved in construction and alteration of outdoor theatres on Long Island.

The Berman organization is a self-contained operation. Samson Berman Associates does the designing for commercial and industrial installations and for custom interiors; Samson Berman Corporation is the construction arm of the organization.

Berman states, "We handle a job from the drawing board to the finished installation. The Berman personnel includes designers and field engineers to supervise installations, and all the necessary trades—including carpentry and masonry—with the exception of plumbing and electrical work which is sub-contracted."

A member of the American Institute of Designers and the National Society of Interior Designers, Berman has a permanent exhibition in Chicago's Museum of Science and Industry, and was given the Hardwood Institute's 1956 top award for interiors and design.



At the Samson Berman Associates exhibit at the NAC-TESMA Joint Convention and Trade Show in the Americana Hotel, Miami Beach, Vickie Taylor is seen, left, with the pre-fabricated lunch counter for drive-in theatre refreshment areas or conventional theatre use; at right, Miss Taylor assembles a scale model of the Berman pre-fab drive-in concession building. Sides and roof are assembled with hammer, screw-driver, and drill.

Brainstorming Sessions

(*Continued from Page PE-8*)

suggested, take away the glass; put the candy up front; what pilferage there may be will be more than offset by increased sales. Another panel member enlarged on this idea immediately, saying that keeping the candy in front and at easy access to the customer brings more impulse sales, more self-service—wherein lies the key to greater sales.

More ideas on candy sales included, use big candy displays; that "massive" appearance is conducive to sales . . . use more back counter displays, greater variety—peg board layouts, for example . . . use cafeteria style; put the customers right through a self-service line . . . why not get suppliers to make special shapes—a "cinema" package . . . date-stamp stock in the stock room to tell how fast it is moving . . . use more imagination, more glamour: at kiddies shows, put the attendant in a clown costume, at night put the girl in an evening dress . . . feature certain items and hit them hard for a period, including displays.

Don't keep your ice cream buried in back in "ice cream coffins" was a leadoff idea on ice cream. Bring it toward the front in open cabinets. Use more attractive packaging . . . use more novelties . . . try aisle selling at intermissions, using shoulder strap trays . . . carry a greater variety of flavors to meet the tastes of the "many."

Also on ice cream: promote your sales by trailers . . . use more trailers to promote other individual products . . . try direct-draw milk shakes . . . try frozen shakes.

Leading off the soft drink topic: put chunks of fresh orange in your orange bubbler to stress freshness . . . put ice in the bubbler, not enough to dilute the drink but enough for a refreshing appearance . . . use 7 ounce and 14 ounce cups . . . have supplier make regular checks to insure proper maintenance and cleanliness of bubbler . . . give coupons with soft drink purchases, with good prizes awarded, say, on the Saturday before Christmas . . . get your supplier to help provide cash for promotions after you show him he will make money . . . push items that will promote drink sales, such as salted popcorn and hot dogs . . . put a lucky number on every 500th or 1000th cup, eligible for a drawing on a good prize . . . bring up colors on displays and bubblers . . . sell a 20 cent drink at the counter, with 10 cent drink in an automatic vender . . . put drinks in pre-packed, chilled wax containers for quick sales at busy times.

"Foods" brought out a variety of ideas. Dress up your hot dogs with barbecue sauces and "hot dog chilis" in addition to mustard . . . offer a larger frank for 20 cents than for 15 . . . try foot-long hot dogs, or foot-long pork sausages on hot dog rolls . . . glassine bags or foil wraps for hot dogs so that they can be prepared and kept warm for quick sales . . . put a small straw in a snow cone . . . try a snow sundae . . . glamourize pickles: "silly-dillies," or "sour pusses" . . . put pickles on a stick and keep them in ice baths .

And one from out of left field: stock "plantinas"—for Spanish speaking houses: they're a favorite. Sliced, fried green bananas.

Outdoor Concessions

"How to Get More Out of Your Outdoor Concessions" was the subject of the second NAC brainstorming session.

Almost 100 ideas were thrown out by the eight-man panel of concession operators during the session which, like the indoor concession panel, was divided into sub-topics.

Specific ideas included the use of boxes—they're easier for the customer to handle on a carry-out tray . . . improve the taste and

(*Continued on Page PE-22*)

Your customers appreciate quality! Your customers recognize the long-established record of Nestlé's® fine chocolate bars. This is the kind of quality they want. Provide it . . . and they'll come back to you again and again! More sales . . . more customers . . . faster turnover — for *you!*

CRITICS
RAVE
ABOUT NESTLE'S CHOCOLATE

NESTLÉ'S
CRUNCH
MILK CHOCOLATE

QUALITY BRANDS
BUILD TURNOVER!

New TESMA Officers Installed In Florida

THE executives and directors of Theatre Equipment and Supply Manufacturers Association named in the course of the Miami Beach Joint Convention and Trade Show last month are, seated, Merlin Lewis, who continues as executive secretary; Thomas E. LaVezzi, of LaVezzi Machine Works, new president; Lee E. Jones, Neumade Products Corporation, who moved up from president to board chairman; Fred C. Matthews, Motiograph, Inc., honorary director; and Larry Davee, Century Projector Corporation, vice-president. Standing are directors Clarence Ashcraft, C. S. Ashcraft Manufacturing Company; Martin N. Wolf, Altec Service Corporation; Arthur J. Hatch, Strong Electric Corporation; Arthur E. Meyer, Simplex Equipment Corporation; V. J. Nolan, National Carbon Company; Fred J. Wenzel, Wenzel Projector Corporation; and Ben H. Adler, Adler Silhouette Letter Company.

The success of the TESMA Trade Show, held in conjunction with that of the National Association of Concessionaires, was due largely to the efforts of these men, representing some of the most prominent manufacturers in the field. Visitors to the displays in the Americana's huge Convention Hall were impressed by the size and quality of the Trade Show.

Standardization Called Key To Industry Survival

SAN FRANCISCO—World-wide marketing, progress, and profits, and the actual survival of the motion picture industry depend on standards, and all standards developed and used by this industry go through the American Standards Association, a New York management consultant said here last month. He is Boyce Nemec, who spoke at the Eighth National Conference on Standards in San Francisco's St. Francis Hotel. The conference was being held in conjunction with the 39th annual meeting of the American Standards Association.

According to Nemec, standardization makes it possible for a motion picture photographed in this country, on film made in one section and printed on release stock made in another, to be projected anywhere in the world. "Such a combination of events," he said, "has been routine in the motion picture industry for more than forty years."

Standards adopted by this industry appear in a variety of physical forms, and serve any number of normal functions. They range widely in subject matter, covering dimensions of film and equipment, terminology, and procedures for technical tests. Although the scope of content of the standards is broad, the ultimate purpose of the majority is admittedly rather narrow. "Their prime function," said Nemec, "is to provide assurance of current and future interchangeability of the motion picture films manufactured in the U. S., and thus permit world-wide marketing of entertainment feature films, and other types of motion pictures produced in this country.

"Here we encounter an interesting paradox: moving pictures whose profitable appeal to the movie-going public depends upon their utter individuality are, at the same time, probably the most completely standardized industrial products circulating through the channels of world commerce," he said. "Engineers who do the film industry's standardization consider it most appropriate that the procedures of the ASA provide for the revision of standards as necessary," said Nemec. "This is one industry that takes full advantage of that opportunity."

Nemec spoke at the session "How Standards Help the Motion Picture Industry," sponsored by the Society of Motion Picture and Television Engineers and Motion Picture Research Council.

Hausler Succeeds Hammons As Century President

NEW YORK — The election of W. D. Hausler as president of the Century Projector Corporation was announced by the company last fortnight. Hausler succeeds the late H. E. Hammons.

The new president served as Century's vice-president and general manager from 1945 to the present. He served also as comptroller of the company from 1941 until 1945.

Hausler was one of the many prominent equipment firm executives present at last month's TESMA-NAC-TOA Joint Convention and Trade Show in the Americana Hotel, Miami Beach.

SMPTE Convention Display

MIAMI BEACH, FLA.—Visitors to the TOA-TESMA-NAC Joint Convention and Trade Show at the Americana Hotel here last fortnight were given an opportunity to learn about the many services offered to the industry by the Society of Motion Picture and Television Engineers. At the SMPTE display manned by local members, many of the Society's publications that constitute the chief technical reference literature of the industry were available, and all those with engineering problems or with a genuine interest in studying or contributing to the engineering progress of the industry found ready information on how SMPTE can help them.

In charge of the SMPTE display was C. Henderson Beal, motion picture director, radio-TV-film department, University of Miami.

Gulistan Promotions

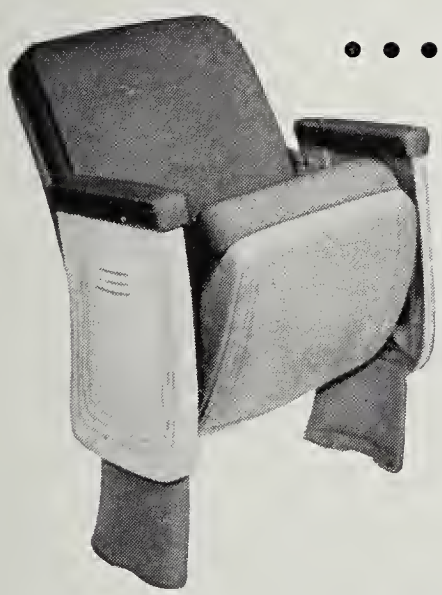
NEW YORK—Henry R. Collins has been appointed manager of commercial carpet sales for A. and M. Karagheusian, Inc., manufacturers of Gulistan Carpet. Collins, with Karagheusian since 1950, was formerly assistant commercial carpet sales manager.

Rudy Grofsick, formerly commercial carpet sales manager, has been appointed sales manager of the southern division of Seaboard, wholly owned distributor for Gulistan Carpet.

Replacing Collins as assistant commercial carpet sales manager is Frank A. Vogler, formerly commercial carpet consultant. Bernard D. Malone, formerly territory manager for Brooklyn and Long Island, has been appointed commercial carpet consultant.

Ladies in big feathery hats . . .

. . . are tickled to sit in BODIFORM® chairs



Spring-back Bodiform Chair No. 16-040 has standards of sturdy gray iron; middles have turned-in feet to eliminate stumbling. Full-upholstered, ¾-safetyfold spring-arch seat.

The folks sitting behind her may not approve of that hat, but at least they'll be able to mutter about it in the luxurious comfort of American Seating Spring-back Bodiform Chairs.

You see, Bodiforms blend attractive styling with comfort and convenience. They come in a wide range of chair styles, aisle standards, upholstery materials and colors.

And here's something else to remember when you plan a new theatre or reseat an older one: Bodiform *Chairs assure you of simpler housekeeping, lower maintenance costs, longer service life, extra space!* Call us, or write *today!*

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WORLD'S LEADER IN PUBLIC SEATING

Grand Rapids 2, Michigan. Branch Offices and Distributors in Principal Cities. Manufacturers of Theatre, School, Church, Auditorium, Stadium, Transportation Seating, and Folding Chairs and Tables.

ALSO DISTRIBUTED BY NATIONAL THEATRE SUPPLY COMPANY

NEW PRODUCTS

. . . that have theatre interest

Solder Kit Package

Particularly useful for small repair operations in conventional and drive-in theatres is a compact blow torch soldering kit which is protected against moisture and handling by a layer of Krene cast vinyl film in a new type of display package, a product of the Kidde Manufacturing Company.

This pocket size tool is said to be particularly useful for the do-it-yourself exhibitor who can handle minor repair jobs without incurring the expense of a professional repairman. The tool is helpful in brazing, peeling paint, or making plumbing repairs. The two butane cartridges in the kit are capable of burning for 30 minutes.

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BUTANE
BLOW TORCH
SOLDERING KIT
Only $2.95
SOLDERING TIP
ALL PURPOSE CORE SOLDER
FOR ELECTRIC WIRING RADIO & TV HOBBY WORK
EXTRA FUEL CARTRIDGE
EACH CARTRIDGE BURNS FOR 1/2 HOUR
AMAZING DO IT YOURSELF POCKET SIZE TOOL
IMPORTANT BEFORE USING READ DIRECTIONS ON BACK

SOLDER KIT

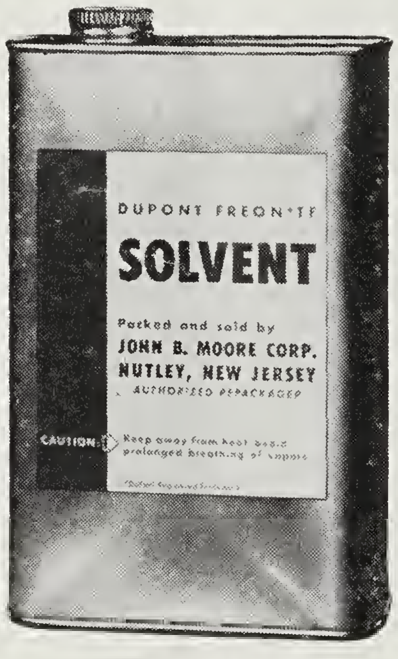
Film Cleaner

The John B. Moore Corporation recently announced the addition of the DuPont "Freon" TF Solvent to its line of solvents engineered for safety.

The versatility of Freon TF is just now becoming known outside its original role as a refrigerant, the distributor states. The motion picture industry, and theatres in particular, it is said, are discovering the product's superb cleaning qualities for color and black and white film. The solution cannot hurt magnetic sound tracks and has no effect on acetate and Cronar polyester film basis, photographic emulsions, or magnetic oxide coatings, it is further said.

Because Freon is fast-drying, it speeds up film cleaning and is adaptable to machine and hand use. It effectively dissolves and washes away gums and oil from film. The addition of small amounts of high-melting paraffin wax or silicones to the Freon TF, it is reported, adds good lubricating qualities for treatment of film before projection, and cleaning and lubrication can be accomplished in one operation.

Freon, it is said, does not attack paint or varnish and is non-flammable and non-explosive, with 118 degrees boiling point. It is easy to use in small-scale operations as well as large.



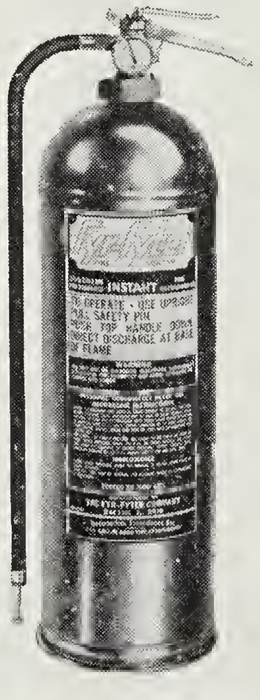
FILM CLEANER

Fire Extinguisher

A new two and one-half gallon pressurized "Instant" fire extinghisher is being produced by Fyr-Fyter Division of the Fyr-Fyter Company. The model culminates extended research to adapt "Karbaloy" extinguishing agent to a pressurized unit, it is said. Fyr-Fyter offers the chemical in its exclusive, well-known "Instant" line, which formerly included cartridge-operated types only.

Advantages claimed for the new unit are simple press-lever control which conserves extinguishing agent, quick visual inspection of pressure gauge, stainless steel finish for reduced maintenance, and easy installation in all standard extinguisher cabinets.

The extinguisher is effective against both Class A and Class B fires and was granted Underwriters' Laboratories Approval with a U.L. Rating of 2-A, 1-B.



FIRE EXTINGUISHER

Pullman Adaptor

The many theatre users of the Pullman janitorial maintenance Vacmobile can now convert their standard Vacmobile to a king-sized vac with the Pullman Drum Adaptor recently introduced to the trade, it is said. King-sized vacs mean king-sized capacity, a 700 per cent increase in the amount of liquid or solid material that can be picked up by the Vacmobile.

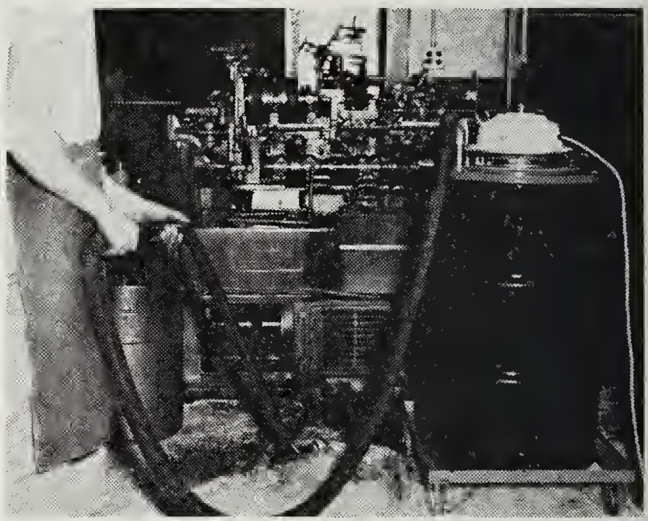
Theatres can now use the Pullman king-sized vac to clean large areas of floor and wall space, to clean in and around machinery, to clean flooded areas, and for other jobs that require capacity and the elimination of repeated emptying of the cannister.

The Pullman Drum Adaptor is put on any 55 gallon drum and then the motor head and filter assembly from any Vacmobile is placed through the adaptor opening and the king-sized vac is ready for operation. Pullman Never-Clog filter guarantees 55 gallon pick-up capacity every time, it is stated. The king-sized vac is employed for wet pickup by removing the Never-Clog filter and substituting the Pullman Wet Pickup Adaptor. The Drum Adaptor can be purchased separately or in combination with one of the Pullman Vacmobiles.

Waste Receptacles

A new line of chrome plated Bennett Bilt Closed Drop-In Waste Receptacles has been announced by the Bennett Manufacturing Company. Double corrosion resistance is provided on Closed Drop-In Receptacles by the chrome plated finish and the phosphate treatment over the chemically cleaned heavy gauge

(Continued on Opposite Page)



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ISSUE OF DECEMBER 4

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MOTION PICTURE EXHIBITOR
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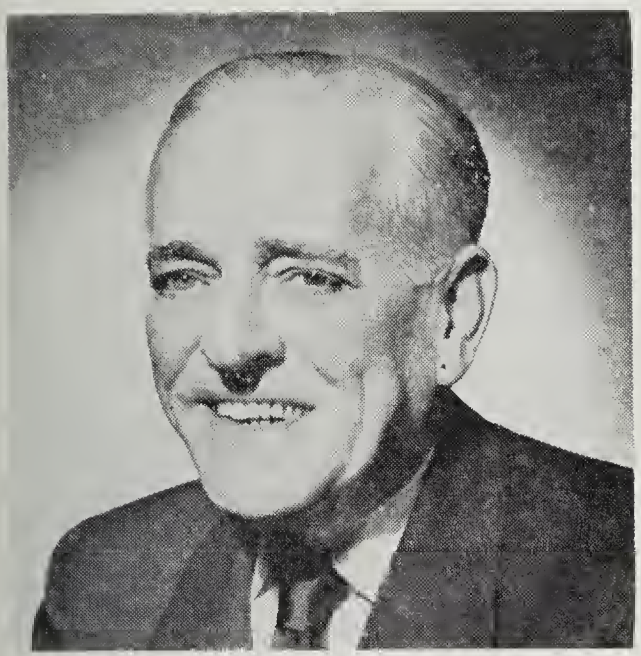
Ennis, Noted Publicist, Resigns Altec Position



BERT ENNIS

NEW YORK — Effective last month, Bert Ennis announced he is leaving his post as public relations director for the Altec Companies, Inc. He joined the organization early in 1953 as publicity director for Altec Service Company. In January, 1954, he was appointed director of all publicity and promotional activities for Altec Service Company and Altec Lansing Corporation.

Ennis is credited to a considerable degree with industry-wide recognition of stereophonic sound, the technique pioneered and developed by Altec Lansing in conjunction with the initial presentation of Cinerama and CinemaScope. Ennis created the Altec Promotional Caravan, a mobile unit which toured the United States exploiting stereosound by means of displays and feature stories designed to acquaint the public and press with the widescreen sound process. Staffed with a photographer and a promotion crew, on-the-spot pictorial newspaper and trade paper campaigns were executed in behalf of theatres presenting CinemaScope from coast to coast. The campaign evoked favorable comment from national exhibitor organizations.

Ennis later employed this promotional device in behalf of Altec sound installations in numerous important structures and institutions throughout the United States, working in conjunction with Graybar Electric Company. He came to Altec following an extensive career as publicity executive for Columbia, Paramount, the Roxy Theatre in New York, and numerous screen and stage stars.

New Products

(Continued From Opposite Page)

steel, it is said. The finish is easily cleaned with a wipe of a cloth and the extra heavy plating assures life-long, brilliant appearance, the manufacturer states.

Self-closing overlapping top door with silent spring action makes depositing refuse so easy that cleanliness and neatness is encouraged in theatres, and this design makes the Closed Drop-In models fire resistant, it is said. If a fire is started inside, it will only smoulder and finally smother itself out due to lack of air. Top opening is protected by a rubber gasket for silent door action and covers the rolled edges. The round design of Bennett Bilt Closed Drop-In model provides all around accessibility, plus a modern pleasing appearance that is at home in any surroundings.

(Continued on Page PE-20)

Now Showing!

NYLWOOD

the perfect carpet for theatres

Loomed exclusively to N.T.S. specifications!

You could search the world over . . . but couldn't buy more practical theatre carpeting than NYLWOOD! It lasts twice as long as ordinary carpeting! It's available in 6 magnificent patterns, and unlimited color combinations in custom designs, to beautify your theatre...and keep it beautiful for years! NYLWOOD is tightly woven, high pile carpeting scientifically blended with nylon to withstand the heavy traffic and abuse of a busy theatre. NYLWOOD is *theatre-tested* . . . install it and *know* you're getting the most for your money!

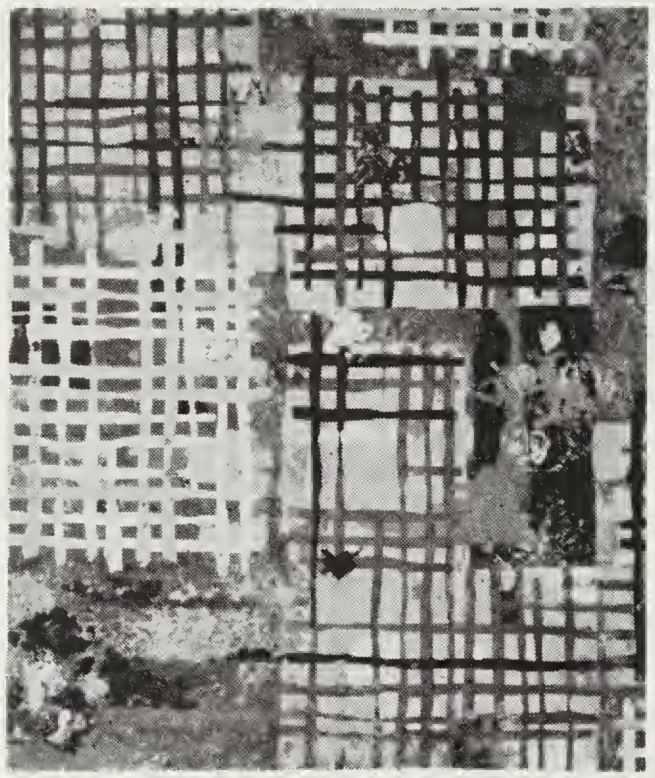
IMMEDIATE DELIVERY! Call your National man now . . . see the brand new NYLWOOD patterns now available . . . and give your theatre a new look from the bottom up!

Your Guarantee OF CONSISTENT QUALITY AND OUTSTANDING SERVICE

N.T.S

NATIONAL THEATRE SUPPLY COMPANY · BRANCHES COAST TO COAST

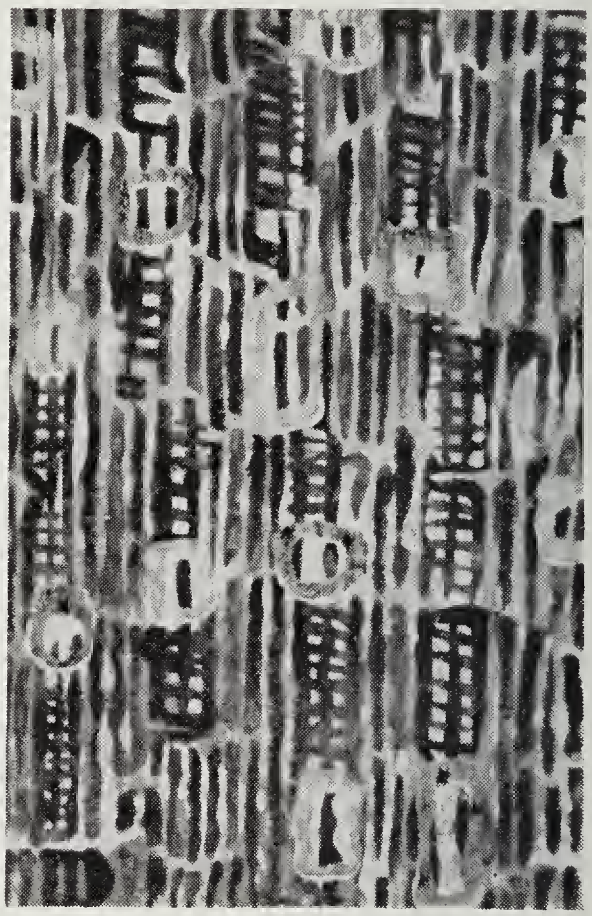
New Carpet Line Promises Brighter Theatres



National Theatre Supply Company recently announced for distribution a new line of contract carpeting called "Nylwood 10," designed especially for heavy traffic areas, such as those found in theatres, by Alexander Smith, Inc. Nylwood 10 is a private quality product, and wear tests have proven beyond doubt, according to NTS, that the addition of nylon to carpet wools greatly improves wear; the distributors experience with Nylwood over the past few years has borne this out, it is said.

Contrasted with most contract carpets, Nylwood offers almost unlimited use of color. Most of the patterns have eight to 10 different shades, which make them outstanding. The purchaser, it is said, does not pay additional for the patterns containing the maximum number of colors. In other carpets widely used in theatres, each additional color makes the carpet cost more, NTS notes.

Pattern Number 5051/28
Nylwood 10, left.
36 inches repeat, drop match. Lattice effect in red on a gold ground, with accents of black, ecru, and turquoise.



Pattern Number 5051/38
Nylwood 10, right.
36 inches repeat, drop match. A modern abstract design with a red and gold ground, with accent colors of turquoise, ecru, and black.

Pattern Number 5051/67
Nylwood 10, above.
52 inches repeat, set match. A stylized spiked chrysanthemum of grey and aqua, with accents of black on a bright red ground. The coloring in this carpet is identical to Crestwood Pattern 5345/27.

Pattern Number 5051/07
Nylwood 10, left.
36 inches repeat, drop macth. Red ground—brush strokes of aqua and green-gold, with a black accent.

Faith In Future Spurs Theatre Redecoration

BANGOR, MAINE—Because C. J. Russell, Jr., has faith in the future of the industry, he has completed renovations of his Bijou here.

A year ago, Russell repainted and refreshened the auditorium and inside of the theatre. This summer, he remodeled the exterior and inner lobby, at a total cost of about $10,000. He put in a new front of Marlite paneling with aluminum trimming, installed a new modern marquee, and added new glass doors leading to the lobby, also trimmed with aluminum. The old-fashioned frames also were modernized. In the inner lobby, the walls were repainted and a completely new lighting system, with indirect ceiling lights, was added. Russell said, "This is our way of showing that we have sincere and entire confidence in the future of our theatres, for we feel that there is nothing the matter with show business that good programs cannot cure."

Russell is president of the Park Amusement Company, as was his father before him. At one time, they operated the Park here, which they were forced to close some years ago, and the Orono, Orono, Maine, also closed. These three houses were at one time handled by the old M and P circuit, but have been operated by the Russells since 1950.

Radiant Moves

CHICAGO—Radiant Manufacturing Corporation recently was reported planning to move to its new plant at 8220 North Austin Avenue, Morton Grove, Ill., in the near future.

New Israeli Theatre

TEL AVIV—Israel's largest and most luxurious theatre, the new Tel Aviv, opened last month. It is the 25th motion picture house in this city of 275,000, and 12 more theatres are being constructed or have been planned.

Typhoon Sales Exec

BROOKLYN, N. Y.—John A. Gilbreath has been appointed vice-president of sales for Typhoon Air Conditioning Company, succeeding Mark E. Mooney, it was announced recently by Don V. Petrone, president of the Hupp Corporation division.

Rug Cleaning Manual Offered By Duo-Dellay

BALTIMORE, MD.—Duo-Dellay Products, manufacturer of industrial rug and upholstery cleaners, notably, Duo-Dellay, Artloom Carpet Shampoo, Dellay, and Dry Klean, recently published a manual for on-location rug and upholstery cleaning.

The manual was written by Gordon S. Clausen, director of sales and advertising, Duo-Dellay Products. Clausen, formerly with Artloom Carpet Company, is one of the pioneers in new cleaning products and methods for today's synthetic fibres and light decorator colors. In addition, he is a member of the Carpet Cleaning Standards Committee, which sets cleaning standards for the American Hotel Association.

In his new manual, Clausen discusses equipment and cleaning procedures and unties some of the knots in modern rug and upholstery care. In addition, he has included a spot and stain removal chart.

They "go out" to your theatre for

ENCHANTMENT

Only B&L lenses show
EVERY ENCHANTING DETAIL

Only your theatre screen is big enough to hold the magic of movies seen at their best. Only B&L Super Cinephor lenses fill your screen with edge-to-edge brilliance, for today's clearest, sharpest, most thrillingly detailed pictures. Make your theatre a habit by making your movies easiest to see, easiest to enjoy. Complete line of prime and CinemaScope lenses for all projectors, for 4-wall theatres and drive-ins, for top image quality on your screen.

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FREE DEMONSTRATION!
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Honorary Award for Optical Service to the Industry

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☐ Send me Data Brochure E-123

Name ....
Theatre, Address ....
City.................. Zone........ State.........
My Dealer is..................

Denver Circuit Redecorates

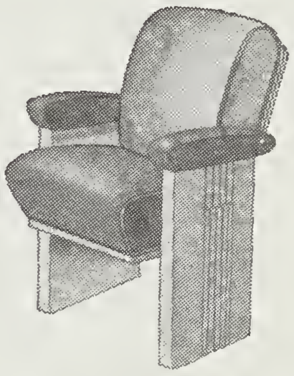
DENVER—Atoz Amusement Company is redecorating three of its Denver theatres, the Oriental, Westwood, and Federal. The Oriental also is being reseated with de luxe loge seats in the balcony, capacity being cut from 1,061 to 760. Similar loge seats go into the balcony in the Federal, while the main floor seats are being respaced. The capacity here is being cut from 850 to 740.

Sitting Pretty

...and so are your customers

Ever hear your patrons groan 'cause they just couldn't feel comfortable in your shabby seats? Why let loose, squeaky or worn upholstery mar the pleasure of your paying guests! Why not add comfort to their pleasure. For us, it's elementary! For you, your show stays on continuous and the bill is so small you'll wonder why you delayed it. Ask us today.

WRITE, WIRE
or PHONE
ALPINE 5-8459



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Foam Rubber
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Cushions, back
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theatre seat service co.
Division of MASSEY SEATING Company
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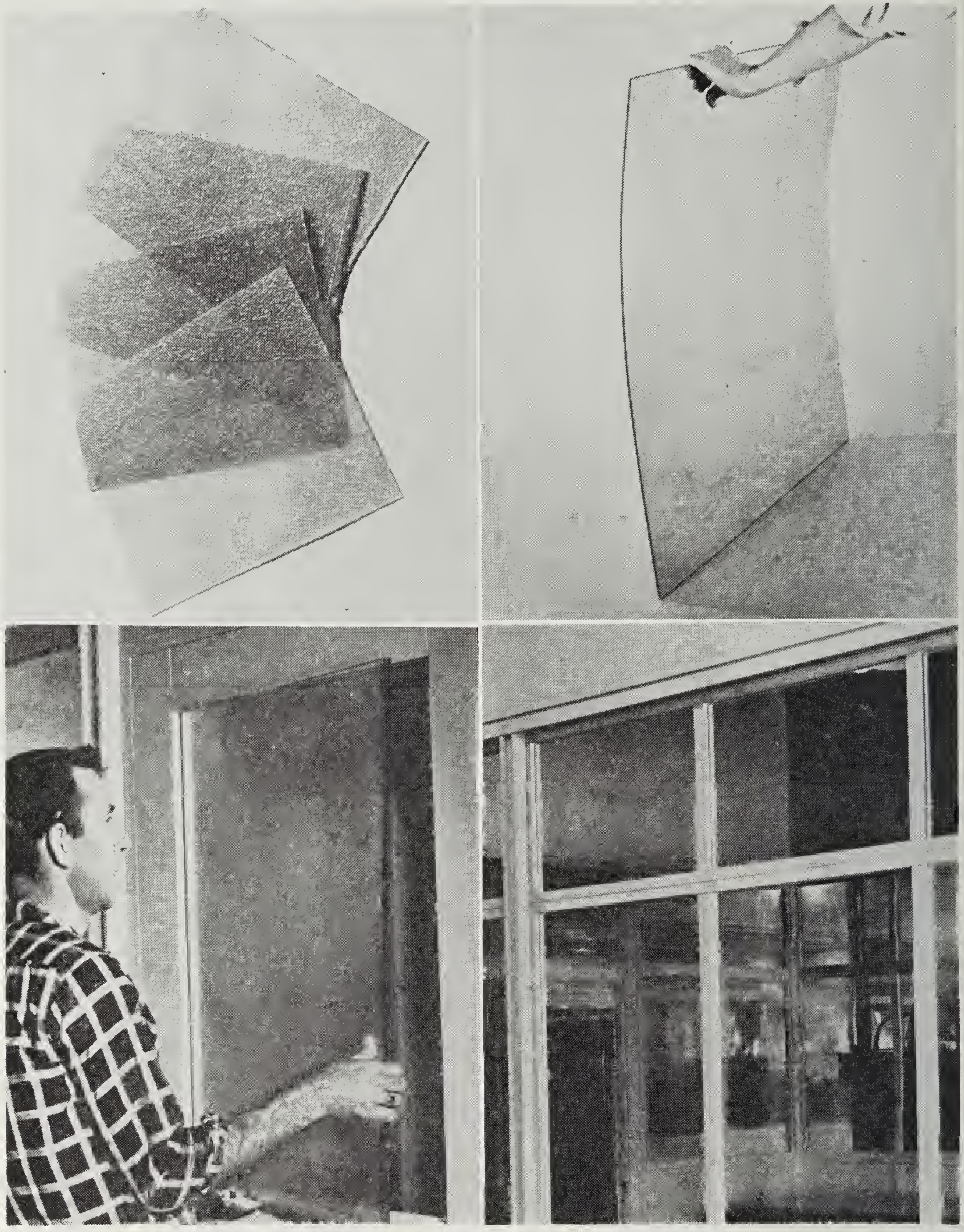
Practically DOUBLE Yearly GROSSES
by Installing "Hot-Shot"
In-The-Car HEATERS!

EPRAD

1208 CHERRY ST. TOLEDO 4, OHIO

Crowd-Proof, Crush-Proof Windows



A useful product for drive-in theatre concession areas, or other parts of the theatre where large glass panels are generally used and subjected to the hazards of heavy traffic, is a new-type of industrial window which, when accidentally struck by equipment or persons, only bends slightly, without breaking or cracking. If jarred loose from its frame, it can be reset quickly with an adhesive, it is said.

The safety glazing material is a laminate of Bakelite rigid vinyl sheet, and is available in the form of clear or mottled translucent panels (top left) from Laminations, Inc. The material is semi-flexible (top right) light in weight, and easy to install, it is stated. Sheets can be quickly cemented to the frame without the need of glaziers' points or putty (bottom left). They are designed primarily for interior windows or partitions (bottom right) in areas where conventional windows are subject to breakage due to vibration, concussion, or rough contact with materials, equipment, or personnel.

Although the laminate is more expensive than conventional glazing materials, the overall cost is less because the cost of installation is so low. The panels have excellent light diffusion properties. The sheets are dimensionally stable and less brittle at room temperature than many other transparent and translucent materials, including glass, according to the manufacturer.

As additional safety features, the laminates are good electrical insulators and will not support combustion. Bakelite rigid vinyl sheet does not warp under ordinary conditions of use, and has a high tensile strength.

New Products

(*Continued on Page PE-17*)

Improved Paper Towel

Scott Paper Company has announced the development of a larger multifold paper towel. The width of the improved towel, to be known as Brand #180, has been increased by three-eighths of an inch.

The increase has added three and one-half square inches to the drying area of the towel and one and one-half pounds to the average case weight, while the towel area has been increased to 92.58 square inches, it is said. It is being offered at no increase in selling price to distributors and customers.

RCA Named Defendant In Anti-Trust Action

MINNEAPOLIS—An anti-trust action seeking triple damages totaling $375,000 has been filed in Federal District Court here by Northwest Sound Service, Inc., against Radio Corporation of America and two subsidiary companies, RCA Sound Service and RCA Victor Distributing Company, Camden, N. J.

The plaintiff is bringing the suit under the Sherman-Clayton Act. It charges that theatre stereophonic sound equipment manufactured by RCA was sold in the supper midwest with the contractual stipulation that it be installed by RCA Sound Service to the exclusion of Northwest Sound Service and other companies operating in this area.

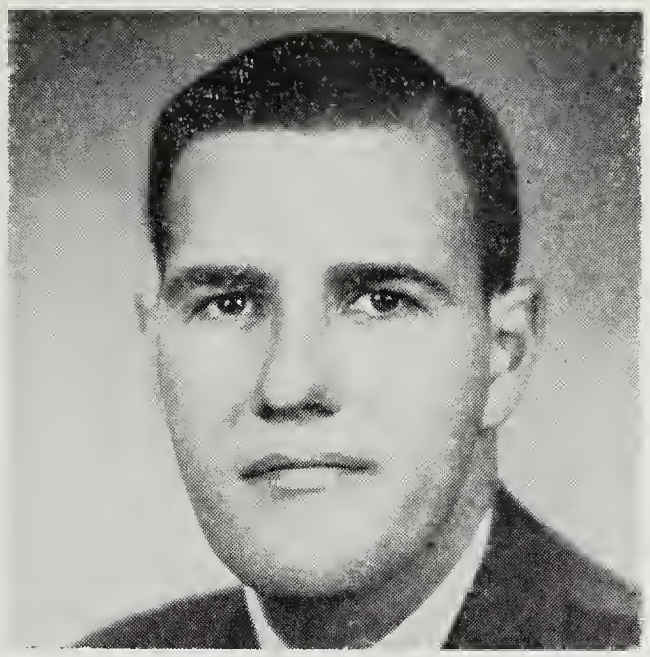
The plaintiff also charges that the defendants, in the installation of their stereophonic equipment in the various theatres serviced by the plaintiff, carried out the installation in such an inferior manner that the plaintiff was required in many instances to remedy the defects at considerable expense and effort and without remuneration.

The suit covers a period from 1953 until the present, and involves "an appreciable number" of sound installations. The plaintiff also is seeking a restraining order. The suit is similar to actions brought against RCA in other areas. No date has been set for the trial.

Herschell Signs Union Deal

NORTH TONAWANDA, N. Y.—Lodge 2108 of the International Association of Machinists has announced the signing of a union contract with the Allan Herschell Company, the first union deal in the 77 year history of the outdoor amusement equipment company.

A union representative announced that the first year package agreement represents more than 16 cents per hour increase in wages.



George C. Noble has been appointed a district sales manager for Radiant Screens of Chicago by Herschel Y. Feldman, sales vice-president, it was announced recently. Noble will represent the projection screen manufacturer in seven western states. His varied experience in and out of the photographic industry has equipped him with a thorough knowledge of retailer needs and problems.

Todd-AO Installations

ST. LOUIS—Douglas Netter, vice-president of Todd-AO, has predicted that a total of 75 theatres in the United States will be equipped for Todd-AO by the time "South Pacific" is ready to be roadshown, it was reported recently.

At the time, Netter noted that 55 theatres were equipped with the wide screen process, and that this was ahead of the estimates he had made in the past when he declared that by Labor Day there would be 50 installations.

Netter also pointed out that the Todd-AO equipment is adaptable to all types of projection, 35mm as well as 70mm, adding, "We are confident that our equipment, with modifications, can handle CinemaScope 55."

Mike Todd Scans New Horizons

THE seemingly endless activities of Mike Todd, showman extraordinary, last month brought him into a new enterprise with captain-of-industry Henry Kaiser and national television leader Sylvester (Pat) Weaver. Above, in Honolulu, the three discuss details of a gigantic new program for building aluminum dome theatres throughout the world for motion picture exhibition and other entertainment.

An architectural rendering of the multi-purpose, 2,000-seat auditorium, which can be built, it was reported, in 20 working hours at a cost of approximately four dollars per square foot, is shown in the background. "These aluminum domes have amazing showmanship and entertainment possibilities," Todd was quoted as saying.

A corporation, it was understood, was being formed in which the Kaiser and Todd organizations would share management equally with Weaver, former National Broadcasting Company chief who created and produced TV spectaculars.

Don't Miss an Early Spring Opening

Drive-ins for 1958 should be planned now.

When it comes to drive-ins The Ballantyne Company has always taken pride in being more than just a manufacturer of sound and projection equipment. We feel that countless owners and operators want help and advice on how to build a better, more economical drive-in.

When you purchase Ballantyne equipment, free help and plans come with the job. You get the background of experience from Ballantyne engineers, who know drive-ins and have planned them by the hundreds. Take two minutes and drop us a line if you are planning a new drive-in.

The Ballantyne Co

1712 Jackson St. Omaha, Nebraska

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Seamless Metallic Screens from .... 60¢ sq. ft.
Anamorphic Lenses for Cinemascope, per pr. .. $295 up
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$AVING$ IN EVERYTHING from Box Office to Back Stage

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"Around The World" Concessions Theme

ONE of the most interesting soft drink promotions in the country is an "Around the World" theme at Fox Tabor in Denver, featuring Orange-Crush and Old Colony fountain drinks. The theme is tied in directly with the showing of "Around the World in 80 Days."

Display posters feature grapes from Italy, palm trees and a Hawaiian girl in native costume, and an orange grove, together with travel posters, Orange-Crush and Old Colony display pieces, oranges, and multi-colored flages from far-away lands. The displays were arranged by Ralph Batschelet, concessions manager, Fox Inter-Mountain Theatres, and Joe Vleck, Tabor manager.

At top left, "Around the World to Many Lands" is the theme of the downstairs lobby stand, where Orange-Crush and Old Colony Pink Lemonade are sold. Multi-colored flags high-light the stand.

Top right, Vleck and Terry Champa, concessions manager, enjoy a drink of Old Colony Tropical Punch at the Hawaiian stand.

Lower left, Batschelet and Vleck, pour themselves Orange-Crush amidst the orange groves.

Lower right, Orange-Crush is featured in the only stand in the balcony. All soft drinks were sold for 25 cents in the giant size cup only.

Brainstorming Sessions

(Continued from Page PE-12)

quality—use enough oil, keep the corn hot, try squirting milk chocolate over the popcorn, line the box with aluminum foil to retain the taste, scatter peanuts in the popcorn. . . . Use small, medium, and large boxes to meet varying appetites . . . try selling a two, three, or four gallon Pliofilm Bag for, say, 99 cents for take-home . . . if you are overpopped on a slow night, try selling two for one; There is still profit, and announcement of this extra little sale will get more traffic to the stand.

On candy, some ideas included the keeping of enough variety, changing the brands to get more diversification . . . sell multiple packaging, four for 25 cents, six for 25 cents . . . a special glassed-in and refrigerated counter for the kids . . . carry penny items.

On ice cream, romance the item—tack catch names on your ice cream products . . . try for special packs or covers for drive-in ice cream . . . try frappes or milk shakes from machines which serve them cold . . . try the machine which, through addition of syrups, makes different flavors out of vanilla. . . . Try pre-packed hot fudge sundaes . . . use sundaes applied on the spot for "fresh" appeal.

The panel suggested greater variety of prices, cup sizes, and flavors in the serving of soft drinks. The panelists were of the opinion that concession stands should offer not just the staple three, cola, orange, and root beer. More "brainstorms" on soft drinks included: get the manufacturer to supply point-of-purchase materials . . . use coupons, lucky numbers, and contests to promote sales . . . tie-in drinks with food sales . . . try freezing a non-carbonated fruit into a slush drink . . . keep good carbonation in the drinks.

Bunte Brothers Chase Candy Company recently announced the release of a new Cherry Mash Bar Package, a running mate to the Tangos Bar.

On foods, two contradictory attitudes arose. One was to cut down on the number of food items for less cost, less waste and faster lines. Another said, add items, where space is available, to meet more tastes and for greater grosses.

And, as proof that a brainstorming session can cover everything, it was suggested that concessionaires check their garbage each morning to get a line on items which are not being consumed.

Increasing Boxoffice

Take advantage of holidays promotions; go out after non-moviegoers; cater to the kids with special attractions, coupons, gifts, free tickets; and extra attention to boys' and girls' organizations were some of the ideas tossed out by a brainstorming session on "How to Increase Box Office." The panel chairman was Jack Fitzgibbons. Initial remarks gave evidence of awareness on the part of concessionaires of a feeling of responsibility, together with theatre operators. in drawing customers to conventional and outdoor theatres.

Ideas on taking advantage of holidays for special promotions include the egg hunt at Easter, with a gold-colored egg redeemable for $5. . . . Silver egg for $1. . . . Halloween costume parade with prizes. . . . Fourth of July fireworks display. A panel member raised the point that, while these particular events might not bring about any marked increase in box office in some areas, they are at all times effective in building and maintaining good relations with movie goers and with the community.

Tie-in work with service and general clubs, civic groups and civic events drew a steady fire of suggestions. One tested event mentioned was a tie-in with schools and police on a safety compaign. . . . Get service clubs to hold Youth Appreciation Weeks, buying the house for school grades. . . . Suggest special movie parties for clubs, their families and children.

More ideas on club and group promotions included: To get people in who have never been fans, approach particular groups with an offer to sell block tickets at a price. . . . Go after elderly people with a Golden Age Club with a discount offer on seats. . . . Suggest special block or house prices to charitable organizations.

It was agreed that exhibitors and concessionaires seldom explore to the fullest the possibilities of tie-ins with suppliers and manufacturers and with local commercial interests. Ideas broached on this subject included bottle top tie-ins with soft drink retailers. . . . Suggest to commercial and industrial firms the profit to them of tying in theatres with safety programs.

Ideas for special promotions and stunts rained. . . . Since many young people are kept from the theatre by devotion to TV favorites, invite these local stars to your stage for Saturday matinees. . . . Satisfy both single and double feature fans with an "8:40 Feature." . . . Publicize the feature attraction at a set evening time, early enough to let those out early who prefer not to sit through a double feature. . . . Have an "Early Bird" show on Sunday, with special prizes between noon and three p. m. . . . Organize a birthday club with youngsters filling out cards with name, address, and birth date; mail free ticket to them in advance of that date with a "Happy Birthday" greeting. . . . If allowed by law, try periodic all-night shows.

Woodlawn Theatre

(Continued from Page PE-6)

has been done away with, and the stage curtain is from wall to wall, bright red, and is controlled by Vallen curtain controls. The wall fixtures are clusters of three brass bullet adjustable fixtures so the light can be directed where desired. The aisle and exit drapes are red velvet.

The 756 Kroehler push-back chairs, colored, tailored, and finished in rich, long-pile mohair, furnish the auditorium. They have full spring-filled seats and the backs are heavily upholstered. The spacing is second to none, being 38 inches back to back.

The screen has 998 square feet of surface, easily one of the largest in proportion to seating capacity. The reflective surface is finely ground to increase picture depth or three-dimensional effect. There is only one of its kind in the region, and less than 30 in the nation.

The lastest Simplex XL projectors are equipped with curved film gates and carbon lamphouses are Excelite. They are equipped with the best cold reflectors to eliminate film buckling due to heat. This is coupled with the accoustically-treated wall in the auditorium and with Altec "Voice of the Theatre" speakers. The equipment is flexible enough for either stereophonic or standard film.

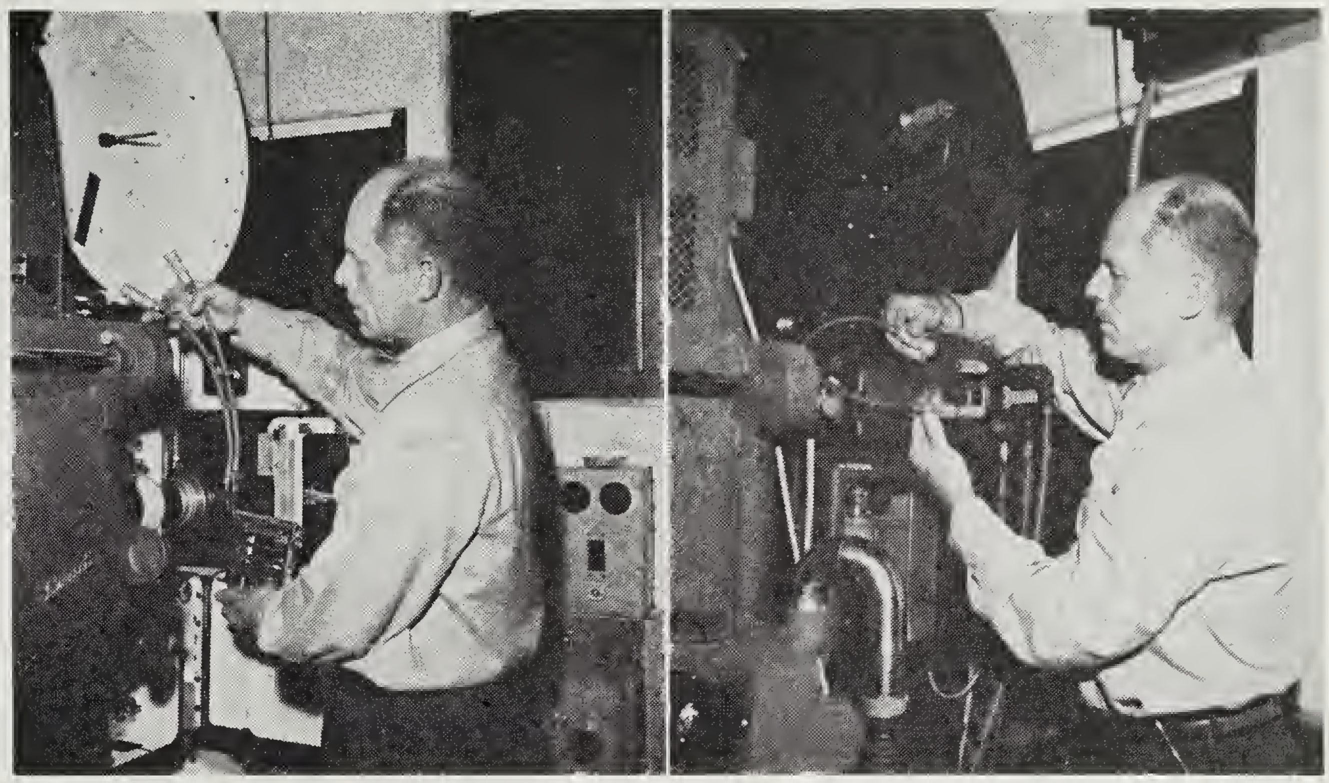
The carpeting is Alexander Smith deep pile, with heavy padding. The red-gray-turquoise coloring blends with the rustic wall finishes, and is the latest development of 80 per cent wool and 20 per cent nylon for richness, color, and long wear.

A specially constructed refreshment bar serves all types of popcorn, frozen foods, candy, and other novelties. The counter is about 20 feet long, finished in rough redwood and etched aluminum. The backbar is also redwood in the natural finish.

The theatre is owned by the Woodlawn Shopping Center, Inc., and operated by Fox Inter-Mountain Theatres. All of the equipment was furnished by National Theatre Supply.

The Woodlawn Theatre Refreshment Bar

New Device Speeds 65mm Changeover



At left, projector operator Bert Darling, in charge of the Simplex 35-65mm projectors in the MGM Theatre on the Culver City, Cal., lot, disconnects the Titeflex Quick-Seal couplings and flexible metal hoses through which water runs to cool the projector apertures. The coupling and hose can be disconnected in seconds when changing a 35mm reel for a 65mm showing. Right, ready to connect the Titeflex coupling and hose for an MGM Camera 65 showing, Darling can hook up the water cooling lines without loss of time, leakage, or the use of special tools.

ALTHOUGH it is difficult at the present time to predict the gradual or eventual acceptance by theatremen of the 65mm print, in which such recent entries as "Raintree County," "Around the World in 80 Days," and "Oklahoma" have been initially released, the MGM Studios in Culver City, Cal., already have put to use an important new technical development for the projection room which substantially speeds the changeover from 35mm to 65mm.

If the time comes when exhibitors find it necessary to make quick changeovers from, for instance, a 35mm feature or short subject to a 65mm feature, a new development by Titeflex, Inc., probably will be an important part of the operation.

•

Two jobs are performed by Titeflex Quick-Seal couplings and flexible metal hose on projectors at the MGM Studios, where time is always at a premium in showing new motion pictures and for the process of dubbing in music or dialogue for new films.

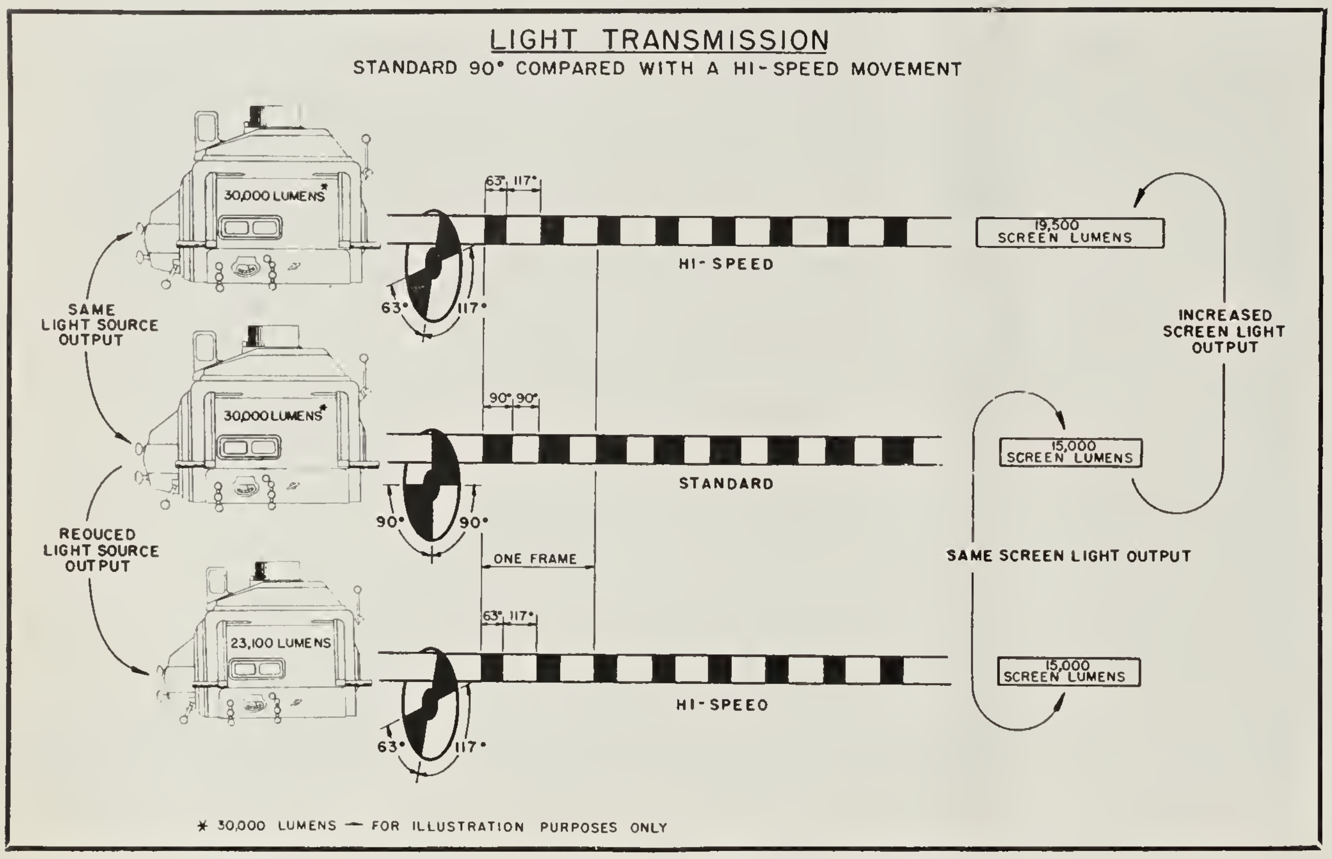
Two quarter-inch double-check Quick-Seal couplings and two flexible metal hoses, both designed and made by Titeflex, are used on the big Simplex 35-65mm projectors at MGM's main studio theatre. It is through the hoses that the water runs to cool the apertures in the projectors.

An even more important service is performed by the quick-disconnect and quick-connect feature of the coupling when it is necessary to change from standard 35mm film to the newly-developed MGM Camera 65 process, in which "Raintree County" was produced.

Changing the projector from 35mm to 65mm operation requires changing the back plate of the projector, which necessitates the disconnection and reconnection of the water cooling system. Before using Quick-Seal couplings it took considerable time to make the change: water had to be shut off, the hose drained, and tools and additional help were needed. In addition to time spent, there was some leakage of water when the connection was broken. This problem has been solved by the use of Titeflex Quick-Seal couplings, which immediately seal off the flow of water under pressure when disconnected.

WORLD'S LARGEST SCREENS
NEED and USE Lorraine ORLUX SUPER CHARGED LARGE CORED Carbons
Ideal for DRIVE-IN • THEATRES
CARBONS, INC. BOONTON, N. J.

New Simplex Movement Announced For Theatres



NTS's Diagram of the Simplex Hi-Speed Intermittent Movement

NATIONAL Theatre Supply Company has announced the development of a new Hi-Speed intermittent movement for the Simplex XL mechanism. This movement is a result of over a year's engineering study by Simplex Equipment Corporation. It has been thoroughly field tested in both indoor and drive-in theatres, as well as in studios from coast to coast. The new movement is available on new Simplex XL mechanisms and as a field modification of XLs now in service, it is said.

The higher speed pulldown permits the use of narrower shutter blades and increased exposure of each frame to the light source. Light transmission is increased by 20 per cent in indoor theatres, 5 per cent in drive-ins, and 76 per cent in studios. Picture definition and crispness is improved, in all instances, due to the individual frame being exposed for a longer period of time.

If heat at the aperture is not now critical, the increased light transmission can be fully utilized without increasing operating costs. If heat at the aperture is now critical, the same amount of light can be obtained but at a reduced arc amperage resulting in lower operating costs. The heart of the new Hi-Speed intermittent is a standard 90 degree Geneva movement accepted as the most reliable in the field today. The longer dwell period due to the faster pulldown and the use of narrower shutter blades reduces flicker.

New Radiant Screen Acclaimed at Convention

MIAMI BEACH — The new Superglo Screen of the Radiant Manufacturing Corporation was unveiled here last fortnight during the TOA-TESMA-NAC Joint Convention and Trade Show in the Americana Hotel. The demonstration results were impressive and viewers reacted favorably to the increased sidelighting and excellent definition achieved by the Radiant development.

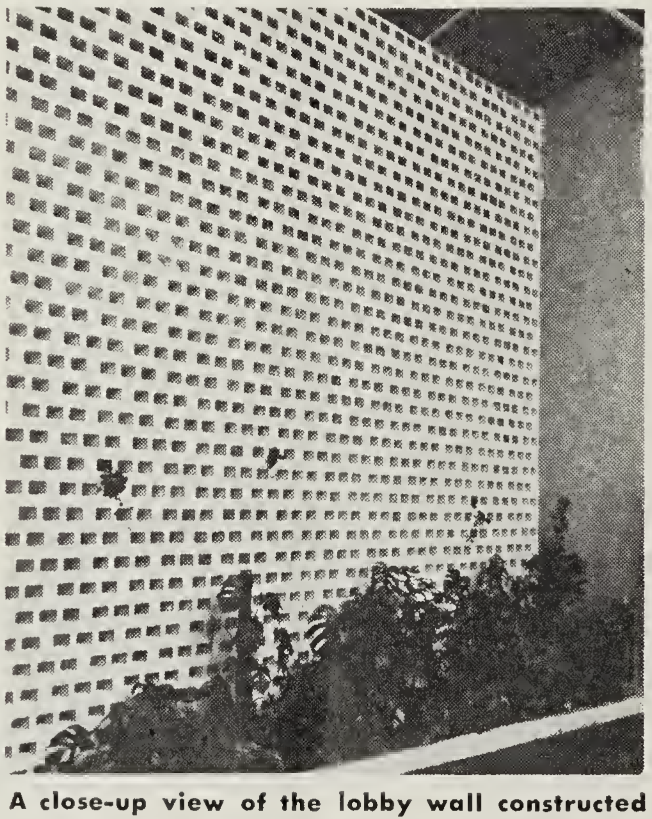
The Superglo Screen was demonstrated by Seymour Jacob, sales manager of the Radiant theatre screen division.

Steam Means Waste . . .

The sound of leaking steam means you are not getting the heat where you want it. Escaping steam can also damage plaster, paint, and draperies.

Now is the time to get it fixed. Your heating system has been operating for more than a month and any leakage that has developed since last heating season should be much in evidence. The most likely places are in the reducing valves, radiator valves, thermostat valves, or return traps. Check each of these spots today.

Delay can only cost you money and the coming winter weather can only mean discomfort and inconvenience of a chilling shutdown under the very worst conditions. So, if there is any sign of a leak in your steam system, get your plumber on the way, today.



A close-up view of the lobby wall constructed of architectural brick in the Lawrence Park Theatre illustrates adaptability.

Radiant Sets Sherman To Head New Dept.

CHICAGO — Milt Sherman, a veteran in advertising and sales promotion of photographic products, has been appointed merchandising manager of Radiant Manufacturing Corporation by Adolph Wertheimer, executive vice-president, it was announced recently.

MILT SHERMAN

Sherman will handle all special campaigns and promotions, conventions, store displays, special presentations, contests, and sales aids. According to Wertheimer, this new department was established to assist directly dealers at the point of sale.

Before entering the photographic industry, Sherman spent many years in the advertising agency field as a copy chief and account executive. During World War II, he was a bomber pilot with the Eighth Air Force in Europe and later a public relations officer with General Eisenhower's staff in London and Paris. He is now a Major in the Air Force Reserves and editor of the newspaper issued by the Chicago Air Reserve Center.

Garman New GPC Exec

NEW YORK—Hermann G. Place, president and chairman of General Precision Equipment Corporation, recently announced the election of Dr. Raymond L. Garman to the office of vice president of engineering and research for the corporation.

The resignation of Wladimir A. Reichel, as senior vice president of engineering and as director of the corporation and various subsidiaries, also was announced by Place.

Dr. Garman has had 25 years' experience in the fields of instrumentation electronics, motion picture recording and reproduction, television, and radar. He is co-author of "Experimental Electronics" and of numerous scientific papers and holds more than twenty patents in the field of electronics and instrumentation. For his achievements at the Massachusetts Institute of Technology Radiation Laboratory during World War II, he received the Presidential Certificate of Merit.

He has been technical director of General Precision Laboratory Incorporated, a GPE subsidiary, since 1945 and has, in addition, held executive positions of increasing responsibility.

Lawrence Park Theatre

(Continued from Page PE-5)

each one 36 inches long by 12 inches in diameter, hanging on polished brass rods. In addition, circular recessed lighting, lined and rimmed in gold, reflects gold against the white ceiling.

The standee rail simulates a Japanese Shogi screen, and has illuminated white panels. The refreshment stand is fronted with gold, and behind the counter antique gold mirrors are set in polished brass frames.

Entrance to the foyer was specially designed by Thalheimer and Weitz, architects for the whole project, to make the theatre visible to those passing by; there is a 16 foot window wall of glass from pavement to roof.

The theatre curtain, executed by Stapler Fabrics, was adapted from a prize winning design. Free-forms are hand printed on white mohair satin, in shades of charcoal grey, yellow, and tangerine.

SECTION TWO • VOL. 59, No. 6
DECEMBER 4, 1957

This yellow paper Check-Up is published every second week, alternating with the pink paper Reviews of all features and short subjects, as a special section of MOTION PICTURE EXHIBITOR. Every issue of the Check-Up serves as a complete reference index to all feature motion pictures and short subjects reviewed during the past year, plus the features from all sources that are known to be nearing completion. Combined, the yellow and pink sections represent a unique informative service to theatremen, specially created and carefully maintained by the editors of—

MOTION PICTURE EXHIBITOR
246-48 N. Clarion St., Philadelphia 7, Pa.

MOTION PICTURE EXHIBITOR SERVISECTION

THE CHECK-UP of all features and short subjects reviewed during the preceding 12-month period

Allied Artists

AFFAIR IN HAVANA (5723)—MD—John Cassavetes, Raymond Burr, Sara Shane—For the lower half—74m.—10-30-57—4393—(B).

ATTACK OF THE CRAB MONSTERS (5703)—MD—Richard Garland, Pamela Duncan—For the lower half—64m.—4-17-57—4313.

BADGE OF MARSHAL BRENNAN, THE—(5713)—W—Jim Davis, Arleen Whelan, Louis Jean Heydt—Average western—74m.—9-4-57—4373.

BLONDE SINNER (5635)—D—Diana Dors, Michael Craig—For the lower half—72m.—2-6-57—4285—(B).

CALYPSO JOE (5711)—C—Herb Jeffries, Angie Dickinson, Edward Kemmer—Lower half entry with Calypso beat—76m.—9-18-57—4377—(B).

CHAIN OF EVIDENCE (5701)—MD—Bill Elliott, James Lydon, Claudia Barrett—For the duallers—64m.—2-20-57—4289.

CRUEL TOWER, THE (5691)—MD—John Ericson, Mari Blanchard, Charles McGraw—Okay thriller for lower half—80m.—1-9-57—4273—(B).

CYCLOPS (5702)—MD—James Craig, Gloria Talbott, Lon Chaney, Jr.—Lower half science fiction entry—75m.—10-30-57—4393.

DAUGHTER OF DR. JEKYLL (5710)—MD—John Agar, Gloria Talbott, Arthur Shields—Dull and pointless horror yarn—71m.—8-21-57—4365—(B).

DEATH IN SMALL DOSES (5729)—MD—Peter Graves, Mala Powers—Exciting meller to perk up the program—79m.—8-21-57—4365.

DESTINATION 60,000 (5715)—D—Preston Foster, Pat Conway, Jeff Donnell—For the lower half—65m.—4349.

DINO (5721)—D—Sal Mineo, Brian Keith, Susan Kohner—Interesting yarn on juvenile delinquency—96m.—4349.

DISEMBODIED, THE (5720)—MD—Paul Burke, Allison Hayes, Norman Fredric—Okay voodoo meller for duallers—65m.—10-30-57—4393.

DRAGOON WELLS MASSACRE (5709)—W—Barry Sullivan, Dennis O'Keefe, Mona Freeman—Good, large scale western—88m.—6-12-57—4337—DC—CS.

FIGHTING TROUBLE (5623)—C—Huntz Hall, Stanley Clements, Adele Jergens—Lower half filler—60m.—12-26-56—4265—(B).

FOOTSTEPS IN THE NIGHT (5708)—MD—Bill Elliott, Don Haggerty, Eleanor Tanin—Okay lower half entry—62m.—4-3-57—4305.

FROM HELL IT CAME (5727)—MD—Tod Andrews, Tina Carver—Satisfactory science-fiction meller for duallers—73m.—10-30-57—4393.

GUN BATTLE AT MONTEREY (5726)—W—Sterling Hayden, Pomela Duncan, Ted de Corsia—Okay adult western—67m.—10-27-57—4405—(B).

HIGH TERRACE (5630)—MD—Dale Robertson, Lois Maxwell, Derek Bond—For the lower half—70m.—2-20-57—4289—English.

HOLD THAT HYPNOTIST (5706)—C—Huntz Hall, Stanley Clements, Jane Nigh—Average Bowery Boys series entry—61m.—3-20-57—4301.

HOT ROD RUMBLE (5717)—MD—Leigh Snowden, Richard Hartunian, Wright King—Lower half entry has teenage appeal—79m.—10-2-57—4381.

HOT SHOTS (5632)—C—Huntz Hall, Stanley Clements, Joi Lansing—Series average—61m.—2-20-57—4289.

HUNCHBACK OF NOTRE DAME, THE (5725)—D—Gina Lollobrigida, Anthony Quinn, Alain Cuny—Ponderous retelling of costume classic—104m.—10-30-57—4393—TC-CS—France.

LAST OF THE BADMEN (5705)—W—George Montgomery, Keith Larsen, Meg Randall—Good, suspenseful western—80m.—3-6-57—4297—DC—CS.

LET'S BE HAPPY (5707)—MU—Tony Martin, Vera Ellen, Robert Flemyng—Light and entertaining—93m.—6-12-57—4337—TC—CS—English.

LOOKING FOR DANGER (5728)—C—Huntz Hall, Stanley Clements, Lili Kardell—Average 'Bowery Boys' entry—61m.—10-30-57—4393.

LOVE IN THE AFTERNOON (5719)—C—Gary Cooper, Audrey Hepburn, Maurice Chevalier—Highly entertaining comedy should have wide appeal—125m.—6-12-57—4337—(B).

NOT OF THIS EARTH (5704)—MD—Paul Birch, Beverly Garland, Morgan Jones—Fair horror meller—67m.—4-17-57—4313.

OKLAHOMAN, THE (5712)—W—Joel McCrea, Barbara Hale, Gloria Talbott—Good western—80m.—6-26-57—4341—DC—CS.

PORTLAND EXPOSE (5722)—MD—Edward Binns, Carolyn Craig—Topical meller packs plenty of punch—72m.—9-4-57—4373—(B).

ROSE BOWL STORY, THE—(5204)—C—Marshall Thompson, Vera Miles, James Dobson—Reissue has angles—75m.—12-12-56—4261—Color—RE.

SPOOK CHASERS (5716)—C—Huntz Hall, Stanley Clements, Darlene Fields—Bowery Boys' series average—62m.—10-2-57—4381.

SUDDEN DANGER (5540)—MD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—1-11-57—4085.

TALL STRANGER, THE (5724)—W—Joel McCrea, Virginia Mayo, Barry Kelley—Actionful western—81m.—10-27-57—4405—DC—CS.

TO BE REVIEWED

AQUA DIVE GIRL (5718)—Mara Corday, Pat Conway.

BEAST OF BUDAPEST—Michael Mills, Violet Rensing, Gerald Milton.

BRIDE AND THE BEAST, THE—Lance Fuller, Charlotte Austin.

BULLWHIPPED—Guy Modison, Rhonda Fleming, James Griffith—C—CS.

COLE YOUNGER, GUNFIGHTER—Frank Lovejoy, Jomes Best, Abby Dalton—C—CS.

CRY BABY KILLER, THE—Jack Nicholson, Carolyn Mitchell.

HONG KONG INCIDENT—Jack Kelly, May Wynn, Richard Loo.

IN THE MONEY—Bowery Boys.

LITTLE RASCALS VARIETY SHOW—Little Rascals' compilation.

MAN FROM GOD'S COUNTRY—George Montgomery, Susan Cummings—Color—CS.

NAKED IN THE SUN—James Craig, Lita Milan, Barton MacLane—Color.

NEVER LOVE A STRANGER—John Drew Barrymore, Lita Milan.

OREGON PASSAGE—John Ericson, Lola Albright—Color—CS.

PAGANS, THE—Pierre Cressoy, Helene Remy—(Italian-made).

PERSUADER, THE (5714)—William Talman, Kristine Miller, James Craig.

QUANTRILL'S RAIDERS—Steve Cochran, Gail Robbins—Color—CS.

RAWHIDE BREED, THE—Rex Reason, Nancy Gates, Ann Doran.

SABU AND THE MAGIC RING—Sabu, Daria Massey.

SEVEN GUNS TO SIN MESA—Lola Albright, Charles Quinlivan.

STORM OUT OF THE WEST (5702)—Dale Robertson, Brian Keith, Rossana Rory.

TEENAGE DOLL—June Kenney, Fay Spain, John Brinkley—(B).

UNDERSEA GIRL—Mara Corday, Pat Conway.

UP IN SMOKE—Bowery Boys.

American International

AMAZING COLOSSAL MAN, THE—MD—Glenn Langan, Cathy Downs—Okay exploitation entry—80m.—11-13-57—4401.

CAT GIRL—MD—Barbara Shelley, Robert Ayres, Kay Callard—Mediocre horror film—69m.—4381—10-2-57—English.

DRAGSTRIP GIRL—MD—Fay Spain, Steve Terrell—Programmer with teen-age appeal—70m.—6-26-57—4341—(B).

FLESH AND THE SPUR—W—John Agar, Touch Connors, Marla English—Average western—80m.—3-6-57—4297—PatheColor—(B).

I WAS A TEENAGE WEREWOLF—MD—Michael Landon, Yvonne Lime—Okay horror entry—76m.—9-4-57—4373—(B).

INVASION OF THE SAUCER-MEN—MD—Steve Terrell, Gloria Castillo—Science fiction entry with and for teeners—70m.—9-4-57—4373.

NAKED PARADISE—MD—Richard Denning, Beverly Garland, Leslie Bradley—Okay supporting feature—71m.—2-20-57—4289—Color—(B).

REFORM SCHOOL GIRL—MD—Gloria Castillo, Ross Ford, Edward Byrnes—Fair crime meller should interest younger moviegoers—71m.—11-13-57—4401.

ROCK AROUND THE WORLD—MU—Tommy Steele—British rock 'n' roll and calypso number for teenagers—71m.—11-13-57—4401—English.

ROCK ALL NIGHT—MUMD—Dick Miller, Abby Dalton—Lower half filler—63m.—6-26-57—4341.

UNDEAD, THE—MD—Pamela Duncan, Richard Garland, Allison Hayes—Overly involved horror entry—71½m.—4-3-57—4305.

VOODOO WOMAN—MD—Marla English, Tom Conway, Touch Connors—Inferior lower half entry—75m.—4-3-57—4305.

TO BE REVIEWED

ASTOUNDING SHE MONSTER, THE—

BLOOD OF DRACULA—Sandra Harrison, Jerry Blaine.

FANTASTIC PUPPET PEOPLE, THE—John Agar, June Kenney.

HELL RAIDERS—Michael Connors, John Ashley.

I WAS A TEENAGE FRANKENSTEIN—White Bissell, Phyllis Coates.

JET ATTACK—John Agor, Audrey Totter.

MOTORCYCLE GANG—Anne Neyland, Steve Terrell, John Ashley.

NAKED AFRICA—

SORORITY GIRL—Susan Cabot, Barboura O'Neill, Dick Miller.

VIKING WOMEN—Kipp Homilton, Irish McCalla, Susan Cabot.

WHITE HUNTRESS—

Associated

MAN BEAST—MD—Rock Madison, Virginia Maynor, Tom Maruzzi—For the lower half—62m.—2-20-57—4290.

NAKED GUN—W—Willard Parker, Mara Corday, Barton MacLane—Lower half western—69m.—4-3-57—4305.

Buena Vista

BAMBI—CAR—Reissue is topflight disney—71m.—7-24-57—4357—TC—RE.

CINDERELLA—CAR—Reissue is topnotch Disney—74m.—1-9-57—4273—TC—RE.

IF ALL THE GUYS IN THE WORLD . . .—D—Andre Valmy, Jean Gaven, Marc Casset—Exciting import—95m.—5-1-57—4317—French—Titles.

JOHNNY TREMAIN—MD—Hal Stalmaster, Luana Patten, Jeff York—Family entry has colorful Revolutionary War background—80m.—5-15-57—4325—TC.

OLD YELLER—MD—Dorothy McGuire, Fess Parker, Tommy Kirk—Very good live Disney entry—83m.—10-27-57—4405—TC.

PERRI—DOC—A Walt Disney presentation—Another Disney triumph—75m.—9-18-57—4377—TC.

WESTWARD HO, THE WAGONS—W—Fess Parker, Kathleen Crowley, Jeff York—Attractive western, especially for younger set—90m.—12-26-56—4265—TC—CS.

KEY

Letters in parenthesis ( ) Indicate Catholic Legion of Decency ratings where the picture is classified either objectionable in part for all (B) or condemned (C). Films without such a rating are either unobjectionable or unclassified by the Legion.

Number in parenthesis ( ) following titles indicates production release number. Following running time is date and page of review.

Abbreviations following release number indicate type of picture:

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
NOV—Novelty
TRAV—Travelogue
W—Western

Other abbreviations indicate projection and color processes:

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor

All reissues, both features and shorts, are indicated by RE.

TO BE REVIEWED

LIGHT IN THE FOREST, THE—Fess Porker, James MacArthur, Corol Lynley—TC—(Disney).
MISSOURI TRAVELER—Brandon DeWilde, Gary Merrill—TC—(Whitney).
SLEEPING BEAUTY—Walt Disney—TC—TE.
YOUNG LAND, THE—Potrick Wayne, Patricia Croig, Don O'Herlihy—TC.

Columbia

ABANDON SHIP (139)—D—Tyrone Power, Mal Zetterling, Lloyd Nolan—Highly Interesting drama—100m.—4-3-57—4306—English.

BEYOND MOMBASA (142)—D—Cornel Wilde, Donna Reed—Satisfactory programmer—90m.—5-29-57—4333—TC.

BRIDGE ON THE RIVER KWAI, THE—MD—William Holden, Alec Guinness, Jack Hawkins—High rating adventure entry—161m.—10-27-57—4405—TC—CS.

BROTHERS RICO, THE—(211)—MD—Richord Conte, Dianne Foster, Larry Gates—The syndicate strikes again—91m.—9-4-57—4373.

BURGLAR, THE (143)—MD—Dan Duryea, Jayne Mansfield, Martha Vickers—Mansfield name will help over-Involved program meller—90m.—5-1-57—4317—(B).

CALYPSO HEAT WAVE (147)—MU—Johnny Desmond, Merry Anders, Meg Myles—Plenty of oppeal for youthful Colypso-moniacs—86m.—6-12-57—4337—(B).

DECISION AT SUNDOWN (221)—W—Randolph Scott, John Carroll, Karen Steele—Able performances hypo good western—77m.—171-13-57—4401—TC—(B).

DOMINO KID (215)—W—Rory Calhoun, Kristine Miller—Good western—74m.—8-21-57—4365—(B).

DON'T KNOCK THE ROCK (125)—MU—Bill Haley and Comets, Alan Dale, Patricio Hordy—For the rock 'n' roll addicts or as filler for the lower half—80m.—12-26-56—4265.

ESCAPE FROM SAN QUENTIN (222)—MD—Johnny Desmond, Merry Anders, Richord Devon—Lower half entry—81m.—10-30-57—4394—(B).

FIRE DOWN BELOW (201)—D—Rito Hayworth, Robert Mitchum—Colorful, slightly off-beat drama benefits from top name values—116m.—5-29-57—4333—TC—CS—(B).

FULL OF LIFE (130)—C—Judy Holliday, Richard Conte, Salvadore Baccaloni—Highly enjoyable entertainment—91m.—12-26-56—4265.

GARMENT JUNGLE (144)—MD—Lee J. Cobb, Gia Scala—Tough pro-union story Is hard hitting melodrama; but will need push—88m.—5-1-57—4317.

GIANT CLAW, THE (146)—MD—Jeff Morrow, Mara Corday—Lower half filler—76m.—6-26-57—4341.

GUNS FOR FORT PETTICOAT, THE (131)—W—Audie Murphy, Kothryn Grant, Hope Emerson—Good action programmer—82m.—3-20-57—4301—TC.

HARD MAN, THE (226)—W—Guy Modison, Volerie French—Good western—80m.—10-27-57—4406—TC.

HARLEM GLOBETROTTERS, THE—(218)—NOV—Thomas Gomez, Dorothy Dandridge, Harlem Globetrotters—Reissue is good sports show for some spots—80m.—10-2-57—4381—RE.

HEART OF SHOW BUSINESS, THE (0199)—DOC—Produced and directed by Rolph Stoub—Excellent story of Variety Clubs International—40m.—5-29-57—4333—TC.

HELLCATS OF THE NAVY (141)—D—Ronald Reagan, Nancy Davis, Arthur Franz—Okay programmer of submarine warfare—82m.—5-1-57—4317.

HOW TO MURDER A RICH UNCLE—C—Nigel Patrick, Chorles Coburn, Wendy Hiller—British comedy for lorgnette and raised pinky set—80m.—10-30-57—4394—CS—England.

JEANNE EAGELS—204—D—Kim Novak, Jeff Chandler, Agnes Moorehead—Highly Interesting, well-made biographical drama—109m.—7-24-57—4357—(B).

LONG HAUL, THE (225)—MD—Victor Mature, Diano Dors—For the action spots—88m.—10-27-57—4406—English—(B).

MAGNIFICENT SEVEN, THE—MD—Japanese cast—Very good entry for art and specialty spots—158m.—1-23-57—4277—Japanese—Titles—(B).

MAN WHO TURNED TO STONE, THE (134)—MD—Victor Jory, Ann Doran, Chorlotte Austin—Average horror entry for the duallers—71m.—2-20-57—4290—(B).

NIGHTFALL (127)—MD—Aldo Ray, Brian Keith, Anne Bancroft—Suspenseful meller should be welcome addition to the program—78m.—12-12-56—4261.

NIGHT THE WORLD EXPLODED, THE (145)—MD—Kathryn Grant, William Leslie—Science fiction meller for the duallers—64m.—6-26-57—4341.

NO TIME TO BE YOUNG (206)—MD—Robert Vaughn, Roger Smith, Dorothy Green—Ordinary dualler on delinquency theme—82m.—8-7-57—4361.

OPERATION MAD BALL (217)—C—Jack Lemmon, Kathryn Grant, Mickey Rooney—Very funny comedy—105m.—9-4-57—4374.

PAL JOEY—MU—Rita Hoyworth, Frank Sinotra, Kim Novok—Highly enjoyable entertainment—111m.—9-18-57—4377—TC—(B).

PARSON AND THE OUTLAW, THE—(212)—W—Anthony Dexter, Marie Windsor, Buddy Rogers—Religious western for duallers—71m.—9-4-57—4374.

PHANTOM STAGECOACH, THE (137)—W—William Bishop, Kothleen Crowley, Richard Webb—Mediocre western for the duallers—69m.—4-13-57—4306.

PICKUP ALLEY (208)—MD—Victor Mature, Anita Ekberg, Trevor Howard—Fast meller should please action fans—92m.—8-7-57—4361—CS.

RIDE THE HIGH IRON (128)—D—Don Taylor, Sally Forrest, Roymond Burr—Lower half entry—74m.—12-12-56—4261.

RUMBLE ON THE DOCKS (124)—D—James Darren, Laurie Carroll—Average meller of 'teen-age violence will appeal most to 'teen-age audiences—82m.—2-20-57—4290—(B).

SHADOW ON THE WINDOW, THE (133)—MD—Phil Carey, Betty Garrett, John Barrymore, Jr.—Okay programmer—73m.—3-6-57—4297.

SIERRA STRANGER (140)—W—Howord Duff, Gloria McGhee, Dick Foran—Mediocre western—74m.—5-15-57—4325.

STRANGE ONE, THE (138)—D—Ben Gazzara, Pat Hingle, Mark Richman—Filmization of play and novel Is off-beat and Interesting—97m.—4-3-57—4206—(B).

STORY OF ESTHER COSTELLO, THE—(214)—MD—Joan Crawford, Rosanno Brozzi, Heather Sears—Good Crawford entry is made to order for the ladies—103m.—10-2-57—4381—English—(B).

TALL T, THE (136)—W—Randolph Scott, Maureen O'Sullivan, Richard Boone—Good Scott entry should please western and action fans—78m.—4-3-57—4306—TC.

TIJUANA STORY, THE—(220)—MD—Rodolfo Asosta, Jomes Dorren, Jean Willes—For the lower half—72m.—10-16-57—4389.

TOWN ON TRIAL (207)—MD—John Mills, Barbara Bates, Charles Coburn—For lower half 95m.—4349—English—(B).

TORERO!—DOC—Luis Procuno—Okay bullfight picture—75m .— 4349 — Mexican — English narrotion.

3:10 TO YUMA (210)—W—Glenn Ford, Van Heflin, Felicia Forr—Well-made yarn has action and suspenseful drama—92m.—8-21-57—4365.

20 MILLION MILES TO EARTH (202)—MD—Williom Hopper, Joan Taylor—Mediocre science fiction feature for the duallers—82m.—6-12-57—4337.

27TH DAY, THE (203)—MD—Gene Barry, Valerie French—Good science fiction programmer—75m.—5-29-57—4333.

UTAH BLAINE (129)—W—Rory Calhoun, Suson Cummings, Angela Stevens—Average western fare for the duallers—75m.—1-23-57—4277.

WICKED AS THEY COME (132)—MD—Arlene Dahl, Phil Carey, Herbert Morshall—Fair meller for the program—94m.—1-9-57—4273—(B)—English.

WOMAN OF THE RIVER (213)—D—Sophio Loren, Gerard Oury—Can go In either the art spots or regulation houses—92m.—8-21-57—4365—Italy-English dubbing—TC—(B).

YOUNG DON'T CRY, THE—205—D—Sol Mineo, James Whitmore, J. Carrol Noish—Mineo should draw teenagers—89m.—7-24-27—4357.

ZARAK (126)—MD—Victor Mature, Michael Wilding, Anita Ekberg—Colorful action packed adventure should have wide appeal—99m.—12-26-56—4266—TC—CS—(B).

ZOMBIES OF MORA TAU (135)—MD—Grega Palmer, Allison Hayes, Autumn Russell—Mild horror entry for the duallers—70m.—3-6-57—4297—(B).

TO BE REVIEWED

ADMIRABLE CRICHTON, THE—Kenneth More, Diane Cilento—TC—English.
BITTER VICTORY—Richard Burton, Kurd Jurgens—CS.
BONJOUR TRISTESSE—Dovid Niven, Deboroh Kerr—Color—CS.
COWBOY—Glenn Ford, Jack Lemmon, Anna Kashfi—Calor.
GIDEON'S DAY—Jack Hawkins, Anno Lee—England.
GODDESS, The—Kim Stanley, Lloyd Bridges, Steve Hill.
GOING STEADY—Molly Bee, Alan Reed, Jr., Irene Hervey.
GUNMAN'S WALK—Van Heflin, Tab Hunter, Kathryn Gront—TC—CS.
HIGH FLIGHT—Ray Milland, Helen Cherry, Anthony Newley—CS—English.
KEY, THE—William Holden, Sophia Loren, Trevor Howard—CS.
LINE-UP, THE—Eli Wallach, Robert Keith, Mary LaRoche.
ME AND THE COLONEL—Danny Kaye, Curt Jurgens, Nicole Maurey—France.
NIGHT OF THE DEMON—Dana Andrews, Peggy Cummins—English.
NO TIME TO DIE—Victor Mature, Leo Genn.
RESCUE AT SEA—Gary Merrill, Nancy Davis, Irene Hervey.
RETURN TO WARBOW—Phil Carey, William Leslie, Cotherine McLeod—Color.
SCREAMING MIMI—Anita Ekberg, Phil Carey, Gypsy Rose Lee.
SEVENTH VOYAGE OF SINBAD, THE—Kerwin Mathews, Kathryn Grant—Color.
SHE PLAYED WITH FIRE—Jack Hawkins, Arlene Dahl, Dennis Price—English.
SNORKEL, THE—Peter Van Eyck, Betta St. John.
THIS BITTER EARTH—Silvano Mangano, Richard Conte, Anthony Perkins—TE.
TRUE STORY OF LYNN STUART, THE—Betsy Palmer, Jack Lord.
WHOLE TRUTH, THE—Stewart Granger, Donno Reed, George Sonders—Englond.
WORLD WAS HIS JURY, THE—Edmond O'Brien, Mono Freemon.

Continental

BROTHERS IN LAW—C—Richard Attenborough, Ian Carmichael, Jill Adams—Humorous Import—90m.—10-16-57—4389—English.

FRENCH THEY ARE A FUNNY RACE, THE—C—Jack Buchanan, Martine Carol, Noel-Noel—Not so hilarious satire for art spots—82m.—8-21-57—4366—English—French.

LOVE LOTTERY, THE—C—David Niven, Peggy Cummins, Anne Vernon—Lightweight English farce—89m.—2-20-57—4293—TC—English.

MAID IN PARIS—C—Dany Robin, Daniel Gelin, Tildo Thamar—Fair comedy for art spots—83m.—8-21-57—4366—English titles—French—(C).

MAN ESCAPED, A—D—Francois Leterrier—High rating adventure in suspense—94m.—10-30-57—4394—France—Titles.

RAISING A RIOT—C—Kenneth More, Shelagh Frozer—Humorous Import—90m.—8-21-57—4366—Englond—TC.

DCA

(Distributors Corporation Of America)

BABY AND THE BATTLESHIP, THE—C—John Mills, Richard Attenborough, Martyn Garrett—Fairly amusing British farce—96m.—4-3-57—4306—EC—English.

BATTLE HELL—MD—Richard Todd, William Hartnell, Akim Tamiroff—Excellent recreation of British naval exploit—110m.—5-15-57—4325—English.

BERMUDA AFFAIR—D—Kim Hunter, Gary Merrill, Ron Rondell—Program material—88m.—6-26-57—4342—English.

BLONDE IN BONDAGE—MD—Anita Thallaug, Mark Miller, Lars Ekborg—Dope meller has exploitation possibilities—91m.—10-27-57—4406—Swedish—Dubbed in English.

COLDITZ STORY, THE—MD—John Mills, Eric Portman, Frederick Valk—Interesting English prisoners of war story—97m.—5-1-57—4318—English.

DEADLIER THAN THE MALE—MD—Jean Gabin, Daniele Dalorme, Gerald Blain—Well acted, unusual French murder meller—100m.—10-27-57—4406—French—Titles.

DEVIL'S GENERAL, THE—D—Curt Jurgens, Marianne Cook, Victor De Kowa—Exceptional Nazi-intrigue film for art, language spots—119m.—10-30-57—4394—German-Titles.

ESCAPADE—D—John Mills, Yvonne Mitchell, Alastoir Sim—Talky import for the art spots—87m.—4395—English.

FLESH IS WEAK, THE—90m.—John Derek, Milly Vitale, William Franklyn—Sexploitation entry for adults—90m.—10-27-57—4406—English.

GOLD OF NAPLES—COMP—Toto, Sophia Loren, Vittorio DeSica, Silvano Mangano—Entertaining import for art sports—107m.—3-20-57—4301—(B)—Italian—Titles.

GREEN MAN, THE—C—Alastair Sim, George Cole, Jill Adams—Fair screwball comedy—80m.—6-26-57—4342—English—(B).

HALF HUMAN—MD—John Carradine—Horror entry for exploitation program—70m.—5-29-57—4333—Japanese; English narration and dialogue.

HELL IN KOREA—MD—George Baker, Harry Andrews—Okay Korean war meller—82m.—10-27-57—4406—English.

JOHN AND JULIE—C—Colin Gibson, Lesley Dudley—Light weight but charming adventures of children off to see Coronation—82m.—6-26-57—4342—EC—English.

LOSER TAKES ALL—C—Glynis Johns, Rossano Brazzi, Robert Morley—Light weight comedy romance—88m.—10-30-57—4395—EC-CS—English.

MADEMOISELLE STRIPTEASE—C—Daniel Gelin, Brigitte Bardot—Fair French farce—99m — 11-13-57—4401—(France)—(English titles)—(C).

MILLER'S BEAUTIFUL WIFE, THE—C—Vittorio DeSica, Sophia Loren—Saucy, sexy farce for adults—95m.—10-16-57—4389—CS—TC—Italian-Titles—(C).

MONSTER FROM GREEN HELL—MD—Jim Davis, Borbara Turner—Horror Item for lower half—71m.—5-29-57—4334.

1,000 YEARS FROM NOW—MD—Robert Clarke, Margaret Field—Reissue of "Captive Women" should be exploitable—65m.—4-3-57—4307—RE.

ROCK, ROCK, ROCK—MU—Tuesday Weld, Alan Freed, Frankie Lyman—Picture with the beat, okay dualler—83m.—12-26-56—4266.

RODAN—MD—Kenji Sawara—Nipponese horror film can be exploited—73m.—10-27-57—4407—Japonese—Dubbed in English—TC.

SCANDAL IN SORRENTO—C—Vittorio De Sica, Sophia Loren—Cute entry from abroad—92m.—4350—TC—CS—Italian; dubbed in English—(B).

SILKEN AFFAIR, THE—C—David Niven, Genevieve Page—Amusing English comedy has Niven name—96m.—9-4-57—4374—English—(RKO).

UNNATURAL—D—Hildegarde Neff, Eric Von Stroheim—Slow moving drama may be exploitable at specialty spots—90m.—11-13-57—4402—Germany (Dubbed in English).

WOMAN OF ROME—D—Gina Lollobrigida, Daniel Gelin, Franco Fabrizi—For the art spots or sexploitation houses—93m.—1-23-57—4277—(C)—Italian—Dubbed In English.

TO BE REVIEWED

BLUE PETER, THE—Kieron Moore, Greta Gynt—English.
CHILD'S PLAY—Mono Woshbourne, Peter Martyn.

END OF THE ROAD, THE—Edward Chapman, George Merritt, Eugene Leary.

EVERY SECOND COUNTS—Barbara Lagge, Daminque Wilms—French-English titles—(B).

ORDERS ARE ORDERS—Margot Grahame, Maureen Swanson—English.

WIDOW, THE—Patricia Roc, Akim Tamiroff—English—(B).

MGM

ACTION OF THE TIGER (801)—MD—Van Johnsan, Martine Caral—Confusing meller—98m.—8-21-57—4366—TC—CS—(B).

BARRETTS OF WIMPOLE STREET, THE (718)—MD—Jennifer Janes, John Gielgud, Bill Travers—Fine film version of classic—105m.—1-23-57—4277—MC—CS—English.

BOYS' TOWN (716)—MD—Spencer Tracy, Mickey Raaney, Henry Hull—Reissue of topnotch family meller—96m.—1-23-57—4278—RE.

BRIDE GOES WILD, THE (732)—C—Van Johnson, June Allysan—Reissue of topnotch comedy—98m.—5-29-57—4334—RE.

DECISION AGAINST TIME (739)—D—Jack Hawkins, Elizabeth Sellars—Tense, well-made English drama—87m.—4350—English.

DESIGNING WOMAN (724)—C—Gregory Peck, Lauren Bacall, Dolores Gray—Impressive comedy has angles—117m.—3-20-57—4301—MC—CS—(B).

DON'T GO NEAR THE WATER—(808)—C—Glenn Fard, Gia Scala, Anne Francis—Highly amusing service camedy—107m.—11-13-57—4402—MC-CS-(B).

EDGE OF THE CITY (714)—D—John Cassavetes, Sidney Poitier, Kathleen Maguire—Off-beat drama has merit and many angles—85m.—1-9-57—4273.

GASLIGHT (725)—MD—Charles Boyer, Ingrid Bergman, Joseph Catten—Names will make the difference in this reissue—113m.—4-3-57—4307—RE.

GREEN DOLPHIN STREET (715)—D—Lana Turner, Van Heflin, Danna Reed—Reissue has names ta help—141m.—1-23-57—4278—RE.

GUN GLORY (740)—W—Stewart Granger, Rhonda Fleming—Interesting western for the pragram—89m.—4350—MC—CS.

HAPPY ROAD, THE—(741)—C—Gene Kelly, Barbara Laage, Babby Clark, Brigitte Fassey—Fine family fare—100m.—2-6-57—4285.

HIRED GUN, THE (803)—W—Rary Calhoun, Anne Francis—Good western—64m.—9-18-57—4377—CS.

HOT SUMMER NIGHT (719)—MD—Leslie Nielsen, Colleen Miller, Edward Andrews—Interesting program entry—86m.—2-6-57—4285.

HOUSE OF NUMBERS—(802)—D—Jack Palance, Barbara Lang, Harald J. Stane—Good program material—92m.—4350—CS—(B).

INVISIBLE BOY, THE (805)—MD—Richard Eyer, Philip Abbatt, Diane Brewster—Program entry—90m.—10-16-57—4389.

IRON PETTICOAT, THE (712)—C—Bob Hape, Katharine Hepburn, Naelle Middleton—Fairly amusing Hape entry—87m.—1-9-57—4274—TC—VV—(B).

JAILHOUSE ROCK (806)—D—Elvis Presley, Judy Tyler, Mickey Shaughnessy—Presley shows to advantage in film headed far better money—96m.—10-30-57—4395—CS—(B).

LES GIRLS (807)—MU—Gene Kelly, Mitzi Gaynor, Kay Kendall, Taina Elg—Maney musical—116m.—10-2-57—4382—MC—CS—(B).

LITTLE HUT, THE (730)—C—Ava Gardner, Stewart Granger, David Niven—Sophisticated camedy has cast draw—90m.—5-15-57—4326—EC.

LIVING IDOL, THE (736)—D—Steve Forrest, Lilliane Montevecchi, James Rabertson Justice—Calorful drama has angles—101m.—5-15-57—4326—EC—CS.

LIZZIE (722)—D—Eleanor Parker, Richard Baane, Joan Blondell—Psychological entry of a girl and her prablems praves interesting—81m.—3-6-57—4298—(B).

MAN ON FIRE (735)—D—Bing Crosby, Inger Stevens. Mary Fickett—High rating drama—95m.—6-12-57—4338—(B).

MUTINY ON THE BOUNTY (711)—MD—Charles Laughton, Clark Gable, Franchot Tone—Reissue should do okay as museum piece—133m.—12-12-56—4261—RE.

OUR VINES HAVE TENDER GRAPES (733)—D—Edward G. Rabinsan—105m.—5-29-57—4334—RE.

POSTMAN ALWAYS RINGS TWICE, THE (726)—MD—Lana Turner, John Garfield, Cecil Kellaway—Names will send reissue into high grosses—113m—4-3-57—4307—RE.

RAINTREE COUNTY—D—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint—Highly Impressive film—182m.—10-16-57—4389—TC-Camera 65.

SEVENTH SIN, THE (731)—D—Eleanor Parker, Bill Travers, Gearge Sanders—Romantic drama offers much for femmes—94m.—5-29-57—4334—CS.

SILK STOCKINGS (737)—MU—Fred Astaire, Cyd Charisse, Janis Paige—High rating musical camedy—117m.—5-29-57—4334—MC—CS—(B).

SLANDER (717)—D—Van Johnson, Ann Blyth, Steve Cachran—Topical drama has powerful indictment of scandal magazines—81m.—12-26-56—4266.

SOMETHING OF VALUE (734)—MD—Rack Hudsan, Dana Wynter, Sidney Paitier—Highly Interesting adventure tale of modern Africa and its peaples—113m.—5-1-57—4318.

TARZAN AND THE LOST SAFARI (728)—MD—Gordan Scatt, Robert Beatty, Yalande Donlan—New Tarzan entry will please fans—80m.—4-3-57—4307—TC—English.

TEN THOUSAND BEDROOMS (723)—C—Dean Martin, Anna Maria Alberghetti, Eva Bartak—Amusing entry has angles—114m.—2-20-57—4290—MC—CS.

THIS COULD BE THE NIGHT (729)—C—Jean Simmons, Paul Douglas, Anthony Franciosa—Delightful entertainment—103m.—4-17-57—4313—CS—(B).

TIP ON A DEAD JOCKEY—738—MD—Robert Taylar, Dorathy Malane, Gia Scala—Interesting meller has gaod name values—98m.—7-24-57—4357—CS.

UNTIL THEY SAIL (804)—D—Jean Simmons, Jaan Fontaine, Paul Newman—Names may help slow moving adult war stary with feminine slant—95m.—10-16-57—4390—CS—(B).

VINTAGE, THE (727)—D—Pier Angeli, Mel Ferrer, Jahn Kerr—High rating drama features excellent perfarmances—90m.—3-20-57—4302—MC—CS.

WINGS OF EAGLES, THE (720)—D—Jahn Wayne, Dan Dailey, Maureen O'Hara—High rating entry of men and the U. S. Navy—110m.—2-6-57—4285—MC.

TO BE REVIEWED

ALL AT SEA—Alec Guinness—English.

BAY THE MOON—Jose Ferrer, Gena Rowlands, Jim Backus.

BROTHERS KARAMAZOV, THE—Yul Brynner, Maria Schell, Lee J. Cabb—MC.

CRY TERROR—James Masan, Rod Steiger, Inger Stevens.

GIGI—Maurice Chevalier, Leslie Caran, Louis Jourdan—C—CS.

HANDLE WITH CARE—Dean Janes, Jaan O'Brien, Thamas Mitchell.

I ACCUSE—Jose Ferrer, Viveca Lindfars, Antan Walbrook—English.

LAW AND JAKE WADE, THE—Robert Taylar, Richard Widmark, Patricia Owens—C—CS.

MERRY ANDREW—Danny Kaye, Pier Angeli—MC—CS.

SADDLE THE WIND—Robert Taylar, John Cassavetes, Julie Landan.

SAFECRACKER, THE—Ray Milland, Jeannette Sterke—England.

SEVEN HILLS OF ROME—Mario Lanza, Marisa Allasio—Italian-made.

SHEEPMAN, THE—Glenn Ford, Shirley MacLaine, Leslie Neilsen—C—CS.

TOM THUMB—Russ Tamblyn, Alan Young, June Thurnburn, Terry Thamas—TC.

UNDERWATER WARRIOR—Dan Dailey, Claire Kelly, James Gregory—CS.

Paramount

BEAU JAMES (5612)—D—Bob Hope, Vera Miles, Paul Douglas, Alexis Smith—Latest Bob Hope entertains—105m.—6-12-57—4338—TC—VV—(B).

BUSTER KEATON STORY, THE (5609)—C—Donald O'Connor, Ann Blyth, Rhanda Fleming—Entertaining biographic film should have nostalgic appeal—91m.—4-17-57—4313—VV.

DELICATE DELINQUENT, THE (5613)—C—Jerry Lewis, Darren McGavin, Martha Hyer—Interesting Jerry Lewis entry—101m.—4350—VV.

DEVIL'S HAIRPIN, THE (5704)—D—Cornel Wilde, Jean Wallace, Arthur Franz—For the lower half—82m.—4390—TC—VV—(B).

FEAR STRIKES OUT (5607)—D—Anthony Perkins, Karl Malden, Norma Maore—Interesting drama—100m.—2-6-57—4286—VV.

FOR WHOM THE BELL TOLLS (5614)—D—Gary Coaper, Ingrid Bergman, Akim Tamiroff—Reissue af one of the industry's great films—130m.—5-15-57—4326—TC—RE.

FUNNY FACE (5608)—MU—Audrey Hepburn, Fred Astaire, Kay Thampson—Highly entertaining musical—103m.—2-20-47—4291—TC-VV.

GUNFIGHT AT THE OK CORRAL (5610)—MD—Burt Lancaster, Kirk Douglas, Rhonda Fleming—Super western rates high—122m.—5-15-57—4326—TC—VV.

HEAR ME GOOD (5706)—C—Hal March, Joe E. Ross, Merry Anders—Fair comedy—80m.—10-30-57—4395—VV.

HOLLYWOOD OR BUST (5605)—C—Dean Martin, Jerry Lewis, Anita Eckberg—Average Martin and Lewis—95m.—12-12-56—4262—TC—VV—(B).

JOKER IS WILD, THE—(5705)—D—Frank Sinatra, Mitzi Gaynar, Jeanne Crain—Joe E. Lewis' biagraphy is entertaining—123m.—10-2-57—4382—VV—(B).

JUMPING JACKS—(R5732)—C—Dean Martin, Jerry Lewis, Mana Freeman—Reissue should ride inta the better maney—103m.—10-2-57—4382—RE.

LONELY MAN, THE (5611)—D—Jack Palance, Anthony Perkins, Elaine Aiken—Outdoor action yarn is good pragram entry—87m.—5-15-57—4326—VV.

LOVING YOU (5616)—D—Elvis Presley, Lisabeth Scott, Wendell Corey—Elvis Presley rides high an the hawg—101m.—4350—TC—VV—(B).

LUCY GALLANT (5504)—MD—Jane Wyman, Charlton Hestan, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—10-19-56—4046—TC—VV.

MISTER ROCK AND ROLL (5703)—MU—Alan Freed, Racky Graziana, Lois O'Brien—For rock 'n' roll addicts—86m.—10-30-57—4395—(B).

OMAR KHYYAM—5615—D—Carnel Wilde, Debra Paget, Michael Rennie—Colorful drama of days of old—101m.—8-7-57—4361—TC-VV.

RAINMAKER, THE (5606)—D—Burt Lancaster, Katherine Hepburn, Wendell Corey—High rating entry—121m.—1-9-57—4274—TC—VV—(B).

SAD SACK, THE (5709)—C—Jerry Lewis, David Wayne, Phyllis Kirk—Funny Jerry Lewis entry—98m.—10-30-57—4395—VV.

SAILOR BEWARE—(R5731)—C—Dean Martin, Jerry Lewis, Corinne Calvet—Reissue should register—96m.—10-2-57—4382—RE.

SHORT CUT TO HELL—(5702)—MD—Rabert Ivers, Geargann Johnsan, William Bishop—Re-make is effective meller for the program—87m.—10-2-57—4382—VV—(B).

STOWAWAY GIRL—(5701)—D—Trevar Haward, Elsa Martinelli, Pedro Armendariz—For the pragram—87m.—10-2-57—4382—English—(B).

TIN STAR, THE (5708)—W—Henry Fonda, Anthany Perkins, Betsy Palmer—Superior western—93m.—10-16-57—4390—VV.

THREE VIOLENT PEOPLE (5604)—W—Charlton Heston, Anne Baxter, Gilbert Raland—Okay western—100m.—12-26-56—4267—TC—VV.

ZERO HOUR (5707)—D—Dana Andrews, Linda Darnell, Sterling Hayden—Well-made suspense drama—81m.—10-30-57—4396.

TO BE REVIEWED

ANOTHER TIME, ANOTHER PLACE—Lana Turner, Barry Sullivan, Glynis Johns—English.

BUCCANEER, THE—Yul Brynner, Charltan Heston, Claire Blaom—TC—VV.

DESIRE UNDER THE ELMS—Saphia Laren, Anthony Perkins, Burl Ives.

FROM AMONG THE DEAD—James Stewart, Kim Novak, Barbara Bel Geddes—C—VV.

HOT SPELL—Shirley Baath, Anthany Quinn—VV.

HOUSEBOAT—Cary Grant, Saphia Loren, Martha Hyer—VV—TC.

MARACAIBO—Cornel Wilde, Jean Wallace, Abbe Lane—VV—TC.

MATCHMAKER, THE—Anthony Perkins, Shirley Booth—VV.

ROCK-A-BYE BABY—Jerry Lewis, Marilyn Maxwell—VV—TC.

SPANISH AFFAIR—Carmen Sevilla, Richard Kiley—Calar—VV.

ST. LOUIS BLUES—Nat "King" Cole, Eartha Kitt, Pearl Bailey—VV.

TEACHER'S PET—Clark Gable, Daris Day, Gig Yaung—VV.

WILD IS THE WIND—Anna Magnani, Anthony Quinn, Anthany Franciasa—VV.

Rank

ACROSS THE BRIDGE—MD—Rod Steiger—Suspenseful meller—103m.—11-13-57—4402—English.

ALLIGATOR NAMED DAISY, AN—C—Donald Sinden, Diana Dars, Jean Carson—Amusing impart—84m.—10-27-57—4407—English—TC—VV.

AS LONG AS THEY'RE HAPPY—C—Jack Buchanan, Janette Scott, Jerry Wayne—Lightweight entry with music far program—76m.—10-5-57—4383—EC—English—(B).

BLACK TENT, THE—D—Anthany Steel, Danald Sinden, Anna Maria Sandri—Okay programmer—93m.—8-21-57—4366—English.

CHECKPOINT—MD—Anthony Steel, Odile Versais, Stanley Baker—Actionful auto-race meller—86m.—9-4-57—4374—EC—English—(B).

GENTLE TOUCH, THE—D—George Baker, Belinda Lee—Tale of nurse trainees is interesting and well-made—86m.—8-21-57—4366—English.

JACQUELINE—D—Jahn Gregson, Jacqueline Ryan—Impart for art and specialty spots and same regulation programs—92m.—9-18-57—4377—English.

OUT OF THE CLOUDS—D—Anthany Steel, Rabert Beatty, Margo Lorenz—Okay for program—80m.—4351—EC—English.

PURSUIT OF THE GRAF SPEE—D—John Gregsan, Anthony Quayle—Highly interesting import—106m.—10-16-57—4390—TC—VV—English.

REACH FOR THE SKY—D—Kenneth Mare, Muriel Pavlow—Initial release of new company is interesting tale of English air hero—123m.—5-1-57—4318—English.

SPANISH GARDENER, THE—D—Dirk Bagarde, Jan Whitley, Michael Hardern—Programmer far art spats and same regulation houses—95m.—10-16-57—4391—TC—VV—English.

THIRD KEY, THE—D—Jack Hawkins, Jahn Stratton, Dorothy Alison—Well-made mystery yarn—83m.—4351—English.

TOWN LIKE ALICE, A—D—Virginia McKenna, Peter Finch—Highly Interesting, different war stary—107m.—8-21-57—4367—English.

TRIPLE DECEPTION—MD—Michael Craig, Julia Arnall, Barbara Bates—High rating English meller—85m.—6-26-57—4342—TV-VV—English.

VALUE FOR MONEY—C—John Gregson, Diana Dors, Susan Stephen—Amusing entry for art and specialty spats—93m.—8-7-57—4361—TC-VV—English—(B).

TO BE REVIEWED

BOLSHOI BALLET, THE—Galina Ulanava—Eastman Color.

Republic

ABOVE US THE WAVES (5601)—MD—John Mills, John Gregson, Donald Sinden—Exciting English meller—92m.—1-9-57—4274—English.

ACCUSED OF MURDER (5603)—MD—David Brian, Vera Ralston, Sidney Blackmer—Adequate programmer—74m.—2-6-57—4286—TR—NA.

AFFAIR IN RENO (5607)—C—John Lund, Doris Singleton, John Archer—Average programmer—75m.—4-17-57—4314—NA—(B).

BEGINNING OF THE END (5660)—MD—Peggie Castle, Peter Graves—Science fiction entry should please horror fans—73m.—4351—(AB-PT).

DUEL AT APACHE WELLS (5606)—W—Anna Maria Alberghetti, Ben Cooper, Jim Davis—Lower half western—70m.—4-3-57—4307—NA.

HELL CANYON OUTLAWS (5616)—W—Dale Robertson, Brian Keith, Rossana Rory—Okay western—72m.—10-30-57—4396.

HELLS CROSSROADS (5608)—W—Stephen McNally, Peggie Castle, Robert Vaughn—Better than average western—73m.—4-3-57—4307—NA—(B).

JOURNEY TO FREEDOM (5615)—MD—Jacques Scott, Jean Ann Lewis—Filler for lower half—60m.—4351.

LAST STAGECOACH WEST (5617)—W—Jim Davis, Mary Castle, Victor Jory—Satisfactory western—67m.—10-30-57—4396—NA.

LAWLESS EIGHTIES, THE (5613)—W—Buster Crabbe, John Smith, Morilyn Sarls—Fair western—70m.—10-30-57—4396—NA.

MAN IN THE ROAD, THE (5610)—MD—Derek Farr, Ella Raines, Donald Wolfit—For the lower half—83m.—5-15-57—4327—English.

MAN IS ARMED, THE (5538)—MD—Dane Clark, William Talman, May Wynn—Okay dualler—70m.—3-20-57—4302.

PANAMA SAL—(5622)—C—Elena Verdugo, Edward Kemmer, Christine White—Lower half filler—70m.—11-13-57—4402—NA—(B).

PAWNEE—(5614)—W—George Montgomery, Lola Albright—For lower half—80m.—8-7-57—4361—TR.

SPOILERS OF THE FOREST (5609)—MD—Rod Cameron, Vera Ralston, Ray Collins—For the lower half—69m.—5-29-57—4334—TR—NA.

TAMING SUTTON'S GAL—(5619)—D—John Lupton, Gloria Talbott, May Wynn—Lower half filler—71m.—10-2-57—4383—NA.

TEARS FOR SIMON (5604)—MD—David Farrar, Julia Arnall, David Knight—Good suspenseful import—91m.—2-20-57—4291—EC—English.

TIME IS MY ENEMY (5612)—MD—Dennis Price, Renee Asherson, Patrick Barr—Okay import for lower half—64m.—10-30-57—4396—English.

UNEARTHLY, THE (5661)—MD—John Carradine, Allison Hayes—Mediocre horror entry 73m.—4351—(AB-PT).

WAYWARD GIRL, THE—(5621)—MD—Morcio Henderson, Peter Walker, Katherine Barrett—For the lower half—71m.—10-2-57—4383—NA—(B).

WEAPON, THE (5611)—MD—Steve Cochran, Lizabeth Scott, Herbert Marshall—Fast paced meller should please—80m.—6-26-57—4342—English.

WOMAN'S DEVOTION, A (5602)—D—Ralph Meeker, Janice Rule, Paul Henried—For the program—88m.—12-12-56—4262—TR.

TO BE REVIEWED

CROOKED CIRCLE, THE—John Smith, Fay Spain, Steve Brodie—NA.

FIGHTING WILDCATS—Keefe Brasselle, Koy Callard.

EIGHTEEN AND ANXIOUS—Mary Webster, Williom Campbell, Martha Scott—(AB-PT)—(B).

GIRL IN THE WOODS—Margaret Hayes, Forrest Tucker—(AB-PT).

GUNFIRE AT INDIAN GAP—Vera Ralston, Anthony George, George Macready—NA.

HELD ON SUSPICION—Phyllis Kirk, Dan O'Herlihy.

HELL SHIP MUTINY—Jon Hall, John Corradine.

INTERNATIONAL COUNTERFEITERS—Gordon Howard, Trina Gorden.

JOY RIDE—Gene Evans, Carolyn Keorney, Scott Morlowe.

JUVENILE JUNGLE—Corey Allen, Rebecca Welles, Anne Whitfield.

OPERATION CONSPIRACY—Philip Friend, Mory Mackenzie.

OUTCASTS OF THE CITY—Robert Hutton, Osa Massen.

RAIDERS OF OLD CALIFORNIA—Jim Dovis, Foron Young.

SCOTLAND YARD DRAGNET—Roland Culver, Patricia Roc—English.

SEARCHING WIND, THE—Vera Rolston, Don Kelly.

STREET OF DARKNESS—Robert Keys, John Close.

THUNDER OVER TANGIER—Robert Hutton, Lisa Gostoni.

WEST OF SUEZ—John Bentley, Vera Fosek.

20th Century-Fox

ABDUCTORS, THE (726)—MD—Victor McLaglen, Gaven Muir, Fay Spain—For the lower half—80m.—4352—RS.

ABOMINABLE SNOWMAN, THE—(746)—MD—Forrest Tucker, Peter Cushing, Maureen Connell—Okay horror exploitation item—85m.—11-13-57—4402—RS.

AFFAIR TO REMEMBER, AN—727—D—Cory Grant, Deborah Kerr, Richard Denning—Highly entertoining entry should do very well—115m.—7-24-57—4357—DC—CS.

APACHE WARRIOR—731—W—Keith Larsen, Jim Davis, Eugenia Paul—Okay programmer—74m.—8-7-57—4362—RS.

APRIL LOVE (755)—MU—Pot Boone, Shirley Jones, Dolores Michoels—Entertaining entry—97m.—10-27-57—4407—DC—CS.

ANASTASIA (627)—D—Ingrid Bergmon, Yul Brynner, Helen Hayes—Brilliantly enacted, beautifully mounted filmization of stage play—105m.—12-26-56—4267—DC—CS.

BACK FROM THE DEAD—734—MD—Peggie Castle, Arthur Franz, Marsha Hunt—Psychological horror entry for lower half—79m.—8-7-57—4362—RS—(B).

BADLANDS OF MONTANA (716)—W—Rex Reason, Beverly Garland—Actionful, adult western—75m.—5-15-57—4327—RS—(B).

BERNARDINE (723)—C—Pot Boone, Terry Moore, Janet Gaynor—Gaod entry for the younger set—95m.—4352—DC—CS.

BLACK WHIP, THE (628)—W—Hugh Marlowe, Coleen Gray—Adult, off-beat western—77m.—12-26-56—4267—RS—(B).

BOY ON A DOLPHIN (714)—D—Alan Ladd, Clifton Webb, Sophia Loren—Well-made, interesting adventure yarn—111m.—4-17-57—4314—DC—CS—(B).

BREAK IN THE CIRCLE (711)—MD—Forrest Tucker, Eva Bortok—Okay for lower half—69m.—5-15-57—4327—England.

CHINA GATE (715)—MD—Gene Barry, Angie Dickinsan, Nat "King" Cole—Suspenseful adventure yarn for the program—97m.—5-15-57—4327—CS.

COPPER SKY (739)—D—Jeff Morrow, Coleen Gray—Talky outdaor droma for the pragram—77m.—9-18-57—4378.

COURAGE OF BLACK BEAUTY (744)—D—John Crawford, Mimi Gibson, John Bryant—All obaut a boy and his horse—77m.—8-21-57—4367—Color.

DEERSLAYER, THE (740)—MD—Lex Borker, Cathy O'Donnell, Forrest Tucker—Okay picturization af classic Indian story—78m.—10-16-57—4391—DC—CS.

DESK SET (719)—C—Spencer Tracy, Katharine Hepburn—Highly amusing comedy—103m.—5-15-57—4328—DC—CS.

ENEMY BELOW, THE (803)—MD—Robert Mitchum, Curt Jurgens—Absorbing, suspenseful entertainment—98m.—10-27-57—4407—DC—CS.

FORTY GUNS—(736)—W—Borbara Stanwyck, Barry Sullivan, Dean Jagger—Good western—80m.—10-2-57—4383—CS.

GHOST DIVER—(750)—MD—Jomes Craig, Audrey Totter, Nico Minordos—Adequate lower half entry—76m.—11-13-57—4403—RS.

GIRL CAN'T HELP IT, THE (629)—MUC—Tom Ewell, Jayne Mansifield, Edmond O'Brien—Highly entertaining entry—99m.—1-9-57—4274—DC—CS—(B).

GOD IS MY PARTNER—D—724—D—Walter Brennon, Morion Ross, John Hoyt—Good family entertainment far smaller situations—80m.—7-24-57—4358—RS.

HATFUL OF RAIN, A (725)—D—Eva Morie Soint, Don Murray, Anthony Franciosa—Powerful drama features top performances—109m.—6-26-57—4342—CS.

HELL ON DEVIL'S ISLAND—(735)—MD—Helmut Dontine, Donna Martell, William Talman—Average prison film for the program—74m.—9-4-57—4374.

HEAVEN KNOWS, MR. ALLISON (710)—D—Deborah Kerr, Robert Mitchum—Warm drama of a Nun and a Marine should have wide appeal—105m.—3-20-57—4302—DC—CS.

ISLAND IN THE SUN (721)—D—Jomes Mason, Joan Fontaine, Horry Belafonte—Off-beat dramo has lots to offer—119m.—6-26-57—4343—DC—CS—(B).

KISS THEM FOR ME—(751)—C—Cary Gront, Jayne Mansfield, Suzy Parker—Entertaining entry—105m.—11-13-57—4403—DC-CS—(B).

KRONOS (712)—MD—Jeff Morrow, Barbara Lawrence—Intresting tale of thing from space—78m.—5-1-57—4318—RS.

LURE OF THE SWAMP (722)—MD—Marshall Thompson, Willard Parker, Joan Vohs—Lower half filler—74m.—6-12-57—4338—RS.

NO DOWN PAYMENT—(743)—D—Joanne Woodward, Sheree North, Tony Randall—Highly interesting adult drama—105m.—10-2-57—4383—CS.

OASIS (632)—MD—Michele Morgan, Pierre Brasseur, Cornell Borchers—Mediocre programmer—84m.—1-23-57—4278—EC—CS—Morocco—(B).

OH, MEN! OH, WOMEN! (706)—C—Dan Dailey, Ginger Rogers, David Niven—Film version of play has name values but is only mildly amusing—90m.—2-20-57—4291—DC—CS.

QUIET GUN, THE (702)—W—Forrest Tucker, Mara Corday—For the lower half—77m.—2-20-57—4291—RS.

RESTLESS BREED, THE (718)—W—Scott Brady, Anne Bancroft—For the duallers—81m.—5-15-57—4328—C.

RIVER'S EDGE, THE (708)—D—Ray Milland, Debra Paget, Anthony Quinn—Good cast struggles through mediocre story—86m.—4-3-57—4308—DC—CS—(B).

ROCKABILLY BABY (741)—D—Virginia Field, Douglas Kennedy, Les Brown—For lower half—82m.—10-30-57—4397—RS.

SEA WIFE—737—D—Richard Burton, Joan Collins, Basil Sydney—Off-beat film has angles—82m.—8-7-57—4362—CS-Color.

SHE DEVIL (713)—MD—Mari Blanchard, Jack Kelly, Albert Dekker—Okay lower half entry—77m.—5-1-57—4319—RS—(B).

SMILEY (703)—D—Sir Ralph Richardson, John McCallum—Import for the program—97m.—2-20-57—4292—TC—CS—Australia.

STOPOVER TOKYO (745)—MD—Robert Wagner, Joan Collins, Edmond O'Brien—Fairly interesting meller—100m.—10-30-57—4397—DC—CS.

STORM RIDER, THE (709)—W—Scott Brady, Mala Powers, Bill Williams—Satisfactory western for lower half—70m.—3-20-57—4302—RS.

SUN ALSO RISES, THE—(738)—D—Tyrone Power, Ava Gardner, Errol Flynn—Lavishly produced Hemingway drama has great name values—129m.—9-4-57—4375—C—CS—(B).

THREE BRAVE MEN (701)—D—Ray Milland, Ernest Borgnine, Nina Foch—Topicol, thought-provoking drama has documentary flavor—88m.—1-23-57—4278—CS.

THREE FACES OF EVE—(747)—D—Joanne Woodward, David Wayne, Lee J. Cobb—Wellmade and interesting psychologicol drama—91m.—8-21—57—4367—CS—(B).

TRUE STORY OF JESSE JAMES, THE (704)—MD—Robert Wagner, Jeffrey Hunter, Hope Lange—Satisfactory programmer—92m.—2-20-57—4292—DC-CS-(B).

TWO GROOMS FOR A BRIDE (705)—C—John Carroll, Virginia Bruce—Lower half filler—73m.—4352—English—(B).

UNDER FIRE (748)—D—Rex Reason, Henry Morgan, Steve Brodie—Okay programmer—78m.—9-18-57—4378.

UNKNOWN TERROR, THE—733—MD—John Howard, Mala Powers, Paul Richards— Mediocre horror item—77m.—8-7-57—4362—RS.

WAY TO THE GOLD, THE (717)—MD—Jeffrey Hunter, Sheree North, Barry Sullivan—Mild melodrama for the program—94m.—5-15-57—4328—CS.

WAYWARD BUS, THE (720)—D—Joan Collins, Jayne Mansfield, Dan Dailey—Good name values will boost episodic drama—89m.—6-12-57—4338—CS—(B).

WILL SUCCESS SPOIL ROCK HUNTER?—732—C—Jayne Mansfield, Tany Randall, Betsy Drake—Wacky comedy has limited appeal—94m.—8-7-57—4362—CS-Color—(B).

WOMEN OF PITCAIRN ISLAND, THE (631)—MD—James Craig, Lynn Barl, Arleen Whelan—Exploitable programmer—72m.—12-26-56—4267—RS.

YOUNG AND DANGEROUS (742)—D—Mark Domon, Lili Gentle, Eddie Binns—Drama on youths and their problems for the program—78m.—10-30-57—4397—RS.

TO BE REVIEWED

BEAUTIFUL BUT DANGEROUS—Gina Lolobrigida, Vittorio Gassman, Robert Alda—Italion—(B).

BLOOD ARROW—Scott Brady, Paul Richards, Phyllis Caates.

CATTLE EMPIRE—Joel McCrea, Phyllis Cootes—CS.

DARK VALOR—Rex Reason, Henry Morgan, Steve Brodie—RS.

DESERT HELL—Brian Keith, Richord Denning, Borbora Hole.

ESCAPE TO RED ROCK—Brion Donlevy, Jay C. Flippen.

FAREWELL TO ARMS—Jennifer Jones, Rock Hudson, Vittorio DeSica—DC—CS.

FRAULEIN—Mel Ferrer, Dana Wynter—Color—CS.

GIFT OF LOVE, THE—Robert Stack, Lauren Bacall, Evelyn Rudie—Color—CS.

HELL BENT KID, THE—Don Murray, Diane Varsi—DC—CS.

LONG, HOT SUMMER, THE—Paul Newmon, Joanne Woodward, Anthony Franciosa—DC—CS.

PEYTON PLACE—Lana Turner, Lloyd Nolan, Hope Lange—DC—CS.

RIDE A VIOLENT MILE—John Agar, Penny Edwords—RS.

SING, BOY, SING—Tommy Sonds, Lili Gentle—CS.

SOUTH PACIFIC—Rossano Brazzi, Mitzi Goynor—TC—Todd-AO.

TOWNSEND HARRIS STORY, THE—John Wayne, Eiko Ando, Sam Joffee—Jopon—DC—CS.

YOUNG LIONS, THE—Marlon Branda, Montgomery Clift, Joanne Woodward—CS.

Trans-Lux

FOUR BAGS FULL—D—Jeon Gabin, Bourvil, Jeannette Batti—Entertoining import—84m.—11-13-57—4403—Fronce-Titles.

MELBOURNE RENDEZVOUS—DOC—Resume of the 16th Olympiod—For sports fans only—87m.—10-16-57—4391—Color—Australia.

United Artists

BABY FACE NELSON—MD—Mickey Rooney, Carolyn Jones, Sir Cedric Hordwicke—Crime meller is exploitable—85m.—10-27-57—4407—(Frymon—ZS)—(B).

BACHELOR PARTY, THE—D—Don Murroy, Patricia Smith, Jack Warden—Highly interesting entry—93m.—3-20-57—4303—Hecht-Lancaster—(B).

BAILOUT AT 43,000—MD—John Poyne, Karen Steele, Paul Kelly—Okay programmer—78m.—5-1-57—4319—Pine-Thomas.

BAYOU—D—Peter Graves, Lita Milon—Filler far lower half—88m.—6-26-57—4343—(Ripps) (B).

BIG BOODLE, THE—MD—Errol Flynn, Rosanna Rory—Programmer has intrigue, action, and adventure—83m.—2-6-57—4286—Blumberg—(B).

BIG CAPER, THE—MD—Rory Calhoun, Mary Costa—Good programmer—84m.—4-17-57—4314—Pine-Thomas—(B).

BOP GIRL GOES CALYPSO—MU—Judy Tyler, Bobby Troup, Margo Woode—Programmer for the younger set—79m.—7-24-57—4358—Bel-Air (B).

BRASS LEGEND, THE—W—Hugh O'Brien, Nancy Gotes—For the lower half—79m.—12-12-56—4262—Goldstein.

BUCKSKIN LADY, THE—W—Patricia Medina, Richard Denning, Gerold Mohr—Adult western—66m.—4352—Bishop-Hittleman—(B).

CARELESS YEARS, THE—D—Dean Stockwell, Natalie Trundy—Good programmer for teeners as well as their parents—70m.—9-18-57—4378—(Byrna).

CHICAGO CONFIDENTIAL—MD—Brian Keith, Beverly Garland, Dick Foran—Fast-moving programmer—74m.—8-21-57—4367—Peerless.

CRIME OF PASSION—MD—Barbara Stanwyck, Sterling Hayden—Fine acting lifts crime meller above average program fare—84m.—1-23-57—4278—Goldstein—(B).

DANCE WITH ME HENRY—C—Lou Costello, Bud Abbott—Mediocre Abbott and Costello entry for the duallers—79m.—12-26-56—4270—Goldstein.

DELINQUENTS, THE—MD—Tom Laughlin, Peter Miller—Ineffective treatment of juvenile delinqeuncy theme strives for sensation—71m.—3-6-57—4298—Imperial—(B).

DRANGO—D—Jeff Chandler, John Lupton, Joanne Dru—Absorbing post-Civil War drama —92m.—1-23-57—4279—Earlmar.

ENEMY FROM SPACE—MD—Brian Donlevy, John Longden, Vera Day—Okay science fiction entry—84m.—9-4-57—4375—(Hinds)—England.

FIVE STEPS TO DANGER—MD—Ruth Roman, Sterling Hayden—Interesting meller for the program—80m.—1-23-57—4279—Kesler.

FOUR BOYS AND A GUN—MD—Frank Sutton, Tarry Green—Lower half filler—73m.—1-9-57—4275—Security.

FURY AT SUNDOWN—W—John Derek, Carolyn Craig—For the lower half—75m.—4-3-57 —4308—Goldstein.

FUZZY PINK NIGHTGOWN, THE—C—Jane Russell, Keenan Wynn, Ralph Meeker—Too much talk, too few laughs—87m.—8-7-57—4363—Russ-Field.

GIRL IN BLACK STOCKINGS, THE—MD—Lex Barker, Anne Bancroft, Mamie Van Doren—Interesting mystery meller for the program—73m.—10-2-57—4384—(Bel-Air)—(B).

GUN DUEL IN DURANGO—W—George Montgomery, Ann Robinson, Bobby Clark—Okay western—73m.—5-1-57—4319—Peerless.

GUNSIGHT RIDGE—W—Joel McCrea, Mark Stevens, Joan Weldon—Good western—85m.—9-4-57—4375—(Libra).

HALLIDAY BRAND, THE—D—Joseph Cotten, Viveca Lindfors, Betsy Blair—Names, interesting story lifts western above average program fare—77m.—2-6-57—4286—Young.

HELL BOUND—MD—John Russell, June Blair, Frank Fenton—For the lower half--79m.—10-12-57—4384—(Bel-Air)—(B).

HIDDEN FEAR—MD—John Payne, Natalie Norwick, Alexander Knox—Lower half entry—83m.—4352—St. Aubrey-Kohn.

HIT AND RUN—MD—Cleo Moore, Hugo Haas—Sordid adult drama is exploitable program fare—84m.—3-20-57—4303—Haas.

IRON SHERIFF, THE—W—Sterling Hayden, Constance Ford—Interesting western should do well as part of the program—73m.—4-3-57—4308—Grand.

JUNGLE HEAT—MD—Lex Barker, Mari Blanchard, Glenn Langan—For the lower half—75m.—8-21-57—4367—Bel-Air.

KING AND FOUR QUEENS, THE—W—Clark Gable, Eleanor Parker—Western has names to draw but lacks action—86m.—12-26-56—4270—DC—CS—Russ-Field—Gabco—(B).

LADY OF VENGEANCE—MD—Dennis O'Keefe, Ann Sears, Anton Diffring—Mediocre programmer—73m.—8-21-57—4367—Balabon—English—(B).

MEN IN WAR—MD—Robert Ryan, Aldo Ray--Well-made war film—104m.—2-6-57—4287 —Security.

MONSTER THAT CHALLENGED THE WORLD, THE—MD—Tim Holt, Audrey Dalton—Good science fiction entry—83m.—4335—(Gramercy).

MONKEY ON MY BACK—D—Cameron Mitchell, Dianne Foster—Powerful Barney Ross bio-film is highly exploitable—93m.—5-29-57—4334—(Small)—(B).

MONTE CARLO STORY, THE—C—Marlene Dietrich, Vittorio DeSica—Colorful comedy, but slow in spots—99m.—6-26-57—4343—TC—TE—(Titanus)—European made.

MY GUN IS QUICK—MD—Robert Bray, Whitney Blake, Pat Donahue—Mickey Spillane who-done-it for duallers—88m.—8-21-57—4368—Saville—(B).

OUTLAW'S SON—W—Dane Clark, Ben Cooper, Lori Nelson—Fair western—89m.—4352—Bel-Air.

PATHS OF GLORY—MD—Kirk Douglas, Ralph Meeker, Adolph Menjou—Realistic film about incident in World War One is impressive—86m.—10-27-57—4410—(Bryna).

PHARAOH'S CURSE—MD—Mark Dana, Ziva Rodann—Lower half entry—66m.—2-20-57—4292—Bel-Air.

PRIDE AND THE PASSION, THE—MD—Cary Grant, Sophia Loren, Frank Sinatra—High rating entertainment—131m.—4353—TC—VV—Kramer—(B).

REVOLT AT FORT LARAMIE—D—John Dehner, Gregg Palmer—Good programmer holds interest despite lack of name values—73m.—3-20-57—4303—DC—Bel-Air.

RIDE BACK, THE—W—Anthony Quinn, William Conrad, Lito Milan—Well-made and different western should please discriminating filmgoers—79m.—5-1-57—4319—Aldrich.

RIDE OUT FOR REVENGE—W—Rory Calhoun, Gloria Grahame, Lloyd Bridges—Slow western for the duallers—79m.—10-30-57—4397—(Bryna).

SAINT JOAN—D—Richard Widmark, Richard Todd, Jean Seberg—Excellent production of Shaw drama needs selling—110m.—5-15-57—4328—Preminger.

SATCHMO THE GREAT—DOC—Louis Armstrong—Highly entertaining and different—63m. —9-18-57—4378—(CBS-Television).

SPRING REUNION—D—Dana Andrews, Betty Hutton, Jean Hagen—Moderate programmer has good name values—79m.—4-3-57—4308—Bryna.

STREET OF SINNERS—MD—George Montgomery, Geraldine Brooks—Okay lower half entry —76m.—9-4-57—4375—(Security)—(B).

SWEET SMELL OF SUCCESS—D—Burt Lancaster, Tony Curtis, Susan Harrison—Unpleasant drama has good name values—96m.—4343—(Hecht-Hill-Lancaster)—(B).

TIME LIMIT—D—Richard Widmark, Richard Basehart, Dolores Michaels—Taut drama packs emotional wallop—96m.—9-18-57—4378—(Heath).

TOMAHAWK TRAIL—OD—Chuck Connors, Susan Cummings—Lower half filler—60m.—12-26-56—4270—Bel-Air.

TROOPER HOOK—W—Joel McCrea, Barbara Stanwyck—Good outdoor action yarn for the program—81m.—6-26-57—4343—(Fielding).

12 ANGRY MEN—D—Henry Fonda, Lee J. Cobb, Ed Begley—High rating drama—95m.—3-6-57—4298—Orion-Nova.

VALERIE—MD—Sterling Hayden, Anita Ekberg, Anthony Steel—Okay programmer—84m.—7-24-57—4358—Makelim (B).

VAMPIRE, THE—MD—John Beal, Colleen Gray—Horror entry for lower half—74m.—6-26-57—4344—(Gramercy).

VOODOO ISLAND—MD—Boris Karloff, Beverly Tyler—Lower half horror entry—76m.—2-20-57—4292—Bel-Air.

WAR DRUMS—W—Lex Barker, Joan Taylor, Ben Johnson—Okay programmer—75m.—4-3-57—4308—DC—Bel-Air.

WILD PARTY, THE—D—Anthony Quinn, Carol Ohmart, Arthur Franz—Off-beat entry for art specialty and exploitation houses—81m.—12-12-56—4263—Security—(B).

WITNESS FOR THE PROSECUTION—D—Tyrone Power, Marlene Dietrich, Charles Laughton—High rating entertainment—114m.—10-27-57—4410—(Small).

TO BE REVIEWED

BIG COUNTRY, THE—Gregory Peck, Jean Simmons, Carol Baker—(TC-TE)—(Worldwide).

CHINA DOLL—Victor Mature, Lili Hua—(Batjac).

COUNTERPLOT—Forrest Tucker, Allison Hayes—(Odell).

CURSE OF DRACULA—Francis Lederer, Norma Eberhardt (Gramercy).

DALTON GIRLS—Penny Edwards, Merry Anders (Bel-Air).

FORT BOWIE—Ben Johnson, Jon Harrison, Kent Taylor—(Bel-Air).

FORT MASSACRE—Joel McCrea, Forrest Tucker, Susan Cabot—(Mirisch).

GOD'S LITTLE ACRE—Robert Ryan, Aldo Ray, Tina Louise—(Harmon).

GUN FEVER—Mark Stevens, Jana Davi—(Jackson-Weston).

ISLAND WOMEN—Marie Windsor, Vince Edwards—(Made in B.W.I.)—(Security)—(B).

I BURY THE LIVING—Richard Boone, Theodore Bikel, Peggy Maurer—(Maxim).

KINGS GO FORTH—Frank Sinatra, Tony Curtis, Natalie Wood (Ross-Eton).

LEGEND OF THE LOST—John Wayne, Sophia Loren—(Technirama)—(Bat-Jac).

LOST CITY OF GOLD, THE—The Lone Ranger, Tonto, Noreen Nash—(Wrather).

MAN ON THE PROWL—Mala Powers, James Best—(Jana-Lesser).

MUSTANG—Jack Beutel, Madolyn Trahey—(Arnell).

MUGGERS, THE—Kent Smith, Nana Martin—(Barbizon).

PARIS HOLIDAY—Bob Hope, Fernandel, Anita Eckberg—(Technirama)—(Eastman Color)—(Made in France)—(Tolda).

PISTOLERO—Jack Palance—(Philip Waxman).

QUIET AMERICAN, THE—Audie Murphy, Michael Redgrave, Georgia Moll—(Figaro)—(Made in Viet-Nam).

RUN SILENT, RUN DEEP—Clark Gable, Burt Lancaster—(Hecht-Hill-Lancaster).

SAVAGE PRINCESS—(Indian-made)—(Print by Technicolor)—(Mehboob).

STEEL BAYONET—Leo Genn, Kieron Moore, Michael Medwin (Carreras).

TEN DAYS TO TULARA—Sterling Hayden, Grace Raynor—(Sherman).

THUNDER ROAD—Robert Mitchum, Gene Barry, Sandra Knight—(DRM).

TIGER BY THE TAIL—Larry Parks, Constance Smith—(Canyon).

VIKINGS, THE—Kirk Douglas, Tony Curtis, Ernest Borgnine, Janet Leigh—TC—VV—(Bryna).

WINK OF AN EYE—Jonathan Kidd, Doris Dowling, Barbara Turner—(Ivar).

Universal-International

ALL MINE TO GIVE (5810)—D—Cameron Mitchell, Glynis Johns, Rex Thompson—Good drama with special appeal for femmes—102m.—10-30-57—4397—TC—(RKO).

BATTLE HYMN (5712)—D—Rock Hudson, Dan Duryea, Martha Hyer—Well-made entry should have wide appeal—108m.—12-26-56—4270—TC—CS.

BUNDLE OF JOY (710)—C—Eddie Fisher, Debbie Reynolds, Adolphe Menjou—Pleasant entertainment for all—98m.—12-12-56—4262—TC—RKO.

DEADLY MANTIS, THE (5719)—MD—Craig Stevens, William Hopper, Alix Talton—Fair lower half offering—78m.—4-3-57—4309.

DOCTOR AT LARGE (5804)—C—Dirk Bogarde, Muriel Pavlow, Donald Sinden—Highly humorous import—98m.—6-26-57—4344—EC—VV—English.

ESCAPADE IN JAPAN (5803)—D—Teresa Wright, Cameron Mitchell—Entertaining tale of youngsters in Japan—92m.—9-18-57—4379—TC-TE—(RKO).

FOUR GIRLS IN TOWN (5706)—C—George Nader, Julie Adams, Marianne Cook—Interesting programmer—85m.—12-12-56—4263—CS—TC—(B).

GIRL IN THE KREMLIN, THE (5718)—MD—Lex Barker, Zsa Zsa Gabor, Jeffrey Stone—Exploitation programmer has angles—81m.—5-1-57—4319—(B).

GUN FOR A COWARD (5711)—W—Fred MacMurray, Jeffrey Hunter, Janice Rule—Satisfactory western should please outdoor fans—88m.—12-26-56—4271—EC—CS.

INCREDIBLE SHRINKING MAN, THE (5715)—MD—Grant Williams, Randy Stuart, April Kent—Highly impressive science fiction entry—81m.—2-6-57—4287.

INTERLUDE (5728)—D—June Allyson, Rossano Brazzi—Powerful romance should appeal to femme trade—89m.—6-26-57—4344—TC—CS.

ISTANBUL (5709)—MD—Errol Flynn, Cornell Borchers, John Bentley—Okay programmer has Flynn name to help—84m.—1-23-57—4279—TC—CS.

JET PILOT—(5732)—MD—John Wayne, Janet Leigh, Jay C. Flippen—Wayne name should help Air Force drama—112m.—10-2-57—4384—TC—(RKO)—(B).

JOE BUTTERFLY (5723)—C—Audie Murphy, George Nader, Keenan Wynn, Kieke Shima—Highly amusing entry of G.I. occupation of Japan—90m.—5-1-57—4320—TC—CS.

JOE DAKOTA (5730)—W—Jock Mahoney, Luana Patten, Charles McGraw—Good off-beat western for the program—79m.—6-26-57—4344—EC.

KELLY AND ME (5714)—D—Van Johnson, Piper Laurie, Martha Hyer—Okay program entry —86m.—1-23-57—4279—TC—CS.

KETTLES ON OLD MAC DONALD'S FARM, THE (5721)—C—Marjorie Main, Parker Fennelly, Gloria Talbott—The Kettles are back for them that wants 'em—82m.—4353.

LAND UNKNOWN, THE (5727)—MD—Jock Mahoney, Shawn Smith—Good science fiction entry—78m.—4353—CS.

LOVE SLAVES OF THE AMAZONS (5806)—MD—Don Taylor, Gianna Segale, Eduardo Ciannelli—Exploitation item has angles for the selling—81m.—10-27-57—4410—EC.

MAN AFRAID (5720)—MD—George Nader, Phyllis Thaxter, Tim Hovey—Good programmer —84m.—4-17-57—4314—CS.

MAN OF A THOUSAND FACES—5733—D—James Cagney, Dorothy Malone, Jane Greer—Well-made and highly interesting—122m.—7-24-57—4358—CS—(B).

MAN IN THE VAULT (709)—MD—William Campbell, Karen Sharpe, Anita Ekberg—For the duallers—73m.—12-26-56—4267—RKO.

MIDNIGHT STORY, THE (5726)—MD—Tony Curtis, Marisa Pavan, Gilbert Roland—Interesting, well made melodrama—89m.—6-26-57—4344—CS.

MISTER CORY (5713)—D—Tony Curtis, Martha Hyer, Charles Bickford—Well-made, attractive drama—92m.—1-23-57—4280—EC—CS—(B).

MY MAN GODFREY (5807)—C—June Allyson, David Niven, Martha Hyer—Highly amusing entry—92m.—9-4-57—4375—EC—CS.

MONOLITH MONSTERS, THE (5805)—MD—Grant Williams, Lola Albright, Linda Scheley—Satisfactory science fiction programmer—77m.—10-30-57—4397.

NIGHT PASSAGE (5725)—MD—James Stewart, Audie Murphy, Dianne Foster—Entertaining outdoor action entry—90m.—6-26-57—4344—TC—Technirama.

NIGHT RUNNER, THE (5710)—MD—Ray Danton, Colleen Miller, Merry Anders—Psychological drama for lower half—79m.—1-23-57—4280.

PUBLIC PIGEON No. 1 (5722)—C—Red Skelton, Vivian Blaine, Janet Blair—Amusing Red Skelton entry—79m.—5-1-57—4320—TC—RKO.

QUANTEZ—(5734)—W—Fred MacMurray, Dorothy Malone, James Barton—Western has names to help—80m.—9-4-57—4375—EC—CS.

RUN OF THE ARROW (5729)—D—Rod Steiger, Sarita Montiel, Brian Keith—Good offbeat Indian and Cavalry yarn—6-12-57—4338—TC—RKO.

SLAUGHTER ON TENTH AVENUE—(5801)—MD—Richard Egan, Jan Sterling, Dan Duryea—Good meller—103m.—9-18-57—4379.

SLIM CARTER—(5802)—D—Jock Mahoney, Julie Adams, Tim Hovey—Neat entry for the program—82m.—10-2-57—4384—EC.

TAMMY AND THE BACHELOR (5724)—C—Debbie Reynolds, Leslie Nielsen Walter Brennan —89m.—5-29-57—4335—TC—CS.

TARANTULA (5605)—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—11-16-56—4063.

TARNISHED ANGELS, THE (5811)—D—Rock Hudson, Robert Stack, Dorothy Malone—Offbeat entry has angles to sell—91m.—10-27-57—4410—CS—(B).

TATTERED DRESS, THE (5716)—D—Jeff Chandler, Jeanne Crain, Jack Carson—Highly interesting entry—93m.—3-6-57—4298—CS.

THAT NIGHT—5731—D—John Beal, Augusta Dabney, Shepperd Strudwick—Heart attack made interesting—88m.—8-7-57—4363—RKO.

UNHOLY WIFE, THE—(5735)—D—Diana Dors, Rod Steiger, Tom Tryon—Program drama—94m.—9-4-57—4376—TC—RKO.

VIOLATORS, THE (5808)—D—Arthur O'Connell, Nancy Malone, Clarice Blackburn—Lower half entry smacks of radio/and/or TV soap opera—76m.—10-27-57—4411—(RKO).

YOUNG STRANGER, THE (5711)—D—James MacArthur, Kim Hunter, James Daly—Interesting, well-made entry—84m.—2-20-57—4292—RKO

TO BE REVIEWED

BIG BEAT, THE—William Reynolds, Andra Martin, Jeffrey Stone—Color.

DAMN CITIZEN!—Keith Andes, Margaret Hayes, Gene Evans.

FEMALE ANIMAL, THE—Hedy Lamarr, Jane Powell, George Nader—CS.

FLOOD TIDE, THE—George Nader, Cornell Bouchers—CS.

GIRL MOST LIKELY, THE—Jane Powell, Kaye Ballard, Tommy Noonan—RKO.

I MARRIED A WOMAN—George Gobel, Diana Dors, Jessie Royce Landis—RKO.

IF I SHOULD DIE—Jeffrey Hunter, Joanna Moore, Brian Keith—CS.

LADY TAKE A FLYER, THE—Lana Turner, Jeff Chandler—Color—CS.

MAGNIFICENT BRAT, THE—Dan Duryea, Jan Sterling, Patty McCormack—Color—CS.

MAN IN THE SHADOW—Jeff Chandler, Orson Welles, Colleen Miller—CS—(B).

MIDDLE OF THE STREET—Audie Murphy, Gia Scala, Henry Silva—C—CS.

MONEY, WOMEN AND GUNS—Jock Mahoney, Jean Hagen, Jeffrey Stone—Color—CS.

NEVER STEAL ANYTHING SMALL—James Cagney, Shirley Jones—Color—CS.

NO POWER ON EARTH—Richard Egan, Julie London—CS.

ONCE UPON A HORSE—Don Rowan, Dick Martin, Martha Hyer—Color—CS.

RAW WIND IN EDEN—Esther Williams, Jeff Chandler, Rosana Podesta—Color—CS.

SAGA OF HEMP BROWN, THE—Rory Calhoun, Beverly Garland—Color—CS.

STAGE STRUCK—Susan Strasberg, Henry Fonda, Joan Greenwood—Color—RKO.

SUMMER LOVE—John Saxon, Judy Meredith, Jill St. John.

TAKE MY HAND—Teresa Wright, Cameron Mitchell—Color—RKO.

THIS HAPPY FEELING—Debbie Reynolds, Curt Jurgens, John Saxon, Alexis Smith—C—CS.

THIS IS RUSSIA—Documentary produced by Sid Feder and Carey Wilson—Color.

TIME TO LOVE AND A TIME TO DIE, A—John Gavin, Lisa Pulver, Jock Mahoney—Color—CS.

TOUCH OF EVIL—Charlton Heston, Orson Welles, Janet Leigh.

TWILIGHT FOR THE GODS—Rock Hudson, Cyd Charisse—Color.

WESTERN STORY, THE—Jock Mahoney, Gilbert Roland, Linda Cristal—Color—CS.

WILD HERITAGE—Will Rogers, Jr., Maureen O'Sullivan—C—CS.

WONDERFUL YEARS, THE—John Saxon, Sandra Dee, Teresa Wright—CS.

Warner Bros.

BABY DOLL (607)—D—Karl Malden, Carroll Baker, Eli Wallach—Off-beat adult drama is best for sophisticated metropolitan spots—114m.—12-12-56—4263—(C).

BAND OF ANGELS—621—MD—Clark Gable, Yvonne De Carlo, Sidney Poitier—Gable entry has all the angles—127m.—7-24-57—4358—WC—(B).

BIG LAND, THE (610)—W—Alan Ladd, Virginia Mayo, Edmond O'Brien—Ladd hits the trail again in colorful outdoor show—93m.—2-6-57—4287—WC.

BLACK PATCH (702)—W—George Montgomery, Diane Brewster—Good off-beat western—83m.—9-18-57—4379.

BLACK SCORPION, THE—(705)—MD—Richard Denning, Mara Corday—Average entry in the "big bug" sweepstakes—88m.—10-2-57—4384.

BRIGHT LEAF (633)—D—Gary Cooper, Lauren Bacall, Jack Carson—Names will help reissue—110m.—5-15-57—4329.

BOMBERS B-52 (708)—D—Natalie Wood, Karl Malden, Marsha Hunt—Good service film—106m.—10-30-57—4398—WC—CS.

COUNTERFEIT PLAN, THE (612)—MD—Zachary Scott, Peggie Castle—Slow moving English meller for the lower half—79m.—4-3-57—4309—England.

CURSE OF FRANKENSTEIN, THE (620)—MD—Peter Cushing, Christopher Lee, Hazel Court—Gruesome horror item—83m.—6-26-57—4345—Color—English—(B).

D.I., THE (617)—D—Jack Webb, Don Dubbins, Jackie Loughery—Forceful and timely story of U. S. Marine recruiting—106m.—6-12-57—4338.

DEEP ADVENTURE (4912)—NOV—Ross Allen, Dottie Lee Phillips—Colorful addition to any program—46m.—4353—WC—(B).

EAST OF EDEN (414)—D—James Dean, Julie Harris, Raymond Massey—Dean name will help this high rating drama—115m.—4-3-57—4309—WC—CS—RE.

FACE IN THE CROWD, A (616)—D—Andy Griffith, Patricia Neal, Anthony Franciosa—Impressive, compelling drama for adults—125m.—6-12-57—4339—(B).

HELEN MORGAN STORY, THE—(704)—DMU—Ann Blyth, Paul Newman, Richard Carlson—Entertaining dramatic musical—118m.—10-2-57—4384—CS.

JAMBOREE (709)—MU—Kay Medford, Robert Pastine, Freda Halloway—A rock 'n' roll bonanza for kids that care—86m.—10-27-57—4411.

JAMES DEAN STORY, THE—623—NOV—James Dean—Novelty for lower half depends on Dean addicts for draw—82m.—8-7-57—4363.

JIM THORPE—ALL-AMERICAN (631)—D—Burt Lancaster, Charles Bickford, Steve Cochran—Names should land reissue in the better money—107m.—5-15-57—4329.

JOHNNY TROUBLE (703)—D—Ethel Barrymore, Cecil Kellaway, Stuart Whitman—Unassuming drama should appeal in smaller towns, family situations—80m.—9-18-57—4379.

PARIS DOES STRANGE THINGS (611)—C—Ingrid Bergman, Mel Ferrer, Jean Marais—Bergman name will barely carry this import—86m.—3-6-57—4299—TC—France—(B).

PAJAMA GAME, THE (701)—MU—Doris Day, John Raitt, Carol Haney—Bright, highly entertaining musical—101m.—8-7-57—4363—WC—(B).

PRINCE AND THE SHOWGIRL, THE (618)—C—Marilyn Monroe, Laurence Olivier—117m.—5-29-57—4335—TC—(B).

REBEL WITHOUT A CAUSE (504)—D—James Dean, Natalie Wood—Dean name should still keep this in the better money—111m.—4-3-57—4309—WC—CS.

RISING OF THE MOON, THE—(622)—D—Cyril Cusack, Noel Purcell, Jack MacGowaran—Charming film of Ireland and its people—81m.—4353—Filmed in Ireland.

SAYONARA (711)—D-Marlon Brando, Patrica Owens, Red Buttons—High rating entry—147m.—11-13-57—4403—TC-TR.

SHOOT-OUT AT MEDICINE BEND (615)—W—Randolph Scott, James Craig, Angie Dickinson Okay Randolph Scott programmer—87m.—4-17-57—4315.

SPIRIT OF ST. LOUIS, THE (614)—D—James Stewart, Patricia Smith, Murray Hamilton—High rating dramatic entertainment—138m.—3-6-57—WC—CS.

STORY OF MANKIND, THE (706)—NOV—Ronald Coleman, Sir Cedric Hardwicke, all-star cast—Weird novelty for off-beat audience has "names"—100m.—10-30-57—4398—TC.

STRANGERS ON A TRAIN (635)—MD—Farley Granger, Ruth Roman, Robert Walker—Reissue of top flight Hitchcock meller—101m.—5-15-57—4329.

TOP SECRET AFFAIR (609)—C—Susan Hawyard, Kirk Douglas, Paul Stewart—Highly amusing comedy—100m.—1-23-57—4280—(B).

UNTAMED YOUTH (613)—MD—Mamie Van Doren, Lori Nelson, John Russell—Highly exploitable rock 'n' roll meller should have youth appeal—80m.—4-3-57—4309—(B).

WEST POINT STORY, THE (634)—C—James Cagney, Virginia Mayo, Doris Day—Reissue should prove pleasing entertainment—107m.—5-15-57—4329.

WINNING TEAM, THE (632)—D—Doris Day, Ronald Reagan, Frank Lovejoy—Name values should help reissue of baseball show—98m.—5-15-57—4329.

WOMAN IN A DRESSING GOWN (707)—D—Yvonne Mitchell, Anthony Quayle—Off-beat drama for art and some regulation houses—93m.—9-18-57—4379—English.

WRONG MAN, THE (608)—D—Henry Fonda, Vera Miles—Highly interesting drama—105m.—1-9-57—4275.

X, THE UNKNOWN (619)—MD—Dean Jagger, Edward Chapman—Okay science fiction entry for lower half—80m.—6-26-57—4345—English.

YOUNG MAN WITH A HORN (636)—D—Kirk Douglas, Lauren Bacall, Doris Day—Reissue has plenty of angles—112m.—5-15-57—4329.

TO BE REVIEWED

ACROSS THE EVERGLADES—Christopher Plummer, Gypsy Rose Lee, Burl Ives.

BLONDE AND DANGEROUS—Susan Oliver, Linda Reynolds, Carla Merey.

BORN RECKLESS—Mamie Van Doren, Jeff Richards.

CHASE A CROOKED SHADOW—Richard Todd, Anne Baxter, Herbert Lom—English.

DARBY'S RANGERS—Etchika Choureau. James Garner, Jack Warden—WC.

DEEP SIX, THE—Alan Ladd, Dianne Foster. William Bendix.

FORT DOBBS—Clint Walker, Virginia Mayo.

GIRL ON THE RUN—Efrem Zimbalist, Jr., Erin O'Brien.

GREEN EYES—Susan Oliver, Linda Reynolds, Carla Merey.

GUN TRAP AT ABILENE—George Montgomery, Neville Brand, Buster Crabbe.

HELL'S HIGHWAY—Brian Keith, Dick Foran, Merry Anders.

INDISCREET—Cary Grant, Ingrid Bergman—English.

ISLAND OF LOST WOMEN—Jeff Richards, John Smith, Venetia Stevenson.

LEFT HANDED GUN, THE—Paul Newman, Lita Milan.

MARJORIE MORNINGSTAR—Gene Kelly, Natalie Wood, Claire Trevor—C.

MISGUIDED—George Baker, Frankie Vaughan, Carole Lesley.

NO TIME FOR SERGEANTS—Andy Griffith, Myron McCormick, Nick Adams.

OLD MAN AND THE SEA, THE—Spencer Tracy—WC—CS.

ONIONHEAD—Andy Griffith, Erin O'Brien, Felicia Farr.

STAKEOUT ON DOPE STREET—Yale Wexler, Jonathan Haze, Abby Dalton.

TOO MUCH, TOO SOON—Errol Flynn, Dorothy Malone.

WESTBOUND—Randolph Scott, Virginia Mayo, Karen Steele.

WITH YOU IN MY ARMS—Tab Hunter, Etchrika Choureau, J. Carroll Naish.

English Films

(Distributors' addresses will be furnished on request)

CONSTANT HUSBAND, THE—CD—Rex Harrison, Margaret Leighton, Kay Kendall—Art house fluff—88m.—10-2-57—4385—Stratford.

WEE GEORDIE—C—Bill Travers, Alastair Sim, Norah Gorsen—Highly amusing entry—93m.—1-23-57—4280—Times.

Foreign-Made

(Distributors' addresses will be furnished on request)

AND GOD CREATED WOMAN—D—Brigitte Bardot—Import should prove popular—92m.—10-27-57—4411—France—Dubbed or Titles—EC—CS—Kingsley-Int.

ANGELS OF DARKNESS—D—Linda Darnell, Anthany Quinn, Valentina Cortesa—Exploitation item—84m.—1-23-57—4281—Italy—Dubbed in English—Exelsior.

DON GIOVANNI—MU—Filmed grand opera for art spots—153m.—2-20-57—4293—EC—Austria—Festival.

FERNANDEL THE DRESSMAKER—C—Fernandel, Suzy Delair—Trite yarn not one of Fernandel's best—11-13-57—4403—France-Titles (Union)—(B).

IT HAPPENED IN THE PARK—D—Anna Maria Ferrero, Francois Perier, Vittorio De Sica—Entertaining import for art spots—81m.—10-2-57—4385—French-Italian—Titles—Ellis.

SLAT BRIDGE, THE—D—Maria Schell—Potent art house fare—90m.—10-27-57—4411—Austrian—Titles—Kingsley-Int.

LA SORCIERE—D—Marina Vlady—Okay art house entry—97m.—1-23-57—4281—France—Titles—Ellis.

LIGHT ACROSS THE STREET, THE—D—Brigitte Bardot, Raymond Pellegrin, Roger Pigaut-Art house material—76m.—10-30-57—4398—France-titles—(UMPO)—(C).

LOST CONTINENT, THE—DOC—Directed and produced by Leonardo Bonzi—Interesting documentary—69m.—4-3-57—4310—Color—CS—Italy—Lopert.

LOVER'S NET—D—Francoise Arnoul, Daniel Gelin—Interesting drama for art houses—110m.—10-2-57—4385—France—Titles—Times.

NANA—D—Martine Carol, Charles Boyer—Lavish French drama is tasteless stuff—122m.—4355—EC—France—Titles—Times—(C).

OBERSTEIGHER DER (THE FOREMAN)—C—Cute entry for foreign language and art spots—98m.—12-26-56—4271—Austria—Titles—Casino.

PANTALOONS—C—Fernandel—Amusing import with Fernandel—93m.—2-20-57—4293—TC—France—Titles—UMPO—(B).

PASSIONATE SUMMER—D—Madeleine Robinson, Ralf Vallone—Sordid drama strictly for art spots—97m.—10-27-57—4411—France—Italian—Titles—Kingsley-Int.—(C).

ROYAL AFFAIRS IN VERSAILLES—D—Sacha Guitry, Claudette Calbert—Lengthy tale of French nobility for art spots—152m.—5-1-57—4320—EC—France—Titles—Times—(B).

SINS OF CASANOVA—D—Gabriele Ferzetti, Corinne Calvet—Interesting import for art and specialty spots—104m.—10-30-57—4398—EC—Italian-English titles—(Times).

STELLA—D—Fair Greek offering for art and specialty spots—93m.—6-12-57—4339—(Greek-made; English titles)—(Burstyn)—(C).

TEL AVIV TAXI—C—Israeli cast—Fair comedy—70m.—2-20-57—4293—Israel—English dialogue—Principal.

TEMPEST IN THE FLESH—D—Francaise Arnoul, Raymond Pellegrin—Highly effective adult import for the art spots—92m.—2-20-57—4294—France—Titles—Pacemaker.

THREE FEET IN A BED—C—Fernandel—Moderately amusing farce—78m.—9-18-57—4379—France—Titles—Janus—(B).

TWO LOVES HAD I—MU—Gabriele Ferzatti, Marta Toren, Nadia Gray—Good entry for art spots—98m.—12-26-56—4271—Italy—English dialogue—TC—Jacon.

VITELLONI—D—Franco Fabrizi, Leonora Ruffo—Interesting import—103m.—12-12-56—4263 Italy—Titles—API—(B).

VIRTUOUS SCOUNDREL, THE—C—Michel Simon, Marguerite Pierry, Laura Badie—Amusing Sacha Guitry art house import—90m.—10-2-57—4385—France—titles—Zenith.

WE ARE ALL MURDERERS—D—Marcel Mouloudji—Superior drama for art and specialty spots—113m.—10-2-57—4385—France—Titles—Kingsley-Int.

WHITE SHEIK, THE—C—Alberta Sordi, Brunella Bovo—Highly amusing import—86m.—4-3-57—4310—Italy—Titles—Janus—(B).

Miscellaneous

(Distributors' addresses will be furnished on request)

ALBERT SCHWEITZER—BIOD—Produced and directed by Jerome Hill—Attractive biographical drama for art spots—80m.—3-20-57—4303—EC—(deRochemont.

ARMORED ATTACK (THE NORTH STAR)—MD—Anne Baxter, Dana Andrews—Reissue is gripping war tale—105m.—9-18-57—4380—(NTA)—RE.

BATTLE STRIPE (THE MEN)—D—Marlon Brando, Teresa Wright—Reissue of outstanding story of wounded war vets—85m.—9-18-57—4380—(NTA)—RE.

BIG FUN CARNIVAL, THE—NOV—Marian Stafford, Jared Reed, the Bunin Puppets—Novelty should please youngsters at special showings—90m.—1-23-57—4281—(APA).

CARNIVAL ROCK—D—Susan Cabot, Brian Hutton, David J. Stewart—Hodge podge of rock 'n' roll and corny dramatics—74m.—10-30-57—4398—(Howco).

CARTOUCHE—MD—Richard Basehart, Patricia Roc—Lower half filler—73m.—9-4-57—4375—(RKO).

CURFEW BREAKERS—MD—Paul Kelly, Cathy Downs, Regis Toomey—Mild, inept expose of drug traffic among high school teenagers—70m.—4-3-57—4310—(Screen Guild).

DAUGHTER OF HORROR (Dementia)—MD—Adrienne Barret—Exploitation entry is only suited for particular situations—60m.—2-20-57—4294—(E.P.I.).

FLAMING TEEN-AGE, THE—MD—Noel Reyburn, Ethel Barrett—Amateurish "fast buck" attempt—55m.—5-15-57—4329—(Truman Ent.).

FRONTIER WOMAN—W—Cindy Carson, Lance Fuuller, Ann Kelly—Indian thriller okay for duallers—80m.—1-9-57—4275—EC—Vistarama—(Top).

GUNS DON'T ARGUE—DOC—Myron Healy, Jean Harvey, Paul Dubov—Re-enactment of gangster vs G-Men warfare can be exploited—92m.—10-30-57—4398—(Visual Drama).

LOVE ME MADLY—C—Marilyn Waltz, Lynn Craig—"Fast buck" compilation—60m.—12-26-56—4271—Part Color—(McCarthy).

NAKED EYE, THE—DOC—Written, directed and produced by Louis Clyde Stoumen—Entry on photography for the art and specialty spots—71m.—5-1-57—4320—Part Color—(Film Rep.).

NOAH'S ARK—D—Dolores Costello, George O'Brien, Noah Beery—Museum piece has exploitation possibilities—72m.—7-24—57—4359—(Associated Artists-Dominent)—RE.

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—10-19-56—4051—EC—Todd-AO—(B)—(Magna).

OEDIPUS REX—D—Players of the Stratford, Ontario, Shakespearean Festival—Strictly for the specialty spots and situations catering to the school trade, drama troups, etc.—88m.—1-23-57—4281—EC—(MPD).

ON THE BOWERY—DOC—Produced by Lionel Rogosin—Off-beat and Interesting documentary for specialty spots—65m.—4-17-57—4315—(Rogosin).

ROCK BABY, ROCK IT—MU—Johnny Carroll, Don Coats, Kay Wheeler—Mediocre "beat" film—67m.—5-15-57—4329—(Freebar Dis't).

ROCKIN' THE BLUES—MU—Mantan Moreland, Flourney Miller, Hal Jackson—All Negro rock 'n' roll opus should click in some spots—66m.—4-3-57—4310—(Jewel).

SEARCH FOR PARADISE—TRAV—Lowell Thomas—Special entry for limited exhibition—120m.—10-16-57—4391—TC-Cinerama—(SW-Cinerama).

TEEN AGE THUNDER—MD—Charles Courtney, Melinda Byron, Robert Fuller—Suitable for teen-age package—74m.—10-30-57—4399—(Howco).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—1-25-57—4092—TC—(Famous).

THRILLARAMA—NOV—Albert Reynolds' wide screen novelty has technical problems, but can be played at many situations as a change of pace—90m.—3-6-57—4299—EC—(Thrillarama).

WALK INTO HELL—MD—Chips Rafferty—Excellent film of type is best for art, specialty houses—93m.—9-18-57—4380—EC—New Guinea—(Patric).

WHITE SLAVERY—DOC—Photographed by Michael Steel—Has exploitation possibilities—56m.—7-24-57—4359—(Eden).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1955-56 shorts product will be found on pages 4386 and 4387 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR.—Ed.)

Buena Vista

LIVE ACTION TECHNICOLOR FEATURETTES

	(............)	Cow Dog	E	22m. 4246
	(......)	Wet Back Hound	E	18m. 4331
0058	(......)	Alaskan Sled Dog	E	9m. 4404

PEOPLES AND PLACES

(CinemaScope; Technicolor)

	(............)	Disneyland	E	42m. 4271
0070	(......)	Lapland	E	29m. 4411

WALT DISNEY CARTOONS

	(............)	A Cowboy Needs A Horse	E	8m. 4247

WALT DISNEY CLASSIC CARTOON REISSUES

(Technicolor)

74101	(Aug. 3)	The Hockey Champ	E	7m. 4208
74102	(Aug. 24)	Pluto At The Zoo	G	8m. 4211
74103	(Sept. 14)	Donald's Tire Trouble	E	7m. 4247
74104	(Oct. 5)	The Purloined Pup	G	7m. 4247
74105	(Oct. 26)	Bill Posters	G	8m. 4252
74106	(Nov. 16)	Pluto's Playmate	E	8m. 4256
74107	(Dec. 7)	Donald's Snow Fight	G	7m. 4283
74108	(Dec. 28)	Society Dog Show	E	7m. 4283
74108	(Jan. 18)	Donald's Gold Mine	G	7m. 4283
74110	(Feb. 8)	T-Bone For Two	G	7m. 4283
74111	(Mar. 1)	Dumbell Of The Yukon	G	7m. 4294
74112	(Mar. 22)	Bone Trouble	E	9m. 4294
74113	(............)	Window Cleaners	G	8½m. 4295
74114	(......)	The Sleepwalker	F	7m. 4392
74115	(......)	Trombone Trouble	G	7m. 4392
74116	(......)	In Dutch	G	7m. 4392
74117	(......)	Squatter's Rights	G	7m. 4392
74118	( )	Rescue Dog	G	7m. 4392

WALT DISNEY REISSUES FROM "MUSICLAND"

54106	(......)	Contrasts In Rhythm	G	8m. 4399
44118	(......)	Once Upon A Wintertime	G	9m. 4400
54107	(......)	Blame It On The Samba	G	6m. 4399
44113	(......)	Two For The Record	G	8m. 4400
44114	(......)	Johnny Fedora and Alice Blue Bonnet	G	6m. 4399
44116	(......)	Casey At The Bat	G	9m. 4399
43601	(......)	Pecos Bill	G	22m. 4399

Columbia

TWO REEL COMEDIES

SPECIAL COMEDY FEATURETTE

2411	(Oct. 24)	Tricky Chicks (Muriel Landers)	F	16½m. 4399

ASSORTED FAVORITE REPRINTS (6)

2421	(Sept. 5)	A Pinch In Time (Herbert)	G	16m. 4404
		(Vague)	F	15½m. 4404
2422	(Nov. 7)	Nursie Behave		
2423	(Dec. 12)	Foy Meets Girl (Eddie Foy, Jr.)		

COMEDY FAVORITES RE-RELEASES

2431	(Oct. 10)	He's In Again (Schilling & Lane)	F	16½m. 4404
2432	(Nov. 28)	Sappy Pappy (Andy Clyde)		

CINEMASCOPE MUSICAL TRAVELARKS

(Technicolor)

2441	(Oct. 31)	Land of Laughter	G	15m. 4386

SERIALS

2120	(Sept. 26)	The Vigilante (Reissue)	G	15ep. 4399

THE THREE STOOGES (8)

2401	(Sept. 12)	Horsing Around	F	15m. 4399
2402	(Oct. 17)	Rusty Romeos	F	15m. 4399
2403	(Dec. 5)	Outer Space Jitters		

One Reel

CANDID MICROPHONES

(Reissue)

2551	(Sept. 5)	Series 4, No. 3	F	10m. 4412
2552	(Dec. 5)	Series 4, No. 4		

CAVALCADE OF BROADWAY

(Reissue)

2951	(Sept. 19)	Havana Madrid	G	10m. 4412
2952	(Nov. 14)	New York After Midnight		
2953	(Dec. 19)	Eddie Condon's		

COLOR FAVORITES CARTOONS

(Technicolor)

(Reissue)

2601	(Sept. 12)	The Miner's Daughter	F	6m. 4404
2602	(Oct. 10)	Big House Blues	G	7m. 4404
2603	(Nov. 7)	Giddyap	G	6½m. 4404
2604	(Nov. 21)	Snowtime	F	7m. 4412
2605	(Dec. 12)	Let's Go		

CINEMASCOPE MAGOOS

(Technicolor)

2751	(Sept. 26)	Magoo Saves The Bank	G	6m. 4399
2752	(Oct. 24)	Rock Hound Magoo	G	6m. 4412
2753	(Nov. 28)	Magoo's Moose Hunt		

SCREEN SNAPSHOTS

(Color)

2851	(Oct. 3)	Hollywood Glamour On Ice	F	10½m. 4412

WORLD OF SPORTS

2801	(Oct. 24)	Champion Stunt Drivers	G	9½m.
2802	(Nov. 28)	Sports Down Latin Way		

MGM

One Reel

CINEMASCOPE CARTOONS

(Technicolor)

C-931	(Sept. 6)	Muchos Mouse	G	7m. 4404
C-932	(Oct. 4)	Blackboard Jumble	F	7m 4404
C-933	(Nov. 1)	Tom's Photo Finish	G	7m. 4404
C-934	(Dec. 6)	One Droopy Knight		

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

W-961	(Sept. 6)	Out-Foxed	G	8m. 4392
W-962	(Sept. 20)	Jerry and The Lion	G	7m. 4392
W-963	(Oct. 11)	Goldilocks and The Three Bears	F	11m. 4392
W-964	(Nov. 8)	Texas Tom		
W-965	(Nov. 29)	The Fishing Bear		

Paramount

POPEYE CHAMPIONS REISSUES

(Technicolor)

E17-1	(Sept. 6)	Tops In The Big Top	F	7m. 4388
E17-2	(Sept. 6)	Wotta Knight	F	7m. 4392
E17-3	(Sept. 6)	Tar With A Star	G	7m. 4392
E17-4	(Sept. 6)	How Green Was My Spinach	E	7m. 4388
E17-5	(Sept. 6)	Fistic Mystic	F	7m. 4388
E17-6	(Sept. 6)	Safari So Good	G	7m. 4388
E17-7	(Sept. 6)	Barking Dogs Don't Fite	G	7m. 4388
E17-8	(Sept. 6)	Baby Wants Spinach	G	7m. 4388

CARTOON CHAMPIONS REISSUES

(Technicolor)

S17-1	(Sept. 13)	Deep Boo Sea	G	7m. 4388
S17-2	(Sept. 13)	Spunky Skunky	G	7m. 4392
S17-3	(Sept. 13)	Cat-Choo	G	7m. 4388
S17-4	(Sept. 13)	Audrey The Rainmaker	G	7m. 4386
S17-5	(Sept. 13)	Cat Tamale	G	7m. 4388
S17-6	(Sept. 13)	By Leaps And Hounds	F	8m. 4388
S17-7	(Sept. 13)	Scout Fellow	G	8m. 4388
S17-8	(Sept. 13)	Cat Carson Rides Again	F	7m. 4388
S17-9	(Sept. 13)	The Awful Tooth	F	7m. 4386
S17-10	(Sept. 13)	Law And Audrey	G	7m. 4388
S17-11	(Sept. 13)	City Kitty	G	7m. 4388
S17-12	(Sept. 13)	Clown On The Farm	G	7m. 4388

CASPER CARTOONS

(Technicolor)

B16-1	(Nov. 2)	Fright From Wrong	G	6m. 4256
B16-2	(Jan. 4)	Spooking About Africa	F	6m. 4295
B16-3	(Mar. 1)	Hooky Spooky	F	6m. 4355
B16-4	(May 24)	Peekaboo	F	6m. 4359
B16-5	(July 19)	Ghost of Honor	G	6m. 4399
B16-6	(Aug. 30)	Ice Scream	F	6m. 4399

HERMAN AND CATNIP CARTOONS

(Technicolor)

H17-1	(Nov. 22)	One Funny Knight		

NOVELTOONS

(Technicolor)

P17-1	(Sept. 20)	Possum Pearl		
P17-2	(Oct. 4)	Jumping With Toy		

POPEYE CARTOONS

(Technicolor)

E16-1	(Oct. 12)	Parlez Vous Woo	G	6m. 4256
E16-2	(Nov. 16)	I Don't Scare	F	6m. 4295
E16-3	(Dec. 14)	A Haul In One	G	6m. 4295
E16-4	(Feb. 8)	Nearlyweds	F	7m. 4355
E16-5	(Apr. 5)	The Crystal Brawl	F	6m. 4359
E16-6	(May 10)	Patriotic Popeye	F	8m. 4368
E16-7	(June 21)	Spree Lunch	F	6m. 4400
E16-8	(Aug. 9)	Spooky Swabs	F	6m. 4400

SPEAKING OF ANIMALS CHAMPIONS

(Reissue)

A15-1	(Sept. 30)	Tain't So	F	10m. 4044
A15-2	(Sept. 30)	Monkey Shines	G	9m. 4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m. 4043
A15-4	(Sept. 30)	From A To Zoo	E	9m. 4043

TOPPERS

M15-1	(Oct. 7)	Three Kisses	E	10m. 4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m. 4096
M15-3	(Jan. 27)	Animals A La Carte	F	10m. 4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m. 4126
M15-5	(May 4)	Ups And Downs	G	9m. 4179
M15-6	(Aug. 24)	Herman Hickman's Football Review	G	10m. 4256

VISTAVISION SPECIALS

(Technicolor)

V15-1	(............)	Bing Presents Oreste	E	10m. 4126
V15-2	(June 29)	VistaVision Visits Panama	G	10m. 4187
V15-3	(Aug. 3)	VistaVision Visits Gibraltar	G	10m. 4240
V15-4	(Oct. 5)	VistaVision Visits Austria	E	17m. 4252

Republic

SERIALS

5682	(Oct. 15)	Federal Operator 99 (Reissue)	G	12ep. 4246
5683	(Jan. 14)	Dangers Of The Canadian Mounted (Reissue)	G	12ep. 4299

5684	(Apr. 8)	The Purple Monster Strikes (Reissue)	G	15ep. 4323
	( )	Radar Men From The Moon (Reissue)		12ep.

20th Century-Fox

ONE REEL
CINEMASCOPE
(Color)

7701	(Jan.)	Part Of Sports	G	9m. 4331
7702	(Feb.)	Divided By The Sea	E	7m. 4331
7703	(Mar.)	Future Baseball Champs (Black and White)	G	10m. 4331
7704	(Apr.)	Bluefin Fury	E	8m. 4331
7705	(May)	Orient Express To Hong Kong	G	9m. 4331
7706	(June)	Guardians Of The North	G	8m. 4369
7707	(July)	Tempa Of Tomorraw	F	8m. 4376
7708	(Aug.)	Swamp Boat Sports	E	9m. 4376
7709	(Sept.)	Midway Medley		
7710	(Oct.)	Journey Thru Ceylon		

TWO REEL
CINEMASCOPE COLOR SPECIALS

7608	(Apr.)	Land Of The Bible (DeLuxe Calor)	E	18m. 4114
7609	(June)	Dark Wave (Technicolor)	E	23m. 4177

One Reel

ONE REEL
CINEMASCOPE TERRYTOONS
(Technicolor)

5701	(Jon.)	John Daarmat In Topsy TV	F	7m. 4315
5702	(Feb.)	Spaofy In Gag Buster	F	7m. 4355
5703	(Mar.)	Beefy In A Bum Steer	F	7m. 4355
5704	(Apr.)	Sniffer In The Bone Ranger	F	7m. 4380
5705	(May)	Gastan Is Here	G	6m. 4368
5706	(June)	Shove Thy Neighbar	G	7m. 4386
5707	(July)	Clint Clobber's Cat	F	6m. 4376
5708	(Aug.)	Flebus	G	7m. 4331

TERRYTOON TOPPERS
(Technicolor)

5731	(Jan.)	Heckle And Jeckle In Pirate's Gald	G	7m. 4355
5732	(Feb.)	A Hare-Breodth Finish	G	7m. 4339
5733	(Mor.)	African Jungle Hunt	F	7m. 4347
5734	(Apr.)	Dimwit In Daddy's Little Darling	G	7m. 4380
5735	(Moy)	Lave Is Blind	G	7m. 4392
5736	(June)	Beauty On The Beoch		
5737	(July)	All This And Rabbit Stew		
5738	(Aug.)	Beaver Trouble		
5739	(Sept.)	Mighty Mouse In Goons From The Moon		
5740	(Oct.)	Nutsy In Squirrel Crazy		

MOVIETONE MELODY

7201	(Nav.)	Lawrence Welk and His Champagne Music (Reissue)	F	9m. 4295

Universal-International

Two Reel
SPECIALS

3601	(Mar. 4)	Song of The Grope (Calor)	G	20m. 4323
3602	(July 5)	The Fabulous Land (Calor) (CS)		

MUSICAL FEATURETTES

3651	(Nov. 25)	Riddles In Rhythm	G	15m. 4283
3652	(Dec. 17)	Skylarkin' Time	F	15m. 4283
3653	(Feb. 11)	Rhythms With Regis	F	14m. 4315
3654	(Feb. 25)	Golden Ladder	G	15m. 4323
3655	(Mar. 11)	Swingin' And Singin'	G	15m. 4331
3656	(April 8)	Riat In Rhythm	G	16m. 4368
3657	(May 6)	Dance Demons	G	15m. 4368
3658	(June 3)	The Goafers	G	16m. 4391
3659	(July 1)	The Elgart Touch	F	15m. 4391
3660	(July 29)	Record Hop	G	15m. 4412

LAWRENCE WELK MUSICAL FEATURETTES

3607	( )	Champagne Music	F	15m. 4391
3608	( )	Lawrence Welk & Orch.	F	15m. 4391
3609	( )	The Madernaires and Lowrence Welk & Orch.	F	15m. 4391

COLOR PARADES

3671	(Dec. 24)	Holiday In The Hills	G	9m. 4283
3672	(Jan. 21)	Valley of Two Foces (CS)	G	10m. 4283
3673	(Feb. 11)	Frozen Frontier	G	9m. 4323
3674	(Mar. 25)	Junior Jamboree	G	9m. 4323
3675	(May 20)	Crassroods Of The Ages	G	9m. 4323
3676	(July 1)	The Lian Dancers (CS)	G	8m. 4392
3677	(Sept. 2)	Hurray All Boots	G	9m. 4376
3678	(Oct. 14)	A Brief Case	G	9m. 4380

WALTER LANTZ CARTUNES
(Technicolor)

3611	(Dec. 17)	Woodpecker Meets Davy Crewcut	G	6m. 4283
3612	(Jan. 14)	Fawled Up Party	G	6m. 4283
3613	(Feb. 11)	Red Riding Hoodlum	G	6m. 4283
3614	(Mar. 11)	The Plumber Of Seville	F	6m. 4283
3615	(Apr. 8)	Box Cor Bandit	G	6m. 4283
3616	(May 6)	Operatian Cold Feet	G	6m. 4283
3617	(June 3)	Unbearable Salesman	G	6m. 4380
3618	(July 1)	Internatianol Woadpecker	G	6m. 4323
3619	(July 29)	To Catch A Woadpecker	G	6m. 4392
3620	(Aug. 26)	Goofy Gardner	F	6m. 4376
3621	(Sept. 23)	Raund Trip To Mars	G	6m. 4392
3622	(Oct. 21)	The Big Snaaze		
3623	(Nav. 18)	Dapy Dick, The Pink Whole		

VARIETY VIEWS

3691	(Feb. 4)	Milk Run	G	9m. 4323
3692	(Mar. 4)	Mankeys Are The Craziest	F	9m. 4323
3693	(Apr. 1)	Bear Cubs Go Rurol	F	9m. 4323
3694	(May 6)	Brooklyn Goes To Detroit	F	9m. 4323
3695	(June 17)	Your Zoo	E	9m. 4371
3696	(July 15)	What A Safari		

Warners

One Reel
BLUE RIBBON HIT PARADES
(Reissue)
(Technicolor)

5301	(Sept. 7)	Hare Splitter		
5302	(Sept. 21)	Pop 'im Pop		
5303	(Oct. 19)	His 8itter Half		
5304	(Nov. 9)	The Leghorn 8lows at Midnight		

BUGS BUNNY SPECIALS
(Technicolor)

5721	(Nov. 2)	Show 8iz 8ugs	F	7m. 4412

MERRIE MELODIES
(Technicolor)

5701	(Nov. 16)	Mouse-Taken Identity	F	7m. 4412
5702	(Nov. 30)	Gonzales' Tamales	F	7m. 4412

Miscellaneous

8ermuda Cockelshells (RKO-Pathe)	F	8m. 4412
Blaadstack (BIS) (Color)	F	15m. 4310
Bespake Overcaat, The (Arthur)	F	33m. 4281
Challenge In The Air (BIS)	F	13½m. 4315
Coney Island, U.S.A. (Burstyn) (Colar)	G	16m. 4391
Face Of Lincoln, The (Cavalcade)	G	20m. 4331
Hidden Talent (McCarthy)	F	17m. 4272
Impression Of Landon, An (BIS) (Technicolar)	E	14m. 4311
Majesty Of The Air (BIS) (Tech.)	G	21m. 4311
Queen Elizabeth II (Rank) (Calor)	G	15m. 4391
Red Balloon, The (Lapert) (Tech.)	E	34m. 4310
Robinsan-Basilio Middleweight Chompionship Bout (UA)	E	19½m. 4386
Suez Canal—(Technicolor)—(deRachemant)	E	25m. 4221
Trooping The Colour (BIS) (Tech.)	G	10m. 4331
True Stary Of The Civil War, The (Film Representations)	E	33m. 4331
Underseo Conquest (Lexington) (Color)	G	18m. 4347

current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	RANK	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	Gun Battle At Monterey Sterling Hayden, Pamela Duncan Teenage Doll June Kenney, John Brinkley, Fay Spain Undersea Girl Mara Corday, Pat Conway Naked In The Sun (C) James Craig, Barton MacLane, Lita Milan Looking for Danger Bowery Boys Affair In Havana John Cassavetes, Raymond Burr, Sara Shane The Tall Stranger (C) (CS) Joel McCrea, Virginia Mayo Hunchback Of Notre Dame (TC-CS) Gina Lollobrigida, Anthony Quinn	Domino Kid Rory Calhoun, Kristine Miller The Tijuana Story Rodolfo Acosta, James Darren, Jean Wiles The Harlem Globetrotters (RE) Operation Mad Ball Jack Lemmon, Ernie Kovacs, Kathryn Grant Decision At Sundown (TC) Randolph Scott, Karen Steele Escape From San Quentin Johnny Desmond, Merry Anders Torero (Mexican-made) Luis Procuna Pal Joey (TC) Rita Hayworth, Frank Sinatra, Kim Novak	House Of Numbers Jack Palance, Barbara Lang The Hired Gun Rory Calhoun, Anne Francis Until They Sail Jean Simmons, Joan Fontaine, Paul Newman The Invisible Boy Richard Eyer, Diane Brewster, Philip Abbott I Accuse Jose Ferrer, Viveca Lindfors, Anton Walbrook Les Girls (C-CS) Gene Kelly, Mitzi Gaynor, Kay Kendall, Taina Elg Jailhouse Rock (CS) Elvis Presley, Judy Tyler	Mr. Rock And Roll Alan Freed, Rocky Graziano, Lionel Hampton The Devil's Hairpin (VV-TC) Cornel Wilde, Jean Wallace The Joker Is Wild (VV) Frank Sinatra, Jeanne Crain Sailor Beware (RE) Dean Martin, Jerry Lewis Jumping Jacks (RE) Dean Martin, Jerry Lewis Hear Me Good (VV) Hal March, Merry Anders Zero Hour Dana Andrews, Linda Darnell, Sterling Hayden The Tin Star (VV) Henry Fonda, Annthony Perkins, Betsy Palmer	Triple Deception (TC-VV) Michael Craig The Third Key Jack Hawkins The Spanish Gardener (TC-VV) Dirk Bogarde, Jon Whiteley The Black Tent (TC-VV) Anthony Steel A Town Like Alice Virginia McKenna The Gentle Touch (T) George Baker As Long As They're Happy (EC) Jack Buchanan, Diana Dors Jacqueline John Gregson, Kathleen Ryan Pursuit Of The Graf Spee (TC-VV) John Gregson An Alligator Named Daisy (TC-VV) Donald Sinden, Diana Dors Across The Bridge Rod Steiger, Marla Landi	Time Is My Enemy Dennis Price, Renee Asherson (English) The Lawless Eighties Buster Crabbe, Marilyn Saris Pawnee (C) G. Montgomery, Lola Albright Last Stagecoach West Jim Davis, Mary Castle Taming Sutton's Gal John Lupton, Gloria Talbott Hell Canyon Outlaws Dale Robertson, Brian Keith, Rosanna Rory Operation Conspiracy Philip Friend, Mary Mackenzie The Wayward Girl Marcia Henderson, Peter Walker	Ride A Violent Mile (RS) John Agar, Penny Edwards April Love (DC-CS) Pat Boone, Shirley Jones Under Fire Rex Reason, Henry Morgan, Steve Brodie Ghost Diver James Craig, Audrey Totter The Abominable Snowman (RS) Forrest Tucker, Peter Cushing Young And Dangerous Lili Gentle, Mark Damon Rockabilly Baby Les Brown & Band Kiss Them For Me (C-CS) Cary Grant, Jayne Mansfield	Valerie Sterling Hayden, Anita Ekberg Jungle Heat Lex Barker, Mari Blanchard My Gun Is Quick Robert Bray Lady Of Vengeance Dennis O'Keefe, Ann Sears Chicago Confidential Brian Keith, Beverly Garland Gunsight Ridge Joel McCrea, Mark Stevens, Joan Weldon Enemy From Space Brian Donlevy The Careless Years Dean Stockwell, Natalie Trundy Street Of Sinners Geo. Montgomery, Geraldine Brooks Satchmo, The Great Louis Armstrong Time Limit Richard Widmark, Richard Basehart	The Land Unknown (CS) Jock Mahoney, Shawn Smith Jet Pilot (TC) John Wayne, Janet Leigh Quantez (EC-CS) Fred MacMurray, Dorothy Malone The Unholy Wife (TC) Diana Dors, Rod Steiger Escapade In Japan (TC-TE) Teresa Wright, Cameron Mitchell Slaughter On Tenth Avenue Richard Egan, Jan Sterling, Dan Duryea Slim Carter (C) Jock Mahoney, Tim Hovey, Julie Adams My Man Godfrey (EC-CS) June Allyson, David Niven	Black Patch George Montgomery, Diane Brewster Johnny Trouble Ethel Barrymore, Cecil Kellaway, Stuart Whitman The Helen Morgan Story (CS) Ann Blyth, Paul Newman, Richard Carlson Black Scorpion Richard Denning, Mara Corday The Story Of Mankind All-Star Cast Woman In A Dressing Gown Yvonne Mitchell, Anthony Quayle Bombers B-52 (WC-CS) Karl Malden, Natalie Wood Jamboree Count Basie & Orchestra, Fats Domino	I Was A Teenage Werewolf Michael London, Yvonne Lime (American-Int.) Invasion Of The Saucer Men Steve Terrell, Gloria Castillo (American-Int.) Reform School Girl Gloria Castillo (American Int.) Rock Around The World Tommy Steele (American Int.) The Amazing Colossal Man Glenn Langan, Cathy Downs (American Int.) The Cat Girl Lynn Tracey, Barbara Shelley (American Int.) Perri (TC) (Disney) (Buena Vista)
PROMISED FOR EARLY RELEASE	The Persuader James Craig, Kristine Miller Sabu and the Magic Ring (C) Sabu Up In Smoke Bowery Boys The Man From God's Country (C-CS) George Montgomery, Randy Stuart Oregon Passage (C-CS) John Ericson, Lola Albright Blonde Blackmailer Richard Arlen, Constance Leigh Rawhide Breed Rex Reason, Ann Doran	The Long Haul Victor Mature, Diana Dors (English) The Hard Man (TC) Guy Madison, Valerie French Return To Warbow (C) Phil Carey, Catherine McLeod	Saddle The Wind Robert Taylor, John Cassavetes, Julie London Don't Go Near The Water (MC-TC) Glenn Ford, Anne Francis, Gia Scala	Sad Sack (VV) Jerry Lewis, Phyllis Kirk, David Wayne Spanish Affair (C-VV) Richard Kiley, Carmen Sevilla High Hell (VV) John Derek, Elaine Stewart		Panama Sal Elena Verdugo, Edward Kemmer Raiders Of Old California Jim Davis, Arleen Whelan The Crooked Circle John Smith, Fay Spain Thunder Over Tangier Robert Hutton, Lisa Gastoni Gunfire at Indian Gap Vera Ralston, George Macready Hell Ship Mutiny Jon Hall, John Carradine, Roberta Hayes Fighting Wildcats Keefe Brasselle, Kay Callard Outcasts Of The City Robert Hutton, Osa Massen Scotland Yard Dragnet Roland Culver, Patricia Roc	Fraulein (C-CS) Dana Wynter, Mel Ferrer Plunder Road Gene Raymond, Jeanne Cooper Escape From Red Rock Brian Donlevy, Eilene Janssen A Farewell To Arms (DC-CS) Jennifer Jones, Rock Hudson, Vittorio DeSica Peyton Place (DC-CS) Lana Turner, Lloyd Nolan, Hope Lange Sing, Boy, Sing (CS) Tommy Sands, Lili Gentle The Enemy Below (DC-CS) Robert Mitchum, Curt Jurgens, Frank Albertson Blood Arrow Scott Brady, Phyllis Coates	Hell Bound John Russell, June Blair The Girl In Black Stockings Lex Barker, Anne Bancroft Mustang Jock Beutel Steel Bayonet Leo Genn Ride Out For Revenge Rory Calhoun Tiger By The Tail Larry Parks Gun Fever Mark Stevens	The Monolith Monsters Grant Williams, Lola Albright Love Slaves Of The Amazons (EC) Don Taylor, Gianna Segale The Violators Arthur O'Connell The Tarnished Angels (CS) Rock Hudson, Dorothy Malone, Robert Stack All Mine To Give (TC) Glynis Johns, Cameron Mitchell, Rex Thompson (RKO) Man In The Shadow (CS) Jeff Chandler, Colleen Miller, Orson Welles This Is Russia (C) Sid Feder documentary	The Green Eyed Blonde Susan Oliver, Linda Plowman Sayonara (TE) Marlon Brando, Red Buttons, Patricia Owens The Forbidden Desert (Documentary)	Old Yeller (TC) Fess Parker, Jeff York, Dorothy McGuire (Disney) (Buena Vista) Sorority Girl Susan Cabot (American-Int.) Motorcycle Gang Anne Neyland, Steve Terrell (American-Int.)

SYMBOLS USED ABOVE: CS—CinemaScope, C—Color, RE—Reissue, TC—Technicolor, VV—VistaVision—Name of country, other than U.S.A., indicates import.

"...and a Merry Christmas to all"

Coca-Cola
REG U S PAT OFF

SIGN OF GOOD TASTE

COPYRIGHT 1957 THE COCA-COLA COMPANY.

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

DECEMBER 11, 1957 VOLUME 59 NUMBER 7

IN TWO SECTIONS • THIS IS SECTION ONE

DEC 1 8 1957
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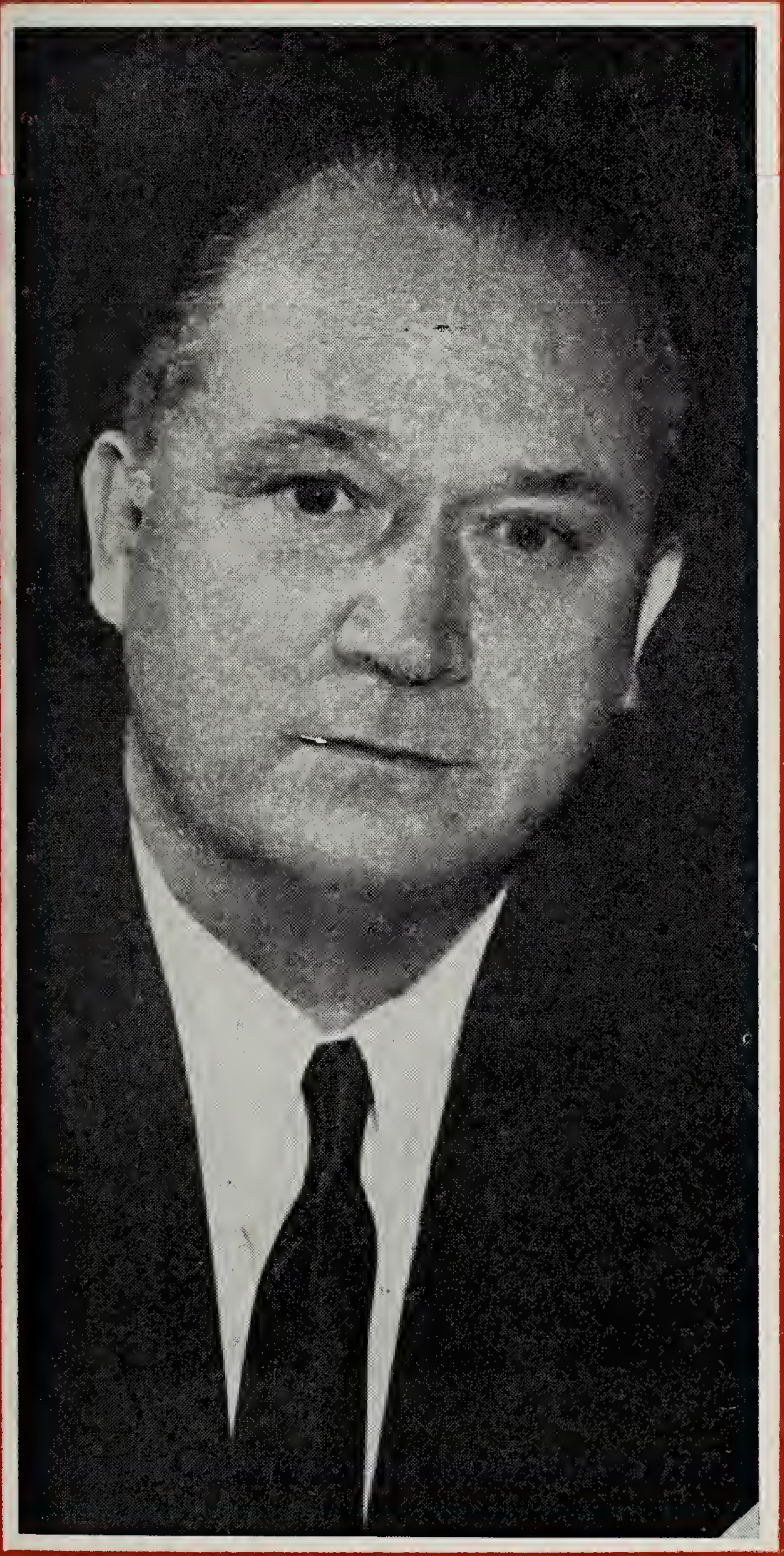


John P. Byrne, formerly assistant general sales manager, replaced Charles Reagan recently as head of the Loew's, Inc., sales organization.

Opposition To All Toll-TV In Offing

(See Page 8)

RKO Circuit Resurrects 3-D

(See Page 17)

editorial: *LET'S SUE THE DEPARTMENT OF JUSTICE . .*

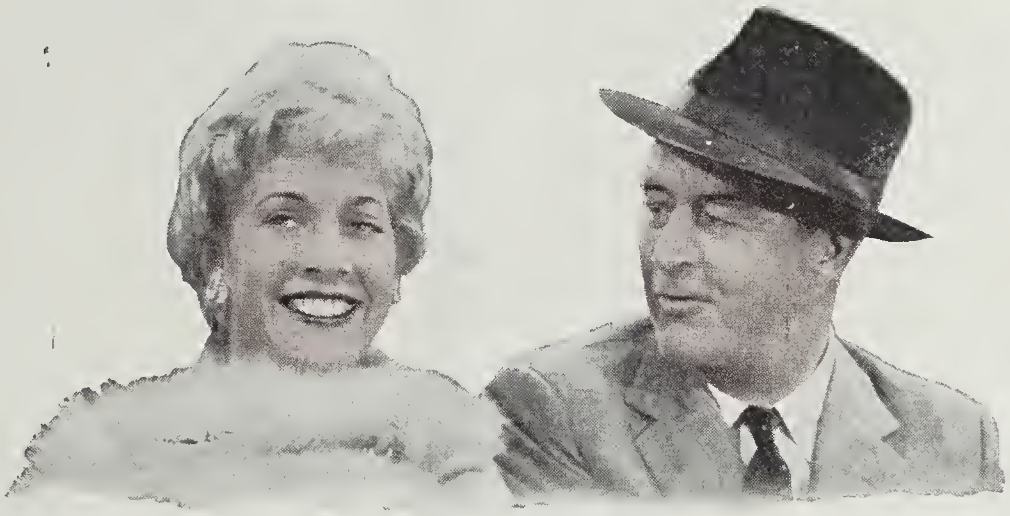
THE CROOK WHO BECAME A COMMANDO!

THE RIGHT COMBINATION!

They took him out of a prison for a war mission of death-defying peril. Action and goose-pimple suspense plus temperature-raising romance make M-G-M's

"THE SAFECRACKER"

a "Don't Miss This One" picture!



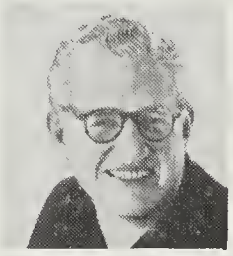
M-G-M Presents
A DAVID E. ROSE PRODUCTION
RAY MILLAND
In
"THE
SAFECRACKER"
Also Starring
BARRY JONES
With
JEANNETTE STERKE • ERNEST CLARK • MELISSA STRIBLING • VICTOR MADDERN • CYRIL RAYMOND
Screen Play by PAUL MONASH
Based on a Story by Lt. Col. RHYS DAVIES and BRUCE THOMAS
Directed by RAY MILLAND

M-G-M HAS WHAT IT TAKES FOR THAT INDUSTRY SLOGAN:
"Get More Out Of Life . . . Go Out To A Movie"

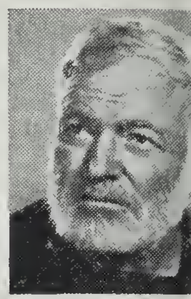
YOU*
ARE INVITED

TO AN

EXCLUSIVE ADVANCE INDUSTRY SHOWING!



DAVID O. SELZNICK
presents his production of
ERNEST HEMINGWAY'S



A FAREWELL TO ARMS

STARRING

ROCK HUDSON
JENNIFER JONES
VITTORIO DE SICA

Directed by
CHARLES VIDOR
Screenplay by
BEN HECHT

THE SELZNICK STUDIO

Released by 20th CENTURY-FOX
CINEMASCOPE COLOR by DE LU

VILLAGE THEATRE
WESTWOOD
Monday afternoon, December 16
at 2:30 Sharp!

ROXY THEATRE
NEW YORK
Tuesday morning, December 17
at 9:45 Sharp!

**and your guests are welcome, too— including the ladies!*

39 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 229 West 42nd Street, New York 36. West Coast field office: Paul Manning 8141 Blackburn Avenue, Los Angeles 48, Calif. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff. New York editor; William Haddack, Physical Theatre and Extra Profits departmental editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address all official communications to the Philadelphia publishing office.

MEMBER Audit Bureau of Circulations

VOLUME 59 • NUMBER 7 DECEMBER 11, 1957

as we screen it - - -

LET'S SUE THE DEPARTMENT OF JUSTICE

As we have said before, and again repeat, we aren't lawyers, and there's an awful lot about the law that we don't know. But we do think we know something about basic American freedoms. And we have an unbounded faith in the eventual fairness of American justice.

Many years ago, this motion picture industry may have been badly "trustified." Some theatre circuits, owned by producer-distributors, possessed too great a concentration of theatres in a particular area; and there isn't much question that "you-scratch-my-back-and-I'll-scratch-your-back" deals resulted in swapped playing time between circuits, and between producer-distributors, with injury to independent competitors. There also were "franchises," "preferred customers," and possibly other instruments not wrong in themselves but wrong or unfair in their application.

All of this we admit. We admit also that charges were leveled fairly, court hearings were held properly, and judgments were issued fairly, under which the producer-distributor owned theatre circuits were both cut loose and whittled down. As a means to keep the source of supply separated from the "retail stores," pictures were required to be sold singly and to the highest bidder. Swapping playing time, and all other "preferred customer" deals were outlawed for all time.

But neither peace nor prosperity has resulted.

Without the secure real estate holdings in the form of theatre buildings at the important cross-roads, producer-distributors have financing difficulties; have no means of "road testing" the new and original model that is every individual motion picture; and have no assurance that the model that costs several millions of dollars to make will have even a single theatre outlet. So supply sources have dried to a trickle. Without the facilities to produce, theatre owners with their new won "right-to-buy" find little or nothing on the shelves for sale; find every producer-distributor holding out for holiday seasons and for percentage terms that were undreamed of; and find that independent neighboring competitors can be just as fierce, just as cutthroat, and twice as damaging in a tightened market as the old, producer-distributor circuits. And every theatre is living on a day-to-day basis, without any known supplies for as little as a month or six weeks in advance.

Certainly, the former trustification no longer exists. But thousands of theatres have gone bankrupt, several former producer-distributors have closed shop, and others are tottering. Shaking with worry about the future, Allied States, who pleaded for the first government attention, Theatre Owners of America, and nearly every important independent theatre owner organization and group approached the Department of Justice as long ago as last March and asked that the larger independent theatre circuits now be permitted to enter production and increase the industry's film supply. Last Oct. 10 the Department called a closed-door meeting from which the trade press was excluded, and sucked its gums. Here it is December, and the same silence reigns in the house of the blindfolded weight lifter.

We don't think this is American. We don't think this is freedom. And we don't think this is justice. We would like to suggest that this industry should do what it can to live and to prosper, with or without the sulky lawyers of the Department of Justice.

The monopolies are broken up. The five or six largest producer-distributors today are in some cases not even the same ones against which charges were leveled. The areas of the country that were circuit dominated are now better than 50 per cent independent. Five thousand drive-ins, mainly built by independents, now dot the land where none existed when the Paramount case was settled by consent. Is there to be no end to this silly supervision by a Department that seems too little interested to even render an opinion—right or wrong?

If the Department of Justice owned TV stations, it couldn't do much more than it has to hamstring this industry's efforts to survive. Let's do what needs doing. And if the Department of Justice puts its nose in, let's take the record that exists to the Courts and ask for assistance. If necessary, let's do a switch. Let's sue the Department of Justice!

A YOUNG MAN INTERESTING TO WATCH

At a luncheon the other day at which the trade press representatives were introduced to "Hi" Martin, the new general sales manager of Universal-International, the usual probing questions calculated to produce headlines seemed to fizzle out like damp firecrackers.

For all of his white hair, here was a relatively young sales executive, more or less unknown around New York, who had been tossed quickly into the top spot by the sudden death of Charlie Feldman. It figured that he was entitled to make a mistake or two, or to commit his company to some policy he would want "to eat" the next day. But this didn't happen!

Specific questions, dealing with his company's policy, Mr. Martin answered quickly and with candor. General questions, many of which dealt with controversial industry subjects, and which might have tripped him into an awkward answer, Mr. Martin parried with the statement that he only represented Universal-International and could only answer questions specifically relating to that company. No slips! No errors!

All in all, "Hi" Martin made a fine impression. Possibly he needs some top-spot seasoning. But if he does, it didn't show. We think he's a young man who is going places. It will be interesting to watch him make his bid.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From NEWARK, N. J.

I look forward to 1958 with considerable misgiving. New Year's Day will bring me a blank wall to stare at, instead of the MOTION PICTURE EXHIBITOR's Booking Calendar that used to look back at me from the opposite wall these many years gone by. But worse than this, how will I know when to celebrate Passover or Rosh Hashonnah? That calendar is as much a part of the office equipment as my desk chair. And that brings us to the big question, to wit, "Wha Hoppen?"

Can it be that you are not publishing a 1958 edition?

I. HENRY KAHAN

EDITOR'S NOTE: Nothin-hoppen except some night and day and week-end activity adding SHOWMEN'S TRADE REVIEW into MOTION PICTURE EXHIBITOR without missing an issue. We didn't have time for booking calendars. But, as you'll notice from the ad in this issue, our big 18 x 24 inch heavy paper booking calendar with 14 months all on one sheet will be right in the jacket with your copy of the Dec. 18 issue all ready for hanging in its usual spot. So don't change the wall paper. We'll fill the same dust spot as before. And you'll even be able to find Yom Kippur.

From FRUITA, COL.

(Pasted to a letterhead was a tearsheet of the MOTION PICTURE EXHIBITOR review of the 20th Century-Fox picture "THE ABOMINABLE SNOWMAN" as carried in the Pink Section of the Nov. 13 issue (P. 4402). In the synopsis there was an unfortunate "typo," so far undiscovered by our editors, that changed "SNOWMAN" to "SHOWMAN". The accompanying letter was only four words.)

Who ain't, these days?

BOB WALKER
Walker's Unitah Theatre

EDITOR'S NOTE: XWSBRTZ!!!

From DURAND, WIS.

That was a fine editorial in the Oct. 23 issue, about the failure of Catholics to support good films. We have about 50 per cent Catholics in our area, and here, too, it is "all knock and no boost."

C. C. NOECKER
Durand Theatre

EDITOR'S NOTE: This is one of scores of very similar comments from theatremen everywhere. The feeling seems to be widespread that it is useless to cooperate with groups that will not reciprocate.

From SUFFERN, N. Y.

I miss the alphabetical listings of all features as previously carried by Showmen's Trade Review. This was most helpful.

I also find that all trade papers are late with reviews on most pictures. How about a small capsule synopsis of the story theme at least, published well in advance so we could set up our exploitation and advertising plans? You will find this would be welcomed by all theatremen.

FRED LICHTMAN
Skouras Lafayette Theatre

EDITOR'S NOTE: We received scores of suggestions that the former STR listings and indexes be retained. So, effective with the copy of Dec. 18, you will notice that these features are an every week service. We have also added some extra help, such as a brief evaluation. As far as earlier reviews are concerned, we plan on bringing this to the attention of all distributors. Right now the Legion of Decency and the Women's Clubs seem to be seeing pictures and releasing reviews before our own trade press.

From ATHENS, OHIO

As a subscriber to Showmen's Trade Review, I received my first copy of the new combined trade paper MOTION PICTURE EXHIBITOR. I am very much impressed with your pink and yellow SERVISECTIONS.

I note that back copies of the pink are available, and I hope this is also true of the yellow. Would you kindly send me back issues of each of these for the entire year of 1957? If you will enclose a bill I will see that it is paid promptly. And my thanks for your valued service.

MAUREL HUNKINS, Dean of Men
Ohio University

EDITOR'S NOTE: Just as an explanation to Mr. Hunkins and other of our new friends, the Pink Review sections start each new film season with the first issue of each September, and through every-second-week (26) installments, accumulate an entire season. Any single installments (2 cents) that are mislaid, or even complete film seasons (52 cents), may be obtained through our Book Shop. The Yellow Check-Up indexes are current and up-to-date for the full preceding 12 months, each time published; starting next week, these yellow sections will be published each week. Except for one each year, they are a constantly changing service of no permanent value beyond the next issue.

Mr. Gable Says Thanks:

Just recently in MOTION PICTURE EXHIBITOR we carried a letter from W. P. Cameron, owner, Chief, Red Wing, Minn., in which he praised Clark Gable for his loyalty to motion picture theatre business, and for his resistance to the offers from TV. Just the other day, Mr. Cameron received the following letter from Los Angeles:

Clark Gable has asked me to let you know how much he appreciates your open letter to him which was published in the Oct. 30, 1957, issue of MOTION PICTURE EXHIBITOR.

He is pleased that you, and I'm sure every other exhibitor, understands and supports his attitude concerning television. It is his feeling that the motion picture industry deserves his primary loyalty in return for its support. He has no intention of departing from that loyalty.

Mr. Gable would like to have replied to you personally as soon as your letter was brought to his attention but he is faced with a time problem in seeking to complete "Run Silent, Run Deep," with Burt Lancaster, and did not want to delay an answer to your letter.

Personally, I'd like to add television can't begin to match the entertainment I'm sure you'll be able to offer your customers when Gable comes your way in '58 with Doris Day in the comedy, "Teacher's Pet." This is one you'll take real pride in showing, I'm sure.

CHIP CLEARY
Cleary, Strauss & Irwin,
Public Relations

EDITOR'S NOTE: Long live "The King"!

From PHILADELPHIA, PA.

I read your editorial ("SLOGAN SELLING" —Issue of Nov. 20) in which you cite the good psychological approach of exhibitor Bernie Haines to his customers.

It is my humble opinion that it would help our industry a great deal if we tackled this problem with a large advertising campaign, stressing the motivating approach.

The new slogan "Get More Out of Life! Go Out To A Movie!" is good—but is not enough. It must be followed up with a campaign giving the reasons why you get more out of life by going to a movie.

In my opinion the vast majority of the American public do not buy. They are sold the majority of the things they use, by advertising, backed up by motivation knowledge.

I shall be most happy to work with any industry group to promote such sales.

J. BERESIN, President
Berlo Vending Co. (A.B.C.)

EDITOR'S NOTE: Heading one of the nation's largest, if not the nation's largest, confection vending companies, Mr. Beresin could be of tremendous help to every important industry advertising effort. And he wouldn't be there if he hadn't a lot of psychological savvy to contribute. We publish his letter as an open bid to COMPO, the MPA, etc.

From GRANITE FALLS, MINN.

We do not play any pictures that have been classified "B" by the Legion of Decency. The Feature Booking Guide as formerly published by SHOWMEN'S TRADE REVIEW listed such classifications on all pictures. Won't you please add them.

JOSEPH SCHINDELE
Avalon and Granite Theatres

EDITOR'S NOTE: This is one of many features that we hope to have set and running with the revamped SERVISECTION in an early issue.

As a matter of fact this is only one of many changes and additions to the weekly SERVISECTION, that will soon include (1) production number; (2) title; (3) cast; (4) running time; (5) distributor; (6) review date and page number; (7) Legion of Decency classification; and (8) a two or three word evaluation; on nearly twice the number of current releases as carried in any other contemporary trade paper. Watch for it!

NEWS CAPSULES

BROADWAY GROSSES

Snow Blankets Boxoffice

NEW YORK—A subway strike and a seven inch snowfall adversely affected Broadway business last week, with the opening of "Sayonara" and "Pal Joey's" staying power the only bright spots.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"BOMBERS B-52" (Warners). Paramount ($47,654)*—Third and last week expected to reach $18,000.

"KISS THEM FOR ME" (20th-Fox). Roxy ($81,398)—Friday, Saturday, and Sunday reported at $25,398. The fifth and last week was headed toward $32,000. Usual stage show.

"SAYONARA" (Warners). Radio City Music Hall ($146,192)—The opening stanza of "Sayonara," Friday, Saturday, and Sunday, was reported at $107,000, with the first week expected to go to $165,000 or more.

"PAL JOEY" (Columbia). Capitol ($39,813) —Still a happy $36,000 in the seventh week.

"SLAUGHTER ON 10TH AVENUE" (U-I). Astor ($24,578)—Fifth week announced as $8,000.

"OPERATION MAD BALL" (Columbia). Victoria ($21,930)—Third week reported as $18,000.

"SAD SACK" (Paramount). Loew's State ($18,644)—Second week registered a healthy $28,000.

"THE STORY OF ESTHER COSTELLO" (Columbia). RKO Palace claimed $9,000 for the fifth week.

**Figures in parentheses represent 1956 weekly averages as reported in MOTION PICTURE EXHIBITOR.*

AT DEADLINE

UA Net Rises

NEW YORK—Net earnings of United Artists for the first nine months of 1957 amounted to $2,363,000, compared to $2,256,000 for the comparative period in 1956. A dividend of 35 cents per share was voted.

Industry's Most Complete Saveable Review Section

In This Issue

1. Bed Of Grass (Trans-Lux)
2. Cast A Dark Shadow (DCA)
3. Crooked Circle, The (Rep.)
4. Dalton Girls, The (UA)
5. Escape From Red Rock (Fox)
6. Fedra, The Devil's Daughter (Times)
7. Green-Eyed Blonde, The (WB)
8. Gun Girls (Eros)
9. Julietta (Kingsley)
10. Man In The Shadow (UI)
11. Man On The Prowl (UA)
12. Naked In The Sun (AA)
13. Plunder Road (Fox)
14. Raiders Of Old California (Rep.)
15. Razzia (Kassler)
16. Rebel Girls (Luzon)
17. This Is Russia (UI)

PLUS FIVE SHORTS

A Quick Summary of All Important Industry News . . . condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MONDAY, Dec. 9

It appeared likely that the industry would oppose all forms of toll-TV, including cable theatre, as a followup to TOA convention action. (See Page 8)

For the first time in Massachusetts, defendants won an anti-trust decision as a jury found no conspiracy involved in an action brought by an exhibitor against distribution. (See Page 8)

The Screen Producers Guild called on the industry to cease the sale of motion pictures to TV, calling the practice suicidal. (See Page 9)

A Legion of Decency official explains the revision of the group's film rating system. (See Page 9)

Ed Hyman and Leonard Goldenson hail the victory of the "orderly release" program; Goldenson calls for buildup of new stars. (See Page 10)

Horace Adams is reelected to head the Independent Theatre Owners of Ohio at the group's 22nd annual convention. (See Page 10)

Philadelphia's long-standing Sunday blue laws are bypassed as the city approves a legitimate show. (See Page 17)

Warner Bros. shows a decided income gain over last fiscal year but forecasts decline. (See Page 17)

RKO Theatres has surprising success with return of 3-D in Syracuse, N.Y., house. (See Page 17)

Most companies announce tentative releases far in advance in line with orderly schedule. (See Page 18)

TOA's blast against cable TV seen result of proponents' failure to convince group that the system would directly benefit exhibitors. (See Page 19)

Rosalind Russell, star, Warners' forthcoming "Auntie Mame," was honorary receptionist recently at the new 38-story 666 Fifth Avenue, New York, where she joined Jack L. Warner, president, left, in looking over plans for the company's new headquarters. Looking on is Benjamin Kalmenson, executive vice-president.

FILM FAMILY ALBUM

Arrivals

Lloyd Patriquin, owner of the Whitman, Whitman, Mass., was passing out cigars to mark the birth of his first child, a daughter.

Sheldon Tromberg, Rank branch manager in Cincinnati, became the father of a son.

Mrs. Buddy Young, wife of the United Artists radio-TV publicity staff member in New York, became the mother of a son, Howard Jeffrey, in Mt. Sinai Hospital last fortnight. The child is the Youngs' first.

Diamond Rings

Susan Levine, daughter of Martin Levine, Brandt Theatres executive vice-president and general manager, New York, is engaged to Jordan Elliott Lourie. A spring wedding is planned.

Gold Bands

Syd Whiteman, Universal sales manager in Atlanta, and Miss Tippy Amon were married recently. They spent their honeymoon in Florida.

Sick Call

M. D. Williams, owner, Oliver and the Carefree Drive-In, Oliver Springs, Tenn., entered the hospital at Oak Ridge, Tenn., for surgery last fortnight.

Obituaries

Fayette W. Allport, European manager, Motion Picture Export Association, died suddenly in London last week of a heart attack. He is survived by his wife, two sons, and three brothers.

G. Ralph Branton, 61, vice-president of Allied Artists and formerly a prominent exhibitor in the midwest, died Dec. 2 of a heart attack in the Cedars of Lebanon Hospital, Hollywood. See separate story.

Louis Nicholas Kosta, 69, veteran salesman in Salt Lake City for a number of exchanges, died last fortnight in a hospital there of a heart ailment.

Emmett J. Martt, 81, owner of the Columbia exchange building in St. Louis and the retired founder and president of the old Movie Poster Service in that city, died of a heart attack in his home on Waterman Avenue on Nov. 29. Mrs. Martt died about a year ago.

John D. O'Rear, 65, manager, Colonial, Harrisburg, Pa., for 23 years, died Dec. 2 in his home at Progress, Pa., after an illness of several months. Surviving are his widow, Charlotte, and a son, Dennis John.

AT DEADLINE

Republic Quits MPAA, MPEA

NEW YORK—Republic last week resigned from the Motion Picture Association of America and withdrew its subsidiary, Republic International, from the Motion Picture Export Association, reflecting its changed policies of distribution. This leaves MPAA and MPEA with Allied Artists, Columbia, Loew's, Paramount, RKO Teleradio, 20th-Fox, United Artists, Universal, and Warner Bros.

Industry May Oppose All Toll-TV

New Committee Policy Seen Result OF TOA Action; Grass Roots Protest Seen First Step

NEW YORK—An all-out fight to persuade Congress to outlaw toll TV, regardless of whether it uses airways or cables appeared likely to become the policy of the Joint Committee on Toll TV, reliable sources declared last week.

The new fight, which would represent a change in policy for the Committee, which in the past has declared that it had no objection to toll TV provided it used closed circuits and not the airways, was to be considered at a special meeting of the Committee in the Sheraton Astor Hotel on Dec. 9.

The meeting was called to get exhibitor opinion on policy and strategy in the toll TV fight, but an informed source told MOTION PICTURE EXHIBITOR that one question on the agenda was whether or not the Committee would come out now against closed circuit toll TV, such as is used in cable theatres, in addition to its opposition to toll TV using the airways.

This new policy is the result of a recent decision by the Theatre Owners of America.

The meeting this week may well prove momentous in the history of exhibition, for it will formulate plans for a struggle which could take all of three years.

In fact, the Committee strategy appears to be based on the time element. It has in the past won a three-year stay through its actions on toll TV. At present, due to the conditions laid down by the Federal Communications Commission, it has three more years in which to fight before toll TV can be permanently authorized.

The first round of this new fight will be in Congress, where support will be offered to bills opposing toll video. The campaign for this will be carried at grass root levels. However, the Committee reportedly is considering the possibility that with the unsettled world situation, legislation on toll TV may get lost in the maelstrom of Congressional affairs. Should this happen, the fight will be renewed in the following session, according to plan.

The meeting this week invited all exhibitor elements to attend, including the Southern California Theatre Owners. Those who had accepted at press time included the following: Abram F. Myers, Julius Gordon, and Wilbur Snaper, for National Allied; Ernest Stellings, Herman Levy, and Joe Alterman, for Theatre Owners of America; Martin Levine, William Namenson, and Mort Sunshine, for Independent Theatre Owners Association; and Sol Strausberg, Leslie Schwartz, and D. John Phillips, for Metropolitan Motion Picture Theatres Association.

AA's Branton Dies

HOLLYWOOD — G. Ralph Branton, 61, Allied Artists vice-president, died last fortnight of a heart attack in Cedars of Lebanon Hospital. He was stricken with what he thought was flu while weekending at Palm Springs and entered the hospital after being driven home.

He is survived by his widow and two married daughters.

An industry veteran, Branton had previously been in the trade paper and exhibition fields in the middle west.

Allied Names Committee To Discuss TV Clearance

NEW YORK—National Allied last fortnight named Jack Kirsch, head, Allied Theatres of Illinois, and Irving Dollinger, chairman of the board, Allied Theatre Owners of New Jersey, as a committee of two to discuss with the film companies the matter of clearance for theatres over television in the exhibition of motion pictures.

It is hoped that "an adequate clearance covering any picture made available to television" may be worked out. It was expected that the committee will urge the adoption of measures to let the public know that a picture will be unavailable for showing on TV before the lapse of a specified period of time after it has completed its theatrical exhibition.

It is understood that the Theatre Owners of America plan to name a similar committee.

Defendants Win Suit Charging Conspiracy

BOSTON—A jury in the U.S. District Court here found no conspiracy in the anti-trust action of the Park, East Walpole, Mass., against the major film companies, except 20th-Fox and Paramount, and several exhibitors and leading circuits. The case was tried before Judge Charles Wyzanski, who entered a judgment for all the defendants. This is the first time there has been a jury verdict in favor of the defendants in a motion picture anti-trust case in Massachusetts.

The action stemmed from a suit brought by Roy Smith, Park owner, who charged conspiracy and asked for trebled damages amounting to $1,000,000. Smith claimed he had been prevented from showing early pictures from May, 1947, through October, 1952, by reason of conspiracy among the defendants to establish a system of runs and clearances. The case went to the jury under one specific question: to determine whether or not the defendants had conspired against the plaintiff.

George S. Ryan, who with W. Bradley Ryan represented the plaintiff, said that the case will be appealed to the Circuit Court of Appeals. Attorneys for the defense were led by Robert W. Meserve, of Nutter, McClennen, and Fish, Boston; E. Compton Timberlake, New York, representing 11 defendants; Mack Roberts, Boston representing Monogram; Edward Raftery, O'Brien, Driscoll, and Raftery, New York, representing RKO Theatres; and Samuel Markell, Goulston and Storrs, Boston, representing Smith Management Company.

The exhibitor defendants were M and P Theatres, New England Theatres, Inc., American Theatres Corporation, Loew's Boston Theatres, Keith Massachusetts Theatres, George A. Giles Theatres, and the latters' successor, Smith Management Company. The suit against the Giles circuit was dropped when it was settled out of court previous to the trial.

Telemeter Demonstration Set

NEW YORK—Telemeter will set up a permanent demonstration unit for its pay-as-you-see TV system in the Paramount Building here, eastern sales manager Howard G. Minsky announced last week.

Veteran Groups Join In Fight On Toll TV

WASHINGTON—Publicity director Warren Adler last fortnight announced the incorporating here of The American Citizens Television Committee as a non-profit educational group to organize nation-wide opposition to pay television.

The committee will try to gain the support of organizations and individuals in what is described as a "mammoth grass roots effort to forestall what can become the biggest give-away in the history of the United States."

A number of national organizations representing an aggregate membership in the millions already have, by resolution, voiced their opposition to pay TV, and Congress has announced hearings will take place in January to consider legal bars to the Federal Communication Commission's declared intention of issuing experimental licenses.

The "ACT" committee will plan to organize local chapters in communities throughout the country and coordinate group education programs to reach as many Americans as possible.

ACT officers will look to interested industries and individuals for financing the organizational and educational work, it was said.

Adler is director of public relations for the Jewish War Veterans of the U. S. Associated with him in forming the nonprofit corporation are Wilson McCarthy, chief of public relations, Veterans of Foreign Wars; Venlo Wolfsohn, a former public relations director for AMVETS, national veterans' organization; and Rosario Scibilia, executive director, Catholic War Veterans. Harvey Rosenberg is general counsel.

French Pact Finalized

NEW YORK—A new two-year Franco-American film agreement containing an added clause apparently designed to encourage more American screen time and "help" for French films, was announced here last week by the Motion Picture Export Association.

The new agreement, which will expire June 30, 1960, continues to provide 110 licenses a year for the import of American films. During the first year, as in the past, these licenses will be allotted by the MPEA. However, in a new clause, the MPEA licenses in the second year are reduced to 70. The remaining 40 permits will then be allotted by the French government, the French motion picture industry, and the MPEA to United States companies which have done the most "to help French films."

The amount of money remittable on rentals remains unchanged, though the increased French film import taxes may decrease it.

The agreement was reached by MPEA continental manager Marc M. Spiegel, since resigned, and Jacques Flaud, of the French National Film Center.

AA, RKO Distrib Deal

NEW YORK—It was jointly announced last fortnight by Norton V. Ritchey, president, Allied Artists International, and Walter Branson, RKO vice-president in charge of worldwide distribution, that RKO Radio had closed a long-term deal to distribute AA product in Australia.

Legion Exec Explains Revision Of Ratings

NEW YORK—The entertainment requirements for today's adolescents prompted the National Legion of Decency to revise its A2 classification to "morally unobjectionable for adults and adolescents." And the classification, "morally unobjectionable for adults," formerly A2, but now A3, represents "an attempt to face the problem of the more adult subject matter in entertainment motion pictures."

So said Monsignor Thomas F. Little, executive secretary of the Legion, in an interview at Legion headquarters here. "Both changes are the result of an exhaustive and long-term study," Msgr. Little said. "As a dynamic organization, the Legion recognized the necessity of some modifications in its system of classification if an intelligent solution for these problems was to be found. Henceforth, there will be no doubt that a B film is one adjudged to contain material which in itself, or in its offensive treatment, is contrary to traditional morality and constitutes a threat, not only to the spiritual life of even an adult viewer, but also to the moral behavior patterns which condition public morality. Catholic people will be urged to refrain from attendance at all B pictures not only for the sake of their own consciences, but also in the interests of promoting the common good, particularly as this effects the impressionable youth of our land."

A number of psychological facts are behind the organization's move to set up a new category specifically mentioning adolescents, Msgr. Little stated. Adolescence, he explained is characterized "by considerable uncertainty of judgment, emotional instability and alternating reaction toward adults of excessive dependence and of unreasoning rebellion." During this period, education must be both liberating and restraining, he said.

As for A3, the classification for adults, Msgr. Little said that "the Legion is not in principle opposed to the legitimacy of adult material. Consequently the Legion is not adverse to the revised Motion Picture Production Code, provided that the themes and their treatment be consonant with the moral law and with traditionally accepted moral standards."

The revised Code demands greater discretion on the part of its administrators, he said, but the Legion can foresee "no immediate moral repercussions" for mature adults in the so-called "modernization" of screen material. "Moreover, if treated well, such material can contribute much to the cultural and social perfection of adult audiences," he said.

The first pictures to receive the new A-2 classification were the United Artists releases, "Paths of Glory" and "Wink of an Eye," the organization's rating list revealed.

In the same issue, it was noted that the French film being distributed by Kingsley-International, "And God Created Woman," had been condemned.

Screen Producers Guild Against Further Sale Of Films To Video

HOLLYWOOD—Terming the sale of theatrical films to television "suicidal," the Screen Producers Guild last week called upon the industry to cease the practice.

The Guild position, which applied specifically to release of pictures made after 1948, condemned the practice of selling to TV generally. The statement issued by president Samuel G. Engel declared:

"The Screen Producers Guild opposes the distribution of post 1948 pictures for exhibition on television. It unqualifiedly rejects the fallacious argument that exhibition of these pictures on television is not harmful to the entire motion picture industry.

"It predicates its reasoning on the fact that even films made 15 or 20 years ago and now showing on television are proving ruinous to a large segment of the exhibition industry.

"The Guild is convinced that the continuation of supplying films originally produced for theatrical release to television is an imprudent and ill-advised practice, one which must inevitably do immeasurable injury to the motion picture and theatre industries, and cannot fail to do grave harm to those engaged in producing films directly for television release.

"The Guild recognizes the inherent rights of all persons, who have been associating creatively with these pictures, in participating in whatever proceeds they may one day earn on the television screens, but it is of the firm opinion that it is in the best interests of all persons engaged in our industry that a concerted effort be made to bring about a halt to this suicidal method of distribution which is nothing more or less than a 'quick buck' method of liquidation of valuable assets."

The Guild position was thought to have been arrived at as the industry sought to negotiate with other talent guilds and the American Federation of Musicians for clearances of their performing rights on pictures made after 1948. Theatrical films for the most part on television today were produced prior to Aug. 1, 1948, for which right clearances from the talent guilds have been obtained by companies involved.

The Producers Guild statement made no mention of toll TV or cable theatre sales.

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1958 BOOKING CALENDAR

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14 MONTHS (Dec. 1957 through Jan. 1959) all on one sheet, to facilitate the forward and backward scanning so necessary to the intelligent booking of important shows, and of important dates.

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Exhibitor-Distributor Cooperation Hailed As Orderly Release Triumphs

NEW YORK—Declaring that he felt "great about the future of orderly distribution, American Broadcasting-Paramount Theatres vice-president Edward L. Hyman last week said that on the basis of distributor indications, he had hopes "for quality product every month of the year in 1958."

Hyman added his information indicated that there would be strong product "with legs" available from each company for Thanksgiving so that they could play right through to Christmas in any territory and beat the doldrums of the pre-Christmas period.

He based his opinion on assurances of 10 companies, which follow alphabetically:

Allied Artists, which promised "every effort" for a top picture a month backed up by package shows; Buena Vista, which listed 10 films, including the release of "Snow White And The Seven Dwarfs," but which did not indicate release dates in some instances for several pictures; Columbia, which listed 45 pictures, 32 with release dates, the remainder with possible dates; MGM, with 16; Paramount, with 15; Republic, which promised cooperation; 20th-Fox, with 35; United Artists, with 16; Universal, with 23; and Warner Bros., with 21.

Warner Bros. had previously declared that it had no official statement on "orderly" distribution; Buena Vista had declared that because of its few pictures, it had to release them at the time best suited for the company and the exhibitor.

Hyman frankly stated that there was nothing hard and fast in the schedule, reminding a luncheon press conference that "if production does not make pictures for distribution, distribution has not the picture to give us."

"However", he added, "the quality pictures are more evenly spaced over the year," and the cooperation of distribution involves an obligation on the part of exhibition that it would advertise and publicize these pictures so as to get the best results. Hyman intends to take to the field to sell exhibition on the idea.

Grass roots cooperation on the part of exhibitors would achieve results "far greater than any campaign that can be conceived in New York," he claimed.

Orderly distribution of product, he continued, "would revive attendance" at theatres if "recoupled" with showmanship, and "if the [release] schedule is adhered to. . . ."

Hyman was asked whether he thought "The Bridge Over The River Kwai" would be released generally in January as Columbia indicated, since it would open in December as a roadshow. He replied he thought it would.

TOA Group To Aid Business Building Effort

CHARLOTTE, N. C.—Ernest G. Stellings, president, Theatre Owners of America, last fortnight announced the appointment of a committee to cooperate with the Academy of Motion Picture Arts and Sciences on various projects to aid the box office and with the studio advertising and publicity heads in the development of new personalities.

The committee, which will function as the liaison between exhibition, production, and the Academy in furthering of worthwhile ideas, comprises Henry Plitt, New Orleans, chairman; Roy Cooper, San Francisco; John Stembler, Atlanta; and Dave Jones, Springfield, Ill.

Tax Cut Hopes Dashed

WASHINGTON—Any hopes for a reduction or elimination of the motion picture theatre admission tax were dashed last week when Administration leaders told Republicans in Congress that excise and corporate levies "can not and must not" be cut during the coming year due to the cost of missile and other programs.

Certain excises—motion pictures not among them—as well as some corporate taxes are slated for automatic reductions next June 30. However, it is believed that the larger producing excise taxes due to expire then probably must be continued for at least one more year; the same is true of existing high corporate taxes, it was said.

Develop, Publicize New Stars With Youth Appeal—Goldenson

NEW YORK — Producers should devote time to training and publicizing young talent for stardom, and the talent in turn should go out and work to publicize their pictures, American Broadcasting-Paramount Pictures president Leonard Goldenson declared here last week at a press luncheon in the AB-PT home office.

He emphasized the need of new faces and held that the industry did not have a sufficient number of young stars. He also urged a campaign industrywide to create "excitement" in theatre going, which he thought might be instituted under the banner of the Council of Motion Picture Organizations. Another suggestion was an industry exposition which could travel.

The young talent, he declared, should be groomed to appeal to audiences of 16 to 35 who account for 70 per cent of the total revenue of motion picture audience.

But, Goldenson warned, "you can't throw these young kids on unknown . . . these people have to be treated like thoroughbreds . . . they deserve more, but they get a lot less."

The AB-PT chief added another warning: "You can't put these kids in inadequate stories and hope to make them into stars."

This new talent, he said, should be built up exclusively for movies. They could make occasional appearances on TV to get known, but their talents should be kept so that the "only place these stars can be seen is in motion picture theatres," since the public would not pay for what could be seen for nothing regularly on TV.

Goldenson offered the following other suggestions:

1) Publicity on a picture to start when the idea of the picture is first suggested to provide a proper build up time.

2) Correction of a situation whereby newspapers give radio and video programs free listings on programs and do not follow the same policy for motion pictures, which are advertisers.

3) Building up the Academy Award Night by "holding annually at that time a motion picture exposition" which could travel through the country showing new product, new stars, new methods of presentation, etc. COMPO could handle this also, he thought.

Adams Again Heads Ohio Exhibitor Unit

COLUMBUS, OHIO—Horace Adams, Cleveland, was reelected president, Independent Theatre Owners of Ohio, at the 22nd annual convention held Dec. 3 and 4 at the Fort Hayes hotel here. Adams was unable to be present because of illness.

Other officers reelected were F. W. Huss, Jr., Cincinnati, first vice-president; Hoy L. Russell, Millersburg, second vice-president; Charles Sugarman, Columbus, treasurer; and William A. Carroll, executive secretary. Leonard Greenberger, Cleveland, and William Clegg, Dayton, are newly elected members of the board.

Resolution condemning Metro-Goldwyn-Mayer "for withholding availability of 'Les Girls,' 'Jailhouse Rock,' and 'Don't Go Near The Water' from small-town exhibitors" was adopted. Resolution urging all exhibitors "to quit crying and sell movies to the public vigorously" was adopted, as were all 11 National Allied resolutions adopted at the Kiamesha Lake Meeting.

James McDonald, Cincinnati, reporting for the small towns' clinic, said many small-town exhibitors want to be able to book Paramount's "The Ten Commandments" so that it can be shown at no more than 90 cents admission and with run limited to one week. He pleaded for unity among small town exhibitors on film buying, booking, and promotional activities.

Abram Myers, National Allied general counsel, said that the distributors' "new concept of clearance—that they are not required to supply prints at expiration of clearance period—presents insuperable obstacles to the working out of arbitration." He said the one big industry need is a business-building plan that all segments of the industry can support and one that will benefit all.

MPEA Names Hochstetter

NEW YORK—Leo D. Hochstetter, veteran newspaper man and one time mideast correspondent for the Columbia Broadcasting System and the North American Newspaper Alliance, has been appointed continental manager of the Motion Picture Export Association, president Eric Johnston announced last week.

Hochstetter succeeds Marc M. Spiegel, whose resignation takes effect on Jan. 31, 1958, at which time he will become associated with a film production company, whose name was not announced. Johnston praised Spiegel's record highly and noted the part he had played in the negotiation of the new Franco-American film agreement. Hochstetter will headquarter in Paris.

SW Seeks Three Houses

NEW YORK—It was learned last week that Stanley Warner was seeking Federal District Court approval to purchase two theatres in Punxatawney, Pa., the Jefferson and Alpine; and the Capitol, Cincinnati. Petitions will be heard on Dec. 12 by Judge Edmund L. Palmieri.

SW Cinerama Corporation has been operating the Cincinnati house.

Heidt Joins Columbia

NEW YORK—Joseph Heidt has been appointed press director for "The Bridge on the River Kwai," Columbia ad and publicity vice-president Paul N. Lazarus, Jr., announced last week. Heidt is a former theatrical press agent who headed the ad and publicity department of the Theatre Guild.

December 29 through May 3

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Now, more than ever, it's U and I!

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To the world over the sapphire is the symbolic gift in recognition of 45 years...and in this tradition Universal offers the "jewels" of its production program...15 outstanding features designed to shine brightly at your box office. Once again Showmen everywhere are enthusiastically invited to participate in this drive...and to share in this most important single sales event in U-I history. It is indeed an assemblage of product with the widest possible "built-in appeal" designed to fit the needs of every kind of theatre in every type of situation.

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December 29
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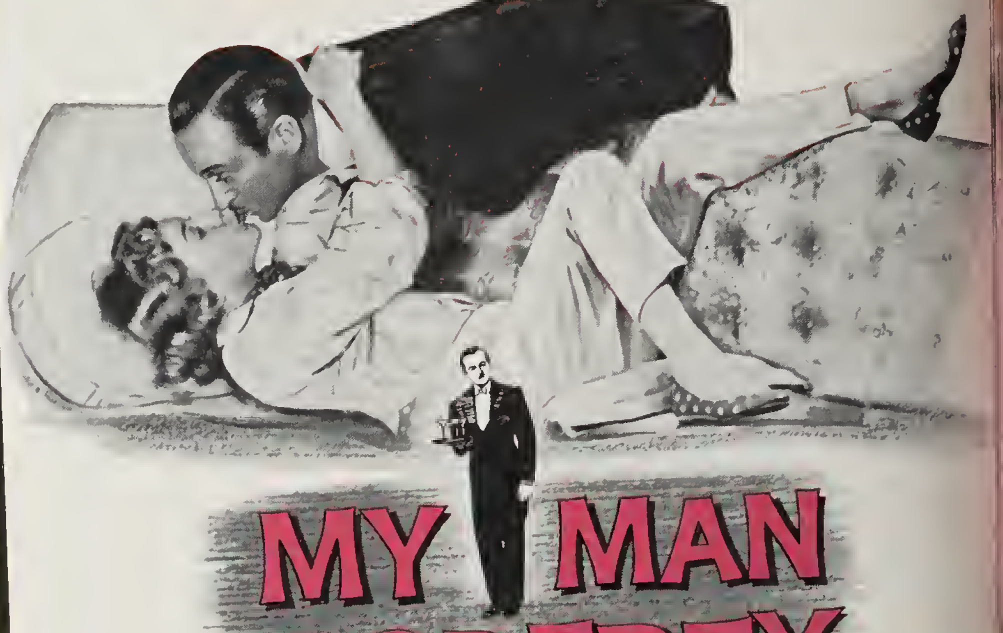
A glorious past...
a brilliant future...
45 years young!

Celebrating the Company's
45th Anniversary Year

JUNE ALLYSON · DAVID NIVEN



MY MAN GODFREY

CINEMASCOPE *in Eastman* COLOR

Co-Starring
JESSIE ROYCE LANDIS · ROBERT KEITH · EVA GABOR · JAY ROBINSON · JEFF DONNELL
and MARTHA HYER
Directed by HENRY KOSTER
Produced by ROSS HUNTER
Screenplay by EVERETT FREEMAN, PETER BERNEIS and WILLIAM BOWERS
Based on the screenplay by MORRIE RYSKIND and ERIC HATCH and on the Novel by ERIC HATCH

JEFF CHANDLER · ORSON WELLES
COLLEEN MILLER

CINEMASCOPE

"MAN IN THE SHADOW"

co-starring
BARBARA LAWRENCE · BEN ALEXANDER
with JOHN LARCH · ROYAL DANO · JAMES GLEASON
Directed by JACK ARNOLD · Written by GENE L. COON · Produced by ALBERT ZUGSMITH

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PRODUCED THE EARTH SATELLITES!

THIS IS RUSSIA!

...from the BALTIC to the CHINESE BORDER!

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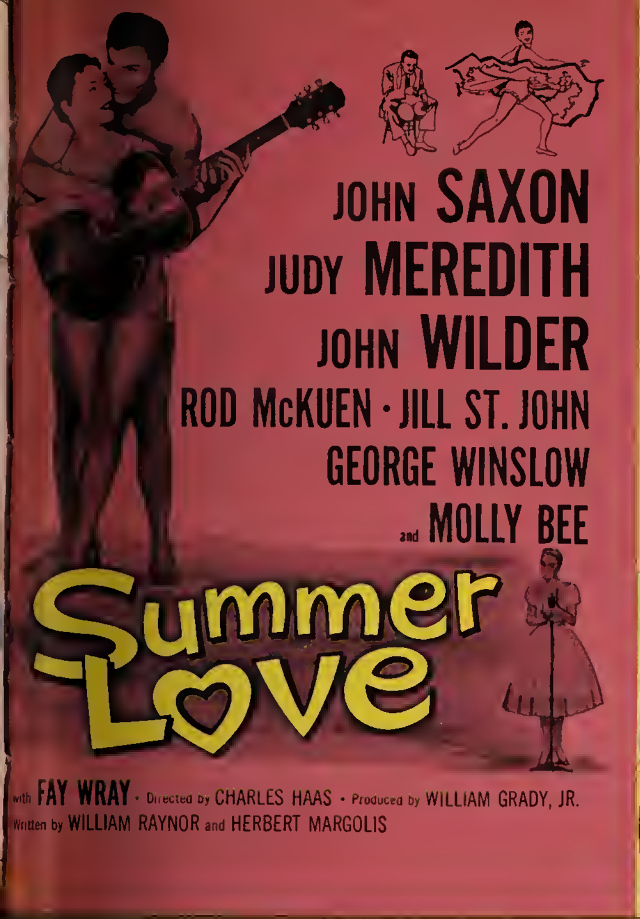
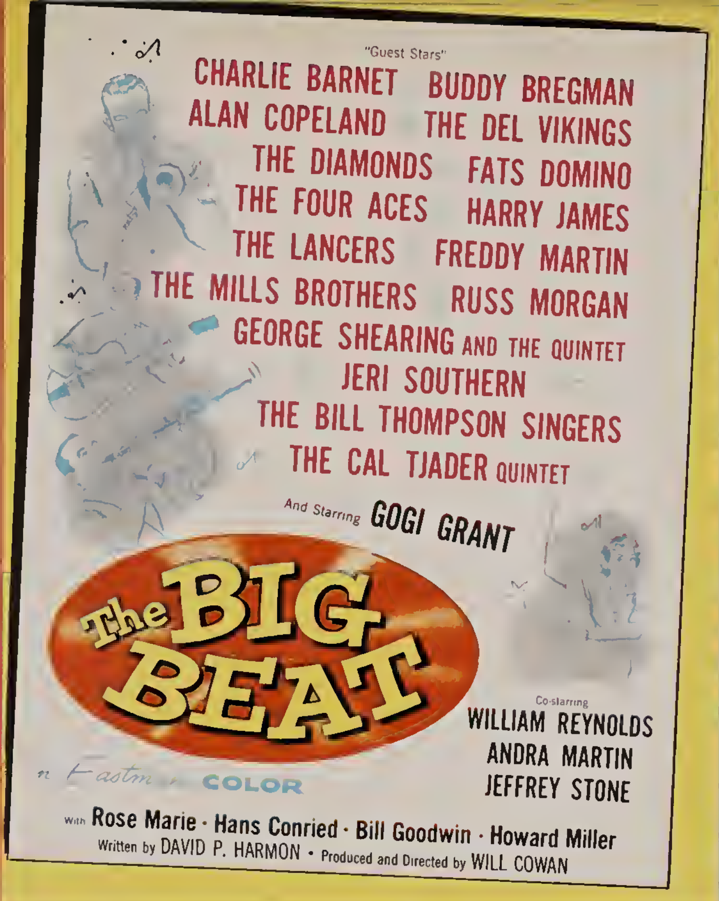


JOHN SAXON
JUDY MEREDITH
JOHN WILDER
ROD McKUEN · JILL ST. JOHN
GEORGE WINSLOW
and MOLLY BEE

Summer Love

with FAY WRAY · Directed by CHARLES HAAS · Produced by WILLIAM GRADY, JR.
Written by WILLIAM RAYNOR and HERBERT MARGOLIS



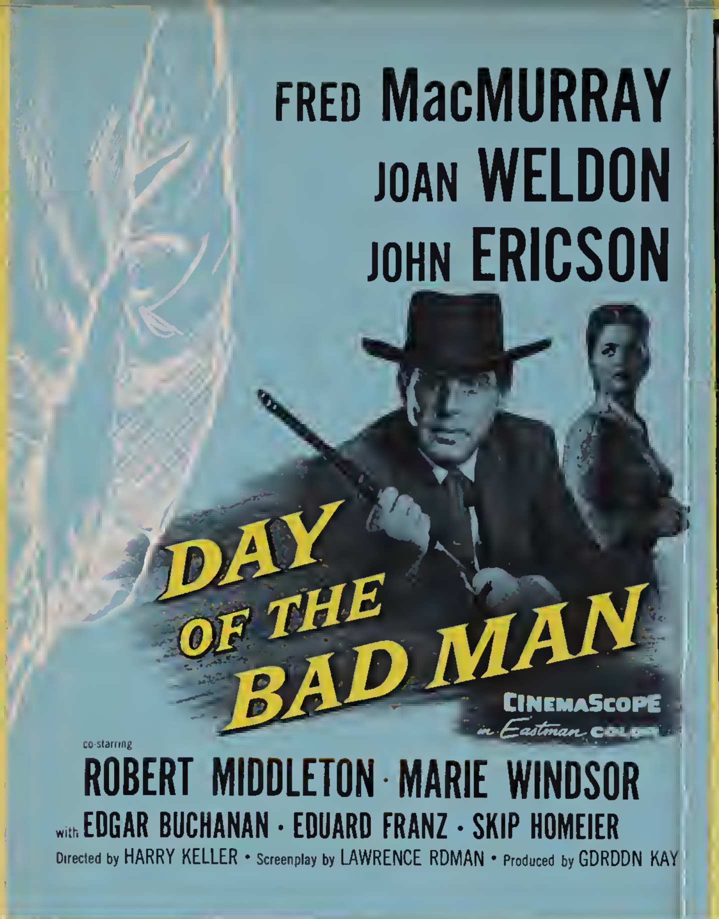
"Guest Stars"
CHARLIE BARNET · BUDDY BREGMAN
ALAN COPELAND · THE DEL VIKINGS
THE DIAMONDS · FATS DOMINO
THE FOUR ACES · HARRY JAMES
THE LANCERS · FREDDY MARTIN
THE MILLS BROTHERS · RUSS MORGAN
GEORGE SHEARING AND THE QUINTET
JERI SOUTHERN
THE BILL THOMPSON SINGERS
THE CAL TJADER QUINTET
And Starring GOGI GRANT

The BIG BEAT

in Eastman COLOR

Co-starring
WILLIAM REYNOLDS
ANDRA MARTIN
JEFFREY STONE

With Rose Marie · Hans Conried · Bill Goodwin · Howard Miller
Written by DAVID P. HARMON · Produced and Directed by WILL COWAN

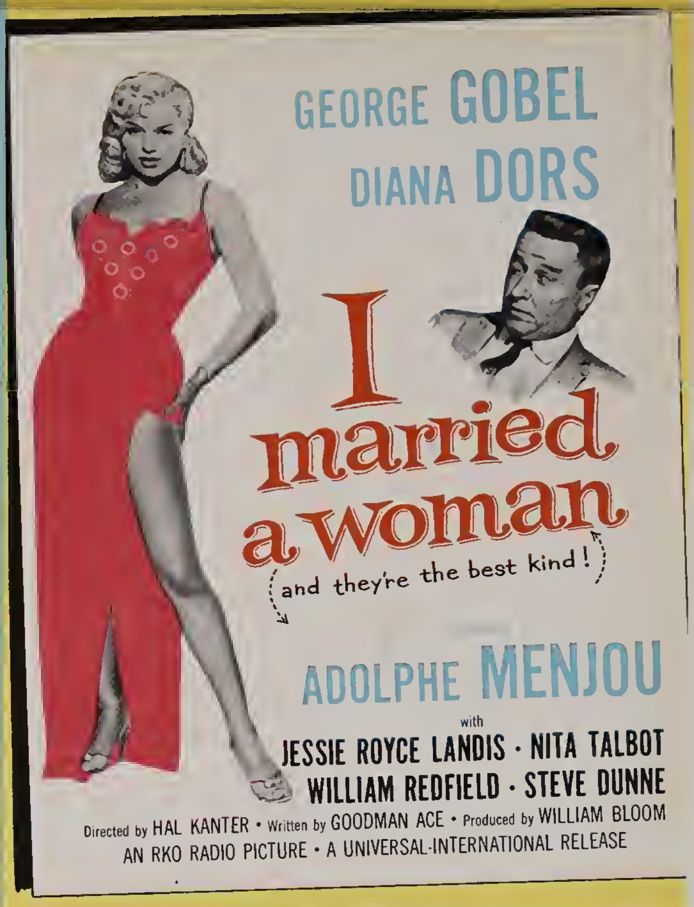


FRED MacMURRAY
JOAN WELDON
JOHN ERICSON

DAY OF THE BAD MAN

CINEMASCOPE in Eastman COLOR

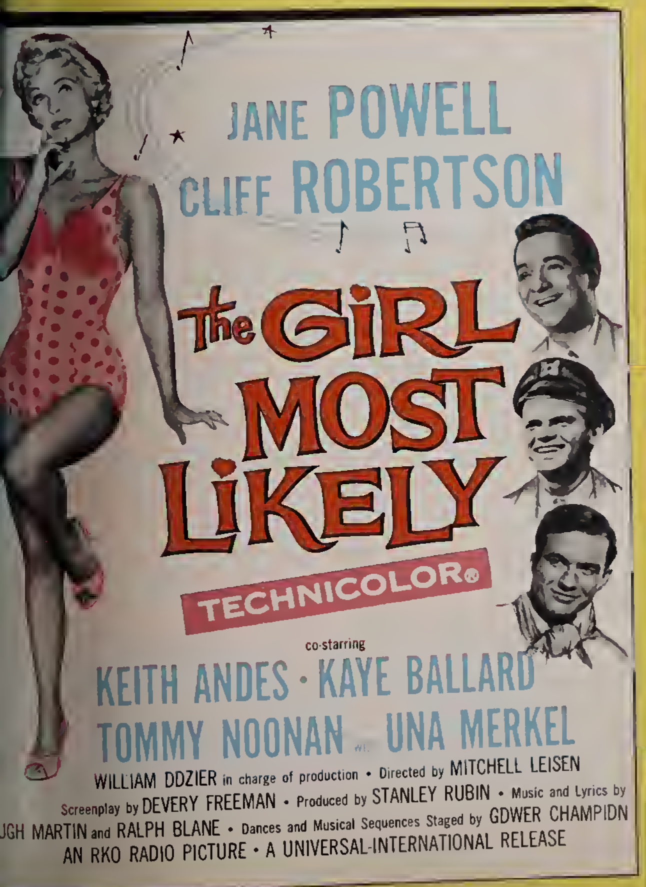
co-starring
ROBERT MIDDLETON · MARIE WINDSOR
with EDGAR BUCHANAN · EDUARD FRANZ · SKIP HOMEIER
Directed by HARRY KELLER · Screenplay by LAWRENCE RDMAN · Produced by GDRDDN KAY



GEORGE GOBEL
DIANA DORS

I married a woman
(and they're the best kind!)

ADOLPHE MENJOU
with
JESSIE ROYCE LANDIS · NITA TALBOT
WILLIAM REDFIELD · STEVE DUNNE
Directed by HAL KANTER · Written by GOODMAN ACE · Produced by WILLIAM BLOOM
AN RKO RADIO PICTURE · A UNIVERSAL-INTERNATIONAL RELEASE

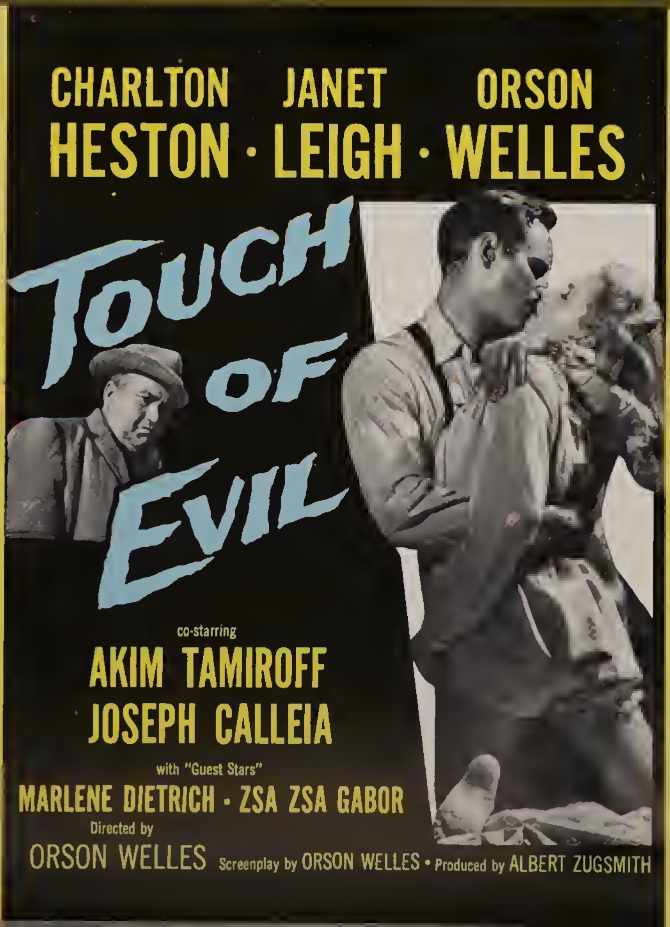


JANE POWELL
CLIFF ROBERTSON

The GiRL MOST LiKELY

TECHNICOLOR®

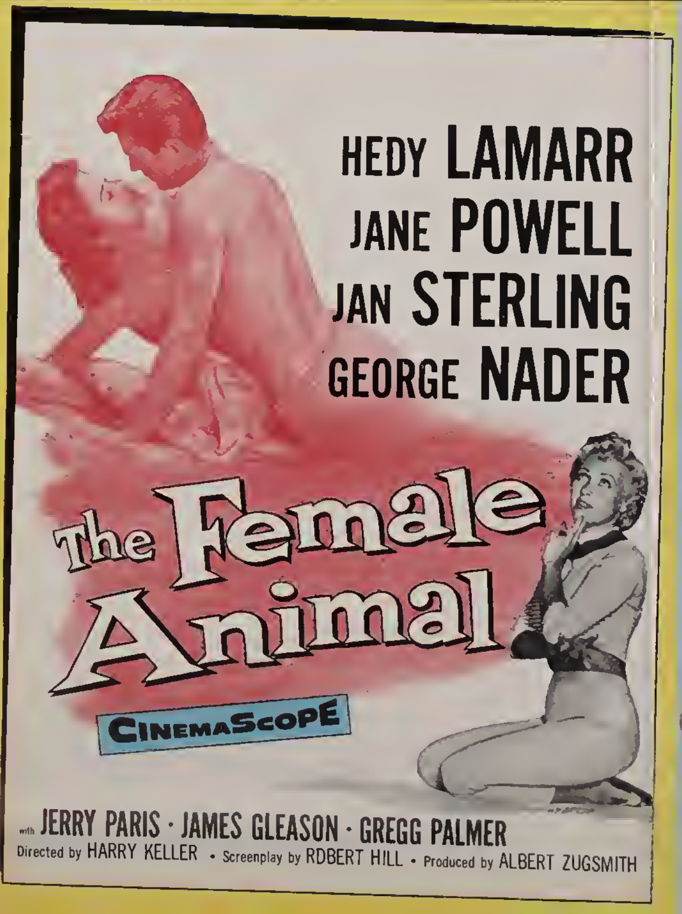
co-starring
KEITH ANDES · KAYE BALLARD
TOMMY NOONAN and UNA MERKEL
WILLIAM DDZIER in charge of production · Directed by MITCHELL LEISEN
Screenplay by DEVERY FREEMAN · Produced by STANLEY RUBIN · Music and Lyrics by
UGH MARTIN and RALPH BLANE · Dances and Musical Sequences Staged by GDWER CHAMPIDN
AN RKO RADIO PICTURE · A UNIVERSAL-INTERNATIONAL RELEASE



CHARLTON HESTON · JANET LEIGH · ORSON WELLES

TOUCH OF EVIL

co-starring
AKIM TAMIROFF
JOSEPH CALLEIA
with "Guest Stars"
MARLENE DIETRICH · ZSA ZSA GABOR
Directed by
ORSON WELLES · Screenplay by ORSON WELLES · Produced by ALBERT ZUGSMITH

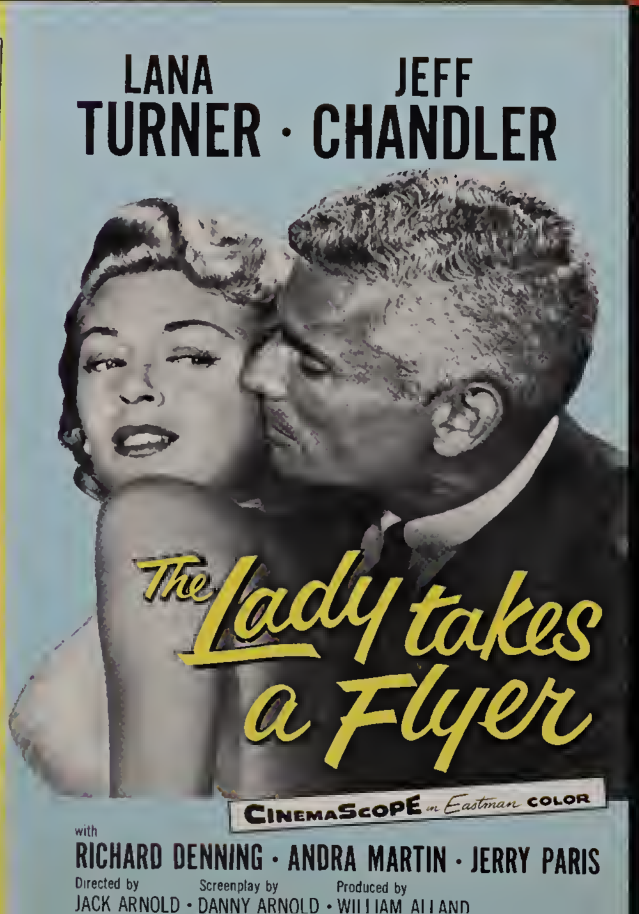


HEDY LAMARR
JANE POWELL
JAN STERLING
GEORGE NADER

The Female Animal

CINEMASCOPE

with JERRY PARIS · JAMES GLEASON · GREGG PALMER
Directed by HARRY KELLER · Screenplay by RDBERT HILL · Produced by ALBERT ZUGSMITH



LANA TURNER · JEFF CHANDLER

The Lady takes a Flyer

CINEMASCOPE in Eastman COLOR

with
RICHARD DENNING · ANDRA MARTIN · JERRY PARIS
Directed by JACK ARNOLD · Screenplay by DANNY ARNOLD · Produced by WILLIAM ALLAND

GLYNIS JOHNS
CAMERON MITCHELL
REX THOMPSON
PATTY McCORMACK

"ALL MINE TO GIVE"

TECHNICOLOR.

with
ERNEST TRUEX · HOPE EMERSON · ALAN HALE
SYLVIA FIELD · RETA SHAW · Directed by ALLEN REISNER
Screenplay by DALE and KATHERINE EUNSON · Produced by SAM WIESENTHAL
AN RKO RADIO PICTURE · A UNIVERSAL-INTERNATIONAL RELEASE

BASED ON PYLON by WILLIAM FAULKNER

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CINEMASCOPE

co-starring
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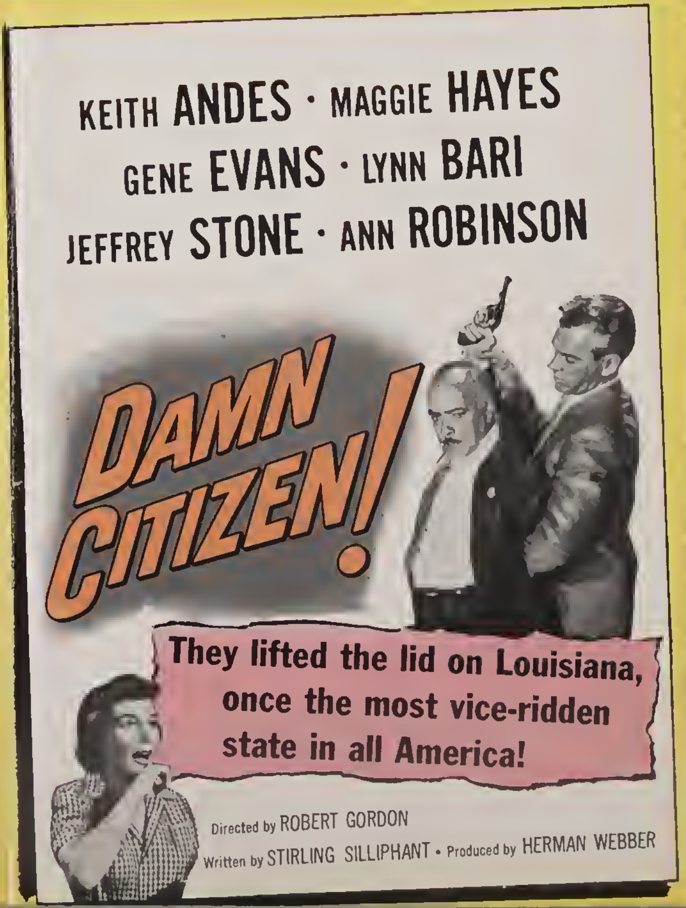
Screenplay by GEORGE ZUCKERMAN · Produced by ALBERT ZUGSMITH

GEORGE NADER
CORNELL BORCHERS
MICHEL RAY

FLOOD TIDE

CINEMASCOPE

with JUDSON PRATT · JOANNA MOORE · Directed by ABNER BIBERMAN
Screenplay by DOROTHY COOPER · Produced by ROBERT ARTHUR



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LITHO IN U S

Warners' Net Rises; Earnings Drop Seen

NEW YORK—Warner Bros. Pictures, Inc., and subsidiary companies report for the year ended Aug. 31, 1957, a net profit of $3,415,000 after provisions of $3,000,000 for federal income taxes and $200,000 for contingent liabilities.

The net profit for the previous year amounted to $2,098,000 (not including profit on sale of old films) after provisions of $1,700,000 for federal income taxes and $325,000 for contingent liabilities.

The net profit is equivalent to $1.90 per share on the 1,793,296 shares of common stock outstanding at that date, after deducting 688,951 shares held in treasury. The net profit for last year was equivalent to 84 cents per share on the 2,482,247 shares of common stock then outstanding.

Film rentals, sales, etc., for the year amounted to $75,476,000 as compared with $73,350,000 for last year.

Final operating results for the three months ending Nov. 30, 1957, are not available. It is anticipated, however, that there probably will be a loss from operations because of the decline in domestic and foreign film rentals.

During the three months ending Nov. 30, 1957, the company purchased 36,400 shares of its common stock on the New York Stock Exchange at a cost of $736,000. At that date, 1,756,896 shares of stock were outstanding after deducting 725,351 shares held in treasury.

Daff Sales Drive Set

NEW YORK—Forty-one overseas branches of Universal-International will participate in the 1958 Daff Drive, an 18 week sales drive in honor of executive vice-president Al Daff. The drive runs from Dec. 29, 1957, through May 3, 1958, and is captained by assistant foreign manager Ben M. Cohen.

Phila. Sunday Blue Laws Bypassed As Legit Show Is Approved By City

by GEORGE F. NONAMAKER

PHILADELPHIA—Lawrence Shubert Lawrence, general manager, Shubert Theatres here, last fortnight obtained an okay from Deputy City Solicitor Levy Anderson; John P. Judge, chief division of licenses in the Department of Licenses and Inspections; and Barnet Lieberman, licenses and inspections commissioner, for the first Sunday presentation of a legitimate play in the City of Philadelphia since the Blue Laws of 1794.

Coincidentally, the play, "Maybe Tuesday," will be presented in the oldest theatre in America, the Walnut, on Dec. 29.

Lawrence said the permission involves no issuance of permits or licenses and is in line with Mayor Richardson Dilworth's recent liberalization of the blue laws to allow professional sports and "concerts" in the city on Sundays.

Last Easter, a rock and roll stage show was stopped at the SW Mastbaum when it was termed "inappropriate" for Sunday presentation, but similar shows have since been offered on Sundays at Sam Stiefel's Uptown and other houses and under the "concert" guise at the staid Academy of Music. Ice shows have played on Sundays at the Arena in recent years as "benefits."

The first Sunday movies were held in Philadelphia on Nov. 17, 1935.

A spokesman said the Walnut show would be repeated on Sunday, Jan. 5. If Sunday shows prove successful and are allowed to be continued, they could mean the advent of a new theatre schedule for greater Philadelphia playgoers, it was said.

Opposition was expected to be voiced by the Lord's Day Alliance and other groups.

Seen taking advantage of Coca-Cola's pause that refreshes during the recent TOA convention in Miami are, left to right, Jack Fitzgibbons, Theatre Confections, Ltd., Toronto; George Hoover, Florida exhibitor and Variety Club executive; Charlie Bourdelais, Coca-Cola; and Nate Golden, Department of Commerce.

20th-Fox Net Soars

NEW YORK—Consolidated net for 20th-Fox during the 39 weeks ended Sept. 23 was $5,623,858, compared to $3,182,099 in the corresponding period of 1956, the company announced this week. This amounted to $2.13 a share on 2,644,486 shares of common, compared to $1.20 a share for the same period in 1956.

Gross income, including film rentals was $89,419,401 for the 39 weeks in 1957, compared $87,157,860 in the 1956 period.

RKO Circuit Brings Back 3-D Show With Surprising Boxoffice Success

SYRACUSE, N. Y.—RKO Keith's Theatre here gave 3-D its day for a single showing recently, and the experiment proved a surprising success, officials of that company declared.

The return to 3-D does not presage a policy, however, either for this house or others in the chain, an official said.

Stunt was pulled for a midnight show in which Universal's "The Creature from the Black Lagoon," made in 1954, was paired with a 90 minute stage show, "Hollywood Horror," for a special performance with tickets selling at 90 cents.

The results were that the 2,239 seat house was almost filled.

The RKO management went to some trouble to bring 3-D back. The equipment was available to the house, but the two prints needed for the dual projectors was not. Universal agreed to make up a "left" and a "right" print, and by canvassing RKO houses throughout the country, the polaroid glasses left over from past engagements were gathered in and used.

U-I Has No Plans To Reissue 3-D Films

NEW YORK—Universal has no plans to reissue any films in 3-D, a spokesman for the company said this week. The 3-D used at

Exhibition's Share Upped In Ad Campaign Drive

NEW YORK—The formula for the share exhibition will put up toward paying its share of the costs of the industry institutional advertising campaign has been increased from four-tenths of one per cent to one-half of one per cent, A. Montague, Columbia, who is on a committee studying fund raising for the campaign, confirmed this week.

The percentage will be on the basis of "last year's annual film rental," he added. The machinery by which exhibition will collect its share does not appear to have been set up, it was indicated, but it appears that the collection will be done through the Council of Motion Picture Organizations.

DeMille To Be Honored

NEW YORK—Cecil B. DeMille is to receive the annual citation of the Salvation Army Association here on Dec. 17 at a luncheon to be held in the Waldorf Astoria Hotel. The award is for the individual who has set a living example by his life in his belief of religious and ethical principles.

Clearing House Formed

NEW YORK—The establishment of Yett, Fruin, and Portnoy, Inc., to serve as a clearing house for blocked American film funds with agents in all countries where such accounts exist was revealed last fortnight by the company's vice-president, A. Thomas Fruin.

He said the firm will pay "cash on the line" for an American film company's blocked funds no matter where in the world they may be.

In addition, his company "will try to obtain government permit to execute the transfer of the frozen money," Fruin stated, adding that the blocked funds will be made available to American film makers desirous of producing in the countries involved.

According to Fruin, his firm will be in a position to offer a "package" arrangement to American producers planning to make pictures abroad; to set up co-production deals, etc.

SPG Award To Skouras

HOLLYWOOD — Twentieth Century-Fox president Spyros P. Skouras will receive the Screen Producers Guild 1957 Milestone Award at a banquet to be held here in April, the Guild announced this week.

The award is being given to Skouras for humanitarian activities as well as contributions to motion pictures. Past award winners include Jesse L. Lasky, the late Louis B. Mayer, Darryl F. Zanuck, Cecil B. DeMille, and Walt Disney.

Long Range Product Lineup Ready As Orderly Releases Start Flowing

NEW YORK—Edward Hyman, vice-president, AB-PT Theatres, who has been in the forefront of the fight to get the various distributors to have an orderly release schedule or a steady flow of top product, last week made public the information he had gathered concerning forthcoming releases for the first six months of 1958.

Columbia announced “Bridge Over The River Kwai” with William Holden, Alec Guinness, and Jack Hawkins, in CinemaScope and Technicolor, and two other releases for January; “Bonjour Tristesse” with David Niven, Deborah Kerr, and Jean Seberg in CinemaScope and Technicolor, and three other releases for February; “Cowboy” with Glenn Ford and Jack Lemmon in Technicolor, and three other releases for March; “This Bitter Earth” with Anthony Perkins, Richard Conte, and Silvana Mangano in Technirama, and four other releases for April; “Gideon’s Day,” a John Ford production in Technicolor, and three other releases for May; and “The Seventh Voyage Of Sinbad” in Technicolor, and three other releases for June.

In addition to the release of “Raintree County” in CinemaScope and Technicolor and the English-made “All At Sea” with Alec Guiness, MGM has scheduled, along with at least six others, Mario Lanza in the CinemaScope EastmanColor “Seven Hills of Rome” for January; Yul Brynner in “Brothers Karamazov” in EastmanColor in February; Robert Taylor in the CinemaScope-Metrocolor “Saddle The Wind” in March; Danny Kaye in the CinemaScope-Metrocolor “Merry Andrew” in April; Leslie Caron and Maurice Chevalier in the CinemaScope Metrocolor “Gigi” in May; and Robert Taylor in the CinemaScope Metrocolor “The Law and Jake Wade” in June.

Paramount has scheduled Richard Kiley and Carmen Sevilla in the VistaVision Technicolor “Spanish Affair” for January; Sophia Loren and Anthony Perkins in “Desire Under The Elms” in VistaVision, and Anna Magnani, Anthony Quinn, and Anthony Franciosa in “Wild Is The Wind” in VistaVision for February; Nat “King” Cole in “St. Louis Blues” in VistaVision for March; Clark Gable in “Teacher’s Pet” in VistaVision, and Shirley Booth and Anthony Perkins in “The Matchmaker” in VistaVision for April; Cornel Wilde in “Maracaibo” in VistaVision, and Shirley Booth and Anthony Quinn in “Hot Spell” in VistaVision for May; James Stewart and Kim Novak in “From Amongst The Dead” in VistaVision, and Cary Grant and Sophia Loren in “Houseboat” in VistaVision and Technicolor for June, plus Jerry Lewis in “The Baby Sitter” in VistaVision and several others.

The top releases of 20th-Fox, in addition to at least six others, will be “Peyton Place” in CinemaScope and DeLuxe color in January; “Farewell to Arms” in CinemaScope and color in February; Anthony Franciosa, Paul Newman, Joanne Woodward, and Orson Welles in “The Long Hot Summer” in CinemaScope and color in March; “The Young Lions” with Marlon Brando, Montgomery Clift, and Dean Martin in CinemaScope in April; “Ten North Frederick” with Gary Cooper and Suzy Parker in CinemaScope in May; and “The Townsend Harris Story” with John Wayne and Sam Levine in CinemaScope and color in June.

United Artists announces for the January through June period: John Wayne in “Legend Of The Lost” in Technirama and Technicolor; Audie Murphy in “The Quiet American”; Kirk Douglas in “Paths Of Glory”; Tyrone Power in “Witness For The Prosecution”; Clark Gable and Burt Lancaster in “Run Silent, Run Deep”; Bob Hope, Fernandel, and Anita Ekberg in “Paris Holiday”; Robert Mitchum in “Thunder Road”; and Robert Ryan and Aldo Ray in “God’s Little Acre.”

In addition to other product numbering at least six films, Universal-International comes up with Rock Hudson, Dorothy Malone and Robert Stack in “Tarnished Angels” in CinemaScope, Jeff Chandler, Orson Welles, and Coleen Miller in “Man In The Shadow” in CinemaScope; and the documentary “This Is Russia” in color for January; Jane Powell in “The Girl Most Likely” in color and Charlton Heston and Janet Leigh in “Touch Of Evil” for February; George Gobel and Diana Dors in “I Married A Woman” and “The Lady Takes A Flyer,” with Lana Turner and Jeff Chandler, in CinemaScope and color, for March; Hedy Lamarr and Jane Powell in “The Female Animal” in CinemaScope, and “Day Of The Bad Man,” with Fred McMurray in CinemaScope and color for April; “The Western Story” with Jock Mahoney, Gilbert Roland, and Linda Cristal in CinemaScope and color, and “Saga Of Hemp Brown” with Rory Calhoun in CinemaScope and color, for May; and Dan Duryea in “The Magnificent Brat” in CinemaScope and color, and “Raw Wind In Eden” with Esther Williams and Jeff Chandler in CinemaScope and color, for June.

Among other releases at least six in number, Warners promises “Sayonara” for January; “Darby’s Rangers” for February; Tab Hunter in “Lafayette Escadrille” for March; “Marjorie Morningstar” with Gene Kelly and Natalie Wood in color for April; Andy Griffith in “No Time For Sergeants” for May; Cary Grant and Ingrid Bergman in “Indiscreet” and Dorothy Malone and Errol Flynn in “Too Much, Too Soon” for June.

In addition, Allied Artists promises “The Man From God’s Country” with George Montgomery in CinemaScope and DeLuxe color for January; “The Beast Of Budapest,” exploitation special, for February; Frank Lovejoy in “Cole Younger, Gunfighter,” in CinemaScope and DeLuxe color for March; Steve Cochran in “Quantrill’s Raiders” in CinemaScope and color in April; and “Never Love A Stranger” with John Drew Barrymore and Lita Milan in May, plus at least 12 other releases.

Buena Vista promises “Old Yeller” for January; “Missouri Traveler” with Brandon DeWilde in Technicolor in February; and “Snow White And The Seven Dwarfs,” Technicolor cartoon reissue, in March. Buena Vista will also release in late February RKO’s “Stage Struck” with Susan Strasberg, Henry Fonda, and Herbert Marshall, in CinemaScope and color.

While not having any “big” pictures scheduled, Republic promises the orderly release of three to four program pictures and westerns each month.

FWC To Close Houses During Pre-Christmas Slump

HOLLYWOOD—Spencer Leve, divisional manager for Fox West Coast in Southern California, announced last fortnight that about 10 of the circuit’s houses would close down for either one or two weeks just before Christmas.

He attributed the closings due to the anticipated pre-Christmas slump, rather than to any shortage of product.

Poster Trial Delayed

PHILADELPHIA—The anti-trust damage suit of Independent Poster Exchange vs National Screen Service was held in abeyance last week in U.S. District Court by Judge C. William Kraft, Jr., for a number of reasons, including his being snowbound for several days.

Originally scheduled to resume on Dec. 4, the non-jury trial which so far has had plaintiff Mitchell Pantzer as its only witness, has now been scheduled to resume on Dec. 9.

Boasberg Shifts To WB

NEW YORK—Warner Bros. officially confirmed previously published reports that Charles Boasberg would assume the post of general sales manager. Boasberg was to take over on Dec. 10.

WE-UNS HAVE MOVED! Will you please change your N. Y. records?

On Monday, DECEMBER 9, 1957, the New York branch offices of MOTION PICTURE EXHIBITOR — Plus Showmens Trade Review moved from their former two locations to new and greatly improved facilities at—

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Thank you!
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Youngstein At Issue With Goldenson Plan

NEW YORK—Caustically critical of efforts to solve the industry's economic problems with "bandaids," United Artists vice-president Max E. Youngstein last week took issue with a three point plan proposed by American Broadcasting-Paramount Theatres president Leonard Goldenson.

Discussing the first point of the plan—developing "new faces," Youngstein asked what happened when a producer took the trouble to develop new talent? The exhibitor asked the film salesmen "who's in it" and paid prices that were "disparate" to the gamble the producer took. He cited Sterling Hayden in "The Killers" as an example.

The second point in the Goldenson plan—a film exposition—had Youngstein's support as something that should have been done. He said it was "a good idea, but I don't think it will affect the business one-tenth of one per cent."

The third Goldenson point—that pictures should be promoted from the time of their inception — brought from Youngstein the query as to who would foot the bill. Noting that Goldenson had not liked the word "institutional" applied to the campaign, he said:

"When you say you don't like this term 'institutional,' that means somebody else pays for it."

Youngstein declared that today the costs of advertising campaigns for pictures at the theatre level was borne anywhere from 70 to 90 per cent by the distributor and that unless something were done to remedy this, "cooperative" advertising might be doomed.

He declared that theatres should have a sufficient budget of their own to properly exploit the picture.

Youngstein emphasized during the candid interview that he was speaking as an individual and not as a spokesman for the official view of United Artists, particularly in regard to his opinions on the three point industry program urged by Goldenson. He then outlined his company's expanding diversification plans.

UA Intends To Diversify Interests In Amusement Field

United Artists intends to diversify its interests in the amusement field so as to cover "the widest possible spectrum," Youngstein declared.

Youngstein revealed the company's thinking at a press conference which he called as president of its record making and sheet music subsidiaries.

"We feel," he said, "that we are not only in the motion picture business but that we are in the entertainment business . . . that talent can be used in any field. . . . We hope that we will go as far as the entertainment habits of the country dictate. . . . Our desire as a company is to get the widest possible spectrum so that we as a company can get the maximum amount of control and promotion."

UA, he continued, will be "light on our feet" as to policy, adding that it was too early to envision what other amusement activities it might embrace beyond television, music, and radio, but that entertainment habits were not static and that "we are not going to be stopped with the theory that the motion picture industry as we have known it will be the motion picture industry of the future."

UA's entry into record making and sheet music was "a natural extension" from movies, he continued.

Cable Theatre Proponents Failed To Convince TOA Of Value To Exhibs

By BILL SPECHT

NEW YORK—Proponents of cable theatres caused the Theatre Owners of America as an organization to come out against such systems as well as all forms of toll TV, an observer declared here this week.

The observer, who requested to remain anonymous because of his connection within TOA, participated in the all day session held on cable theatre at the recent TOA convention, and was present even when the doors were closed to the press.

The TOA action against cable theatres, he said, resulted because the representatives of cable theatre systems apparently had failed to convince exhibitors present on one question: Just how can exhibition benefit from the cable theatre? Representatives who explained their systems were from International Telemeter, Jerrold Electronics, and Subscriber-vision.

"They weren't satisfied with the claims for cable theatre," the observer said, speaking of the exhibitor attitude. "Furthermore, a lot of this could be laid to the question of why they were asking exhibitors to embrace cable theatres, inasmuch as you don't have to be an exhibitor to operate a cable theatre."

One prominent drive-in circuit head, the observer added, during a closed session had declared that all he could see as a result from cable theatres would be damage to his business. This view, he added, was shared by the larger part of the exhibitor audience and shaped TOA policy, which up to the time had opposed toll TV using the free airways only.

Exhibitors Must Adapt

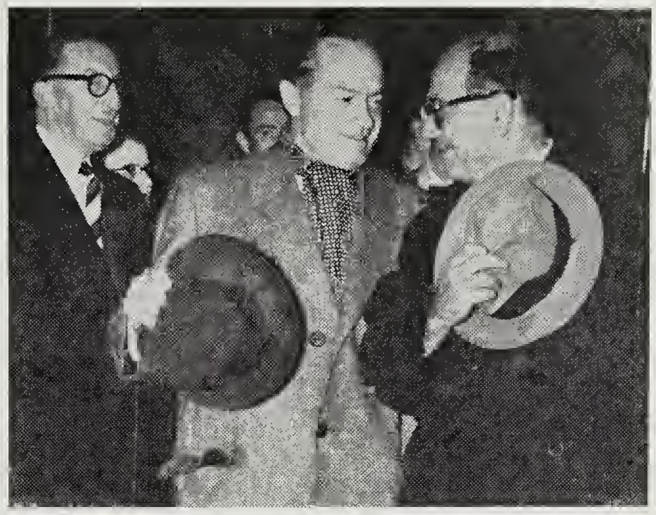
NEW YORK—Exhibitors everywhere should "adapt" themselves to showing unusual films in order to win audiences, Captain. I. R. Maxwell, producer of "The Bolshoi Ballet," declared at a press conference here last week.

"The only way they (exhibitors) will bring in business is by bringing in shows which no other medium will give them," he said, pointing out that his film would carry art, music, and ballet to thousands of communities which would otherwise never see the Bolshoi Ballet.

The picture was filmed in Covent Garden, while the Russian dance troupe was playing a London engagement, "without any camera trickery," Maxwell continued, and represents a straight pictorial record of "Giselle" and excerpts from other ballets in the troupe's repertory. Maxwell shot it in the theatre after the regular performance by bringing in five cameras, ripping up seats, and shooting directly. The time element prevented retakes, so the job had to be right the first time, he said. The New York engagement opens Dec. 17 at the 55th Street Playhouse.

RKO Teleradio Ups Five

NEW YORK—Five new appointments in RKO Teleradio were announced here last week by board chairman Thomas F. O'Neil. They are George Ruppel, vice-president and treasurer, Mutual Broadcasting System, to the post of RKO treasurer; Oscar Nittel assistant treasurer, General Teleradio, to the post of RKO comptroller; Charles Drayton, assistant treasurer, RKO Teleradio, also as comptroller; Herbert Mayes, assistant comptroller, RKO Radio Pictures, to assistant comptroller.



Max E. Youngstein, right, vice-president, United Artists, recently attended the London prevue of "Paris Holiday" at the Academy Cinema with star-producer Bob Hope and, left, Montague C. Morton, UA managing director in Great Britain.

UA Sales Meets Set To Outline Schedule

NEW YORK—United Artists will hold two sales meetings in 1958—one on Dec. 8-10 at San Francisco and Dec. 12-14 at Miami—to outline that company's spaced release program, distribution vice-president William J. Heineman announced last week.

The release program, which provides for spacing of films, involves $50,000,000 worth of product, president Arthur B. Krim pointed out, and will make available the schedule of a full year's product ahead of time. Taking part in the meetings will be vice-president Max E. Youngstein, eastern and southern division manager Milton E. Cohen, and western division manager Al Fitter, as well as director of advertising, publicity and exploitation Roger H. Lewis.

Exchanges represented at San Francisco, where the meeting will be held at the Cliff Hotel, include Chicago, Kansas City, Milwaukee, Minneapolis, Omaha, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Seattle, Calgary, and Winnipeg.

Those represented at the Miami meeting in the Hotel Fontainbleau, include New York, Boston, Buffalo, Cleveland, New Haven, Philadelphia, Cincinnati, Detroit, Indianapolis, Pittsburgh, Washington, Atlanta, Charlotte, Dallas, Jacksonville, New Orleans, Montreal, St. John, Vancouver, and Toronto.

Circuit Ups Paley

NEW ORLEANS—Irving Paley has been made publicity and advertising director of Paramount Gulf Theatres, Inc., it was announced by Maurice F. Barr, vice-president of the eight-state theatre circuit which is an affiliate of American Broadcasting - Paramount Theatres, Inc.

Paley had been assistant to Barr for the past two years. Prior to that his experience encompassed theatre management activities as well as public relations and advertising activities.

AMPA Party Dec. 17

NEW YORK — Associated Motion Picture Advertisers president Bob Montgomery has set Dec. 17 as the date for AMPA's 41st annual Christmas luncheon-party to be held at the Sheraton Astor Hotel.

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THE BIG ONE FOR CHRISTMAS!

250 dates set for saturation bookings—with extra playing time blocked out!

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"Legend of the Lost"

KURT KASZNAR · SONIA MOSER · ANGELA PORTALURI · IBRAHIM EL HADISH · Screenplay by ROBERT PRESNELL, JR.
BEN HECHT · Produced and Directed by HENRY HATHAWAY · A BATJAC Productions, Panama, Inc. Presentation

THRU
UA

The NEW YORK Scene

By Mel Konecoff

NOW THAT Leonard Goldenson and Ed Hyman, president and vice-president of AB-PT, respectively, have conquered the problem of orderly release of pictures on a year-ahead basis, they are turning their talents in allied directions for the benefit of the industry.

They related last week across the luncheon table how hundreds of theatres backed their stand and requested they pass on their thoughts to distributors. There hasn't been a single dissenting vote to the plan.

All distributors have declared a willingness to cooperate with regard to orderly release. Hyman called the reactions "a display of sincerity on both sides." Allowances must be made, opined he, if the schedules are not 100 per cent accurate. Quality pictures are evenly spaced in the scheme of things more so than ever before.

With the industry geared to work a year in advance and all three segments cooperating, we should be in good shape, it was observed.

Exhibitors must now do their part with the greatest campaigns at their command both institutionally and with regard to specific pictures. Orderly distribution can revive the theatre going habit, and campaigns can provide the necessary spark. He hoped exhibitors would flood the distributor offices with proofs, tear sheets, outlines, etc.

Hyman announced that he will make copies available of his industrywide release schedule to all in the industry who want it (address Ed Hyman, AB-PT, 1501 Broadway, NYC 36). He plans to visit 15 to 20 exchange centers in six to eight weeks and will confer with exhibitors and distributor representatives to keep the program alive on a grass roots level. Boston is his first stop this week.

Goldenson urged a campaign to acquire new faces but one backed by common sense. He opined that unknowns can't be put into pictures cold and be expected to click if a proper campaign isn't there to back them up. Time and money has to be expended to build their appeal to teen agers and young housewives in the age brackets 16 to 30, which represent 70 per cent of the total revenue expectation for theatres.

The stars that the industry builds must be exclusively the industry's and should only be seen on theatre screens, although it's fine to use radio and TV in the build-up.

The youngsters have to cooperate by working hard, traveling widely, and meeting with newspaper representatives and public on the grass roots level.

An overall industry-wide campaign of excitement is in order, it was felt. It must start when a film goes into production and continue through release in theatres.

He asked, why should radio and TV get a free program listing each day in daily newspapers while movies which spend just as much if not more in ads get nothing comparatively? This, he declared, is "discrimination" and is clearly a job for COMPO to concentrate on.

Why not an annual motion picture exposition that can travel to the exchange centers of the country plugging new pictures, stars, stories, and local angles, if any?

If all branches of the industry work together, the picture business is in for a "helluva rebirth."

(See news story elsewhere in this issue for additional details.)

VARIETY NOTE: The Variety Club of New York last week held its annual elections at a luncheon at Toots Shor's and named Ira Meinhardt, chief barker; Charles Smakewitz, first assistant; Irving Dollinger, second assistant; Wilford W. Bower, property master; and Jack H. Hoffberg, dough guy. There was no opposition slate.

Meinhardt forecast that the tent would wind up among the leaders in the heart project field with the adoption of the new cancer research unit at Trafalgar Hospital. He pledged three areas of activity to be concentrated on during the coming year: expansion of club membership and the welfare program, expansion of work on the Institute of Applied Biology, which is tied in with the heart program, and the raising of necessary funds to support the cancer project. A raffle is planned in connection with the latter, and he expected much aid from the femme members.

Information was supplied on the forthcoming Variety convention in England.

THE METROPOLITAN SCENE: The big announcement that was to have been made several weeks ago by Captain Harold Auten concerned the opening of a dramatic school at Bushkill, N. Y., for aspiring youngsters who want to act in the theatre. The Bushkill Playhouse was to have been used. . . . Walt Disney's "Old Yeller" will have a benefit performance for the March of Dimes at the Trans-Lux 52nd Street on Dec. 17. It starts its regular performance on Dec. 25. . . . Fox has invited nurses to attend the special invitational screening of "Farewell to Arms" at the Roxy in addition to press reps, TV people, exhibitors, and national opinion makers. . . . UA has a pretty nice mailing piece out on "Legend of the Lost," illustrated and containing background material. . . . Producer Arthur Hornblow, Jr., addressed the City College Institute of Film Techniques on "Hollywood: The Face of America."

UA Prizes Awarded

NEW YORK—Three United Artists salesmen, Fran Harr, San Francisco; Maurice Artigues, New Orleans; and Morris Hamat, Montreal, won first prize in the United Artists "Prize Twelve" playdate contest. Second place went to Fred Mound, St. Louis, and Bob Tarwater, Atlanta.

In the bookers' competition, first prizes went to Tom Szelenyi, San Francisco; Anne Dufaur, New Orleans; and Ken Rosenberg, Montreal, with second place to Robert DeJarnette of Kansas City.

NTA Gets Selznick Films

HOLLYWOOD—Oliver A. Unger, president, National Telefilm Associates, Inc., and David O. Selznick, president, Selznick Company, Inc., last week announced the signing of contracts under which NTA acquires for a period of years the theatrical reissue rights for the U. S. and Canada to "The Adventures Of Tom Sawyer" and "Spellbound" and the U. S. and Canadian television rights of these two pictures plus "Rebecca" and "The Third Man."

NTA a few years ago acquired other Selznick product.

Record Net For SW; All Units Show Profit

NEW YORK—Record profits earned by Stanley Warner Corporation and its subsidiaries during the fiscal year ended Aug. 31 were announced last week by S. H. Fabian, president. The Stanley Warner Theatres, Cinerama, and International Latex divisions all operated at a profit.

The consolidated net profit amounted to $3,767,800 after all charges including deductions of $5,196,600 for depreciation and amortization of properties, patents and goodwill, $2,362,600 for amortization of the cost of Cinerama pictures, and $3,787,000 for federal and foreign income taxes.

For the prior fiscal year, the net profit was $3,194,200. Net profit for the fiscal year increased by $573,600 although charges for depreciation and amortization of properties, patents and goodwill rose $361,000, amortization of the cost of Cinerama films increased by $454,400 and provision for taxes was $970,600 larger than the provision of one year ago.

The earnings for the 1957 fiscal year were equivalent to $1.82 per share on the 2,063,099 shares of common stock outstanding on Aug. 31. In the 1956 fiscal year, $1.47 per share was earned on the 2,166,800 shares outstanding.

Theatre admission and merchandise sales and other income totalled $115,125,300, or $19,069,600 above similar income of $96,055,700 reported for the prior year. Discussing the theatre phase of Stanley Warner operation, Fabian said the motion picture industry is passing through a period of transition, during which box-office receipts and operating profits have declined. "TV competition for the public's leisure hours has been stimulated by the showing of old movies," he declared. "As a result of reduced theatre grosses arising from more TV competition, the producers are revising their policies as to motion picture production and distribution. Certain studios have already announced they will not release feature pictures for showing on TV until five to seven years after such pictures are exhibited in theatres, and we hope all the other producers will follow."

Concerning the Cinerama division, he pointed out that all of the Cinerama pictures produced to date are currently being shown and soon will be presented in newly established theatres in Syracuse, Vancouver, Havana, and Brussels. Within the next few months the company expects to add additional Cinerama theatres in American, European, and other cities throughout the world.

Research Project Completed

NEW YORK—The final report on a survey conducted by Opinion Research Corporation of Princeton, N. J., into the motion picture-going habits of the nation will be presented to the board of the Motion Picture Association of America during the early part of January, 1958, it was disclosed here last week. The report was said to have been concluded at a cost of several thousand dollars over its budgeted $75,000.

U-I Dismisses Six More

NEW YORK—Universal last week served dismissal notices on four members of its home office publicity and two members of its art departments here, in addition to more than 19 members discharged at the studios in Hollywood.

The New York contingent on notice consists of Hilda Brenner, Paul Ross, Dick Richmond, and Bert Hirschfeld, of publicity, and artists John Antonuk and Martin Feuerstein.

State Ticket Levy Proposed in N. Y.

ALBANY—Suggesting that New York take over Federal aid programs for school lunches, vocational education, sewage plant construction, and disaster relief, Senator Thomas C. Desmond, Newburgh Republican, said recently he would introduce bills in the 1958 legislature to finance these by empowering the state to impose a series of taxes, including one on movie admissions, which the federal government now levies. Others in this category are on telephone calls, juke boxes, safety deposit boxes, and bowling alleys.

Senator Desmond asserted that New York should back President Eisenhower's plan to turn over to the states such federal aid programs. A law enacted in 1947, and later amended, authorized cities and counties of New York to vote a group of "nuisance" taxes, one of which is a five per cent levy on admissions.

ALBANY

Stanley Warner Strand scheduled three early Saturday afternoon shows for children up to 11, in an arrangement with Downtown Albany Unlimited, a merchants' organization, designed to permit parents to take shopping tours while their offspring look at motion pictures. Manager Al Swett cooperated on arrangements. . . . A Film Row Chrismas party, the first here in 20 years, was set for this week. Front and back room employees, branch managers, and exhibitors, totaling 60, were expected by a committee which Nancy De Sorento, Warners, headed. Several exchanges dropped individual Christmas celebrations, or confined them to the office. . . . Fearon Hust and Gordon Gypson notified distributors that the former Smalley's, Norwich, N. Y., would be renamed the Strand when it reopens Dec. 27. Harold De Graw and John Fernicola, new owners, Smalley, Sidney, N. Y., relighted it as the Sidney. . . . Those attending the TOA convention in Miami Beach included Donald G. and G. David Schine, Mr. and Mrs. John W. Gardner, Neil Hellman, and Robert Lamont. . . . Variety Club scheduled its second dinner and dance in Sheraton-Ten Eyck Hotel for last weekend. . . . The leasing by Kallet Theatres of the Utica, Utica, N. Y., increased to four the indoor houses the circuit operates there, and to 20 the number it operates in this exchange area. The Utica was the second sizeable theatre Kallet acquired in Utica during the past year, the first run Olympic being the other.

ATLANTA

W. B. Zellner, MGM branch manager, and Mrs. Zellner were the honor guests at a dinner dance given in the Variety Club to welcome the couple to Atlanta. . . . The recently opened Franklin Drive-In, Franklin, Tenn., was closed temporarily to repair windstorm damage. . . . Henry Webb, owner, Marengo, Demopolis, Ala., suffered a relapse of the flu. . . . The Melody, Jefferson City, Tenn., has been taken over by Roger Godwin. . . . Porter Epperson, former Film Row employee, has returned to the Row as an employee of the K and B Soda Company.

George M. Jones, former Universal sales manager who was transferred to Florida, has returned as Universal office manager, replacing Bob Burnett, now in the booking department. . . . The Pinetree Drive-In, Arab, Ala., has opened, with buying and booking being handled by Harry Smith, owner of the 31 Drive-In, Cullman, Ala. . . . Ray Dunn is the new owner, Chipley, Chipley, Ga. . . . The Buena Vista exchange now is handling its own

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Film Exchange and Dealer Listing for the

WASHINGTON D. C. FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 913 New Jersey Ave., N.W.—MEtropolitan 8-6450
Br. Mgr.: Milton Lipsner. Office Mgr.: Al Wheeler. Sales: Harold Levy, Mark Silver. Cashier: Walter Bangs. Emerg. Phone DUpont 7-7200.

AMERICAN INT'L., 1015 New Jersey Ave., N.W.—DIstrict 7-2508
Br. Mgr.: Jerry Sandy. Sales: Bill Michalson. Booker: Gertrude Epstein. Cashier: Ann Sknerski. Emerg. Phone: DUpont 7-7200.

BUENA VISTA (Disney), 920 New Jersey Ave., N.W.—REpublic 7-0353
Br. Mgr.: Joe Breecheen. Booker: Ethel Michalson. Emerg. Phone: DUpont 7-7200.

COLUMBIA, 928 New Jersey Ave., N.W.—NAtional 8-4035
Br. Mgr.: Ben Caplon. Sls. Mgr.: Fred Sapperstein. Sales: Jimmy Whiteside, Chick Wingfield. Bookers: Elmer Moore, Walter Donahue. Cashier: Florence Donahue. Field Exp.: Sid Zins. Emerg. Phone: DUpont 7-7200. *(Div. Mgr. in residence: Sam Galanty)*

DCA, 1013 New Jersey Ave. N. W.—DIstrict 7-9435
Br. Mgr.: Hy Bettinger. Office Mgr.: Bill Gearing. Cashier: Alyce Katz. Emerg. Phone: HUdson 3-7798.

EQUITY, 922 New Jersey Ave., N.W.—REpublic 7-0776
Br. Mgr.: Bill Wilsan. Sales: Sam Pike. Bookers: Jess Smith, Thelma Powell. Emerg. Phone: DUpont 7-7200.

METRO-GOLDWYN-MAYER, 1009 New Jersey Ave., N.W.—DIstrict 7-6530
Br. Mgr.: Herbert Bennin. Sls. Mgr.: Jae Kranman. Office Mgr.: Ed Kushner. Sales: Tom Cogsgrave, Olmsted Knax, Elbert Grover. Bookers: Ed Kushner, Henry Ajello, Ida Barezossky. Cashier: Anna Ridgely. Field Exp.: Tam Baldridge. Emerg. Phone: DUpont 7-7200.

PARAMOUNT, 306 H St., N.W.—NAtional 8-7661
Br. Mgr.: Herbert Gillis. Office Mgr.: William Fischer. Sales: Herb Thampsan, George Kelly, Jack Hawe. Bookers: Billy Benick, William Fisher. Cashier: Ida Green. Field Exp.: Mike Weiss. Emerg. Phone: DUpont 7-7200.

PEERLESS, 203 Eye St., N.W.—DIstrict 7-7571
Br. Mgr.: Teddy Shull. Emerg. Phone: DUpont 7-7200.

RANK, 923 New Jersey Ave., N.W.—DIstrict 7-5154
Regional Mgr.: Robert Folliard.

REPUBLIC, 203 I St., N.W.—REpublic 7-0155
Br. Mgr.: Jake Flax. Sales: Maynard Madden, William Wilson, Joe Cohan. Booker: Esther Katzenell. Cashier: Joyce Kriso. Emerg. Phone: DUpont 7-7200.

FRED SANDY, 1013 New Jersey Ave., N.W.—STerling 3-1652
Br. Mgr.: Jerry Sandy. Booker: Gertrude Epstein. Emerg. Phone: DUpont 7-7200.

20TH CENTURY-FOX, 415 3rd St., N.W.—DIstrict 7-8420
Br. Mgr.: Ira Sichelman. Office Mgr.: Joseph Kushner. Sales: Harry Valentine, Charles Krips, Jr., John O'Leary, Fred Galdschmidt, Marian Bowen. Booker: Sara Young. Cashier: Agnes Turner. Field Exp.: Hal Marshall. Emerg. Phone: DUpont 7-7200.

UNITED ARTISTS, 924 New Jersey Ave., N.W.—NAtional 8-6316
Br. Mgr.: Al Kane. Sls. Mgr.: Ed Fontaine. Office Mgr.: Luther Buchanan. Sales: Steve Luxemburg, E. W. McKinley. Bookers: Lucille Traband, Norval Price. Cashier: Pauline Gittelson. Field Exp.: Max Miller. Emerg Phone: DUpont 7-7200. *(Dist. Mgr. in residence: Sidney Cooper)*

UNIVERSAL-INTERNATIONAL, 227 H St., N.W.—MEtropolitan 8-4141
Br. Mgr.: Harald Saltz. Sls. Mgr.: Bob Friedman. Office Mgr.: James Davidsan. Sales: Barney Frank, Vincent Dougherty, Bab Miller. Bookers: Oron Summers, Harry Hower, Nate Scher. Cashier: Margaret Speakes. Field Exp.: David Polland. Emerg. Phone: DUpont 7-7200.

WARNER BROS., 901 New Jersey Ave., N.W.—NAtional 8-1130
Br. Mgr.: Ben Bache. Office Mgr.: Ed Phillips. Sales: Oscar Kantor, Vince Josack. Bookers: Ethel Risdan, Sadie Bawles. Cashier: Charles Graff. Emerg. Phone: DUpont 7-7200.

WHEELER, 920 New Jersey Ave., N.W.—STerling 3-8938
Br. Mgr.: Samuel N. Wheeler. Office Mgr. and Sales: Ross Wheeler. Sales: Jerry Murphy. Booker: Daris Chawn. Emerg. Phone: DUpont 7-7200.

• *Supply Dealers*

ELMER H. BRIENT & SONS, INC., 925 New Jersey Ave., N.W.—DIstrict 7-9505
BEN LUST THEATRE SUPPLY CO,. 1001 New Jersey Ave., N.W.—NAtional 8-5376
NATIONAL THEATRE SUPPLY, 417 St. Paul Place, Baltimore—MUlberry 5-8266
R & S THEATRE SUPPLY CO., 920 New Jersey Ave., N.W.—STerling 3-8938
Emerg. Phone: HEmlock 4-8812.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 920 New Jersey Ave., N.W.—MEtropolitan 8-5016
Office Mgr.: Ernstine Bandel. Sales: George Nathan, Harry Low.

• *Signs, Advertising and Printing*

AMERICAN PRESS, 633 N. Howard St., Baltimore—SAratoga 7-7270.
MARYLAND DISPLAY, 400 W. Lombard St. Baltimore—SAratoga 7-9789.
NATIONAL SCREEN SERVICE, 920 New Jersey Ave., N.W.—MEtropolitan 8-5016
THEATRE ADVERTISING CO., 704 New Jersey Ave., N.W. DIstrict 7-8160

• *Film Delivery Services*

BALTIMORE-WASH. EXPRESS, 5436 Harford St., Baltimore—HAmilton 6-4410
CLARK TRANSFER, INC., 1638 Third St., N.E.—DUpont 7-7200; 1320 Bayard St., Baltimore—EDmondson 6-1020
ELLIOTT DELIVERY SERVICE, 2130 24th Place, N.E.—LAwrence 6-3385

• *Service Companies*

ALTEC SERVICE CO., Albee Bldg., 15th and G St., N.W.—MEtropolitan 8-0874; 213 N. Calvert St., Baltimore—MUlberry 5-5791

RCA SERVICE CO., Room 412, Albee Bldg., 15th and G St., N.W.—NAtional 8-9016; Court Square Bldg., Baltimore—PLaza 2-6627

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Jack Kirsch Honored By Chi Cinema Lodge

CHICAGO—Jack Kirsch, a charter member of Variety Club and a past chief barker for three terms, was installed as honorary life chairman of the Cinema Lodge board of directors at the 11th installation of officers. Harry Greben was inducted as president.

Other officers installed include vice-presidents Lou Abramson, Joe Berenson, Vic Bernstein, Lou Goldberg, Bill Margolis; treasurer Ben Lourie; and chaplain Charles Cooper. Directors are Ben Banowitz, Max Berenson, Harry Blumenthal, Irving Davis, Harris Dudelson, Sylvan Goldfinger, Mannie Gottlieb, Jack Rose, Kermit Russell, Arthur Schoenstadt, Al Simon, Seymour Simon, Charles Waters, Moe Wells, and Israel Zatkin.

Lou Goldberg was given the Man-Of-The-Year award for overall B'nai B'rith service. Ben Z. Nudelman, president, Chicago B'nai B'rith Council, representing 46 lodges in the area, was installing officer. The principal speaker was Albert P. Mitnick, junior past president of the district Grand Lodge.

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bookkeeping and accounting, formerly handled by Benton Brothers Film Express. New on the Buena Vista staff are Marie Moore, Katherine Jones, and Wansley Lee.

BOSTON

Dick Powell, producer and director of 20th-Fox's "The Enemy Below," arrived to meet newspaper writers from the larger New England cities in the 20th-Fox screening room following a special showing of the film. . . . The world premiere of 20th-Fox's "Peyton Place" will be held today (Dec. 11) in Camden, Maine, where the film was made this summer. The premiere will be a local one, with proceeds of the opening night's gate going to the Friends of Camden Hospital. . . . Louis Sternburg, son of Robert Sternburg, New England Theatres district manager, has been named chairman of the National Foundation for Infantile Paralysis for the city of Newton, Mass. A victim of polio himself, Louis and his wife are recruiting workers to collect funds for the 1958 drive. . . . Recent closings announced in the territory are the Natick, Natick, Mass., and the Central, Somerville, Mass., for ATC; Gull, Winthrop, Maine, for Roy Hammell; Gorham, Gorham, N. H., for John Voudoukis; Lubec, Lubec, Maine, for Ronald Warren; and the Wilbur, Eastport, Maine, for Mrs. Marjorie Nutt. Robert McNulty is closing his Warwick, Marblehead, Mass., for three weeks, reopening on Christmas. Phil Bloomberg, Orpheum, Danvers, Mass., has closed, but is considering reopening after Christmas.

PROVIDENCE, R.I., NEWS—Bill Brown, Columbia exploiteer, was in town assisting Strand manager Al Siner with the "Pal Joey" campaign. . . . The Liberty, Broad Street neighborhood situation dark for almost a year, was reopened by Bomes Enterprises. . . . The jury considering the "Garden of Eden" case, after viewing the film, agreed that the operators of the Fall River, Mass., Embassy had presented an obscene performance and ruled that the original fines, as imposed, should stand. The defendants have until June to seek a rehearing or to file an appeal.

BUFFALO

Elmer F. Lux, prominent former industryite and Variety Club barker who came in third in the recent mayoralty campaign, has resigned as sales vice-president, Buffalo Crushed Stone Corporation. He had not announced future plans. . . . Dipson's Bailey here and Star, Tonawanda, N. Y., opened engagements of "The Ten Commandments." . . . Variety Club will stage a gala New Year's Eve celebration in the Delaware Avenue headquarters, with barker Dave Cheskin and his band furnishing the music. . . . Jack Chinell, Buena Vista branch manager, was back at his desk for several hours each day following an illness which confined him to home for several weeks. . . . In connection with the showing of "God Is My Partner" in the Center, Mayor Steven Pankow issued a proclamation urging all citizens to see the film.

Charles E. Kurtzman, northeast division manager, Loew's Theatres, recently received a citation for his efforts in the Greater Boston Association For Retarded Children from, left, Edward Allen, toastmaster.

CHARLOTTE

The Isis, on Haywood Road, West Asheville, N. C., the only movie house in the community, has been closed permanently, according to an announcement by Frank LaBar, Jr., district manager, Publix Bamford Theatres, which also operates the Imperial and Paramount, Asheville. No reason was given for the decision to close the Isis.

CHICAGO

Joe Fuelmer, Balaban and Katz circuit, was working on a plan which would admit patrons to theatres who hold the trading stamps issued for purchases in food stores, restaurants, and other establishments. . . . Jim Davis, former RKO salesman, reopened the Ohio, Golconda, Ill. He is buyer and booker for the Sunset Drive-In, Paducah, Ky. . . . Fox Midwest reopened its Roxy, West Frankfort, Ill. . . . J. A. Gossett reopened the Tivoli, Norris City, Ill. . . . John Rossen reopened the Senate on Thanksgiving with a Spanish film program. . . . Al Raymer, a key man for many years with Indiana-Illinois Theatres, resigned to become associated with I. Zatkin, Schoenstadt circuit manager.

Van A. Nomikos and associates reopened the remodeled Pantheon, the lease on which was given up recently by the B and K circuit. Pete Geldes, who manages Nomikos' De Luxe, supervised the opening. . . . Phil Gotthofer, a new member of the Filmack advertising department, was named to supervise the monthly publication of the company. . . . Carl Newer, veteran Capitol staffer, and his wife celebrated their 50th wedding anniversary. . . . Jack Cooney, Willard operator, was planning to take over the Mode, formerly operated by the Essaness circuit.

Theatremen chosen for the La Rabida Sanitarium board of trustees include James E. Coston, William K. Hollander, John J. Jones, and Edwin Silverman. Mrs. Richard C. Rudolphson, women's board, is head of a Holiday drive for the Variety Club institution.

The Double Drive-In case against Columbia was disposed of by Federal Judge Michael Igoe. The court had previously tendered a preliminary injunction requiring Columbia to license "The Eddy Duchin Story" to the Double. Columbia waived all claims it had on account of the entry of that preliminary injunction, and Judge Igoe ruled that there had been no overcharge on the film to the Double. . . . Variety Club is preparing to stage three holiday events, a smoker on Dec. 9, the annual children's party on the Saturday before Christmas, and on New Year's Eve the annual party under direction of the women's Variety group. . . . Howard Lubliner, Clark, is participating in the organization of a new north shore golf club. . . . Eddie Fitzgibbons, publist who has been associated with Paramount for 18 years, resigned. Walter Hoffman of Seattle is his successor. . . . Tom Dowd, for several years managing director, Ziegfeld, resigned to organize the Central Films Distributing Company. He was succeeded by Charles Golden.

Buffalo Variety Tent Names New Directors

BUFFALO—Variety Club, Tent Seven, recently named new directors for 1958. They are Marvin Atlas, Broadway Drive-In; V. Spencer Balser, Basil Theatres; Albert Becker, Eastern Theatre Supply; Michael J. Ellis, Ellis Advertising; Sam Geffen, Warners; Myron Goss, Buffalo Co-operative Theatres; Marvin Jacobs, retired from the industry; Charles B. Kosco, 20th-Fox; George H. Mackenna, Basil Theatres; Francis Maxwell, United Artists; and Jack Mundstuk, MGM.

Goss was elected delegate to the 1958 Variety Clubs International convention to be held in London in April. The directors were expected to elect the new chief barker and other officers for next year shortly. In the interim, the Club was planning to conduct a house-to-house financial campaign to benefit the Children's Rehabilitation Clinic.

Cinerama Bow Aids Scholarship Fund

CINCINNATI — The Scholarship fund of Roman Catholic Archbishop Karl J. Alter was enriched by about $3,000, representing net receipts for the local premiere of the Cinerama "Search for Paradise" in the downtown Capitol. The donation was made by Lester B. Isaac, national director of exhibitions for Cinerama.

The kickoff screening, sponsored by the combined area councils, Knights of Columbus, was attended by Roman Catholic dignitaries and area political and civic leaders, following a dinner attended by several hundred in the Hotel Netherland Hilton.

Pre-screening lobby ceremonies were aired over three local television and two radio stations.

CINCINNATI

Cash pledges totaling $65,000 were reported by officials of Tent Three, Variety Club, following a 15-hour telethon over two local TV stations. The money will be used for support of the Club's Opportunity Workshop for the mentally handicapped and construction of the Variety wing at the new Goodwill Industries Workshop. . . . Frank W. Huss, Jr., president, Cincinnati Motion Picture Theatres, has appointed a committee to set up a local TV and radio campaign tieing-in with the national movie attendance promotion. Committee members are Tommy Thompson, chairman, Elman Shard, Jr., Maurice Chase, Roy White, James C. McDonald, and Huss. . . . J. C. Moore, Paramount mideastern division manager, was in to introduce Donald Hicks, new branch manager, to office personnel and other Film Row executives. Hicks, transferred from the Des Moines exchange, replaced E. C. DeBerry, new eastern division manager. . . . Also in were James Frew, Universal district manager, and Pete Dana, eastern division sales manager. . . . Kip Smiley, formerly with DCA, is now West Virginia salesman for Paramount. . . . J. C. Knight has closed the Avondale, Columbus, Ohio, and the house is being remodeled for commercial purposes. . . . Virginia Hericks, formerly with States Film Service, is now Universal biller, replacing Helen Dodd, transferred to the cashier's department.

COLUMBUS, O., NEWS — Legislation designed to give downtown theatres tax relief has been introduced in the City Council. The ordinance submitted by M. D. Portman, budget chief, would increase the exemption from the present 75 cents to 90 cents. A three per cent tax is now levied on admissions of 75 cents or more. Downtown theatre operators have been fighting for such tax relief for several months. . . . Local theatre owners persuaded the Ohio State Journal to include the slogan, "Get More Out Of Life . . . Go Out To A Movie" in the heading of the theatre page calendar. . . . Future business health of the downtown area, including theatres, is "inextricably tied up with efficient mass transport," said the Downtown Idea Exchange, business publication. "Either downtown makes mass transit everybody's business or everybody will do precious little business downtown," said the publication. Theatremen hope that the Columbus Transit Company will expand the present experimental one-line express bus service to other lines.

CLEVELAND

Sid Shoen, president, Reliance Chemical Company, reports his new address as 2432 Lakeside Avenue. . . . Thanksgiving business, according to reports, ran from excellent to fair. In the excellent class were Loew's State, with "Les Girls," and the Hippodrome, offering "Pal Joey." . . . Frances Bolton, released from St. Vincent's Charity Hospital where she had been recuperating from a heart attack, was due back at her National Screen Service booking desk.

DALLAS

David A. Shapiro, local publicist, has been named executive secretary, Texas Drive-In Theatre Owners Association. He will maintain headquarters in his office here. . . . Recently, the Kaufman Pike Drive-In, operated by Charles Weisenberg, ran a four feature program with two cartoons; the Bruton Road, another Weisenberg operation, offered five features; Frank Gillespie's the Linda Kay also offered five features, while Robert Hargrove's Twin Hi-Ways ran six films, dusk to dawn.

DENVER

The WOMPI will hold the Christmas party at the Windsor Hotel on Dec. 20, at which a buffet dinner will be served. The charge is $2.95. . . . Miiko Taka was in doing publicity chores for "Sayonara," and was in heavy demand for radio and television appearances and interviews. . . . M. R. Austin, United Artists branch manager, and William Sombar, Earl Peterson, and Jay O'Malin, salesmen, and Gordon Pearce went to San Francisco for a sales meeting. . . . Otto W. Schmidt, Les Dollison Theatres booker and buyer, was in from his Las Vegas, N. M., headquarters.

Two Columbia Sales Execs Honored In Cleveland

CLEVELAND—A large industry gathering attended a testimonial dinner last week in the Tudor Arms Hotel honoring Jerome Safron and Sam Weiss. The affair was sponsored jointly by the Variety Club and the Salesmen's Club of Cleveland.

The occasion was the promotion of Safron from Columbia branch manager here to home office executive in charge of circuit sales and the appointment of Weiss to succeed him as local branch manager. Safron has been associated with Columbia since 1934 in a number of capacities.

Weiss has a record of some 15 years' service with 20th-Fox as sales manager in Cincinnati and Cleveland. He resigned from that company to accept the Columbia post.

DES MOINES

G. Ralph Branton, 61, formerly general manager, Tri-States Theatre Corporation here, died in a Beverly Hills, Calif., hospital last week. Branton was general manager of Tri-States in Des Moines for 18 years before resigning in 1950. . . . Byron Shapiro, branch manager of the Columbia exchange at Des Moines for the past seven years, has been transferred to the St. Louis exchange. His successor at Des Moines has not been announced.

HOUSTON

The Tower, where "Around The World in 80 Days" recently closed a record run, is showing art films until the release of another Todd-AO feature. . . . A special sales meeting was held in the 20th-Fox exchange. H. G. Ballance, southern division manager, presided. With him were southwest district manager Mark Sheridan and former western sales division manager Herman Wobber, who is on a special project. Henry Harrell, branch manager, returned from a business trip to Dallas in time for the session. . . . Jackie Gamble has resigned her post at Universal to join her husband, Forest Gamble, in the operation of their Jewel, Humble, Tex. Alice Smith has replaced Mrs. Gamble as biller. . . . Jim Carty, manager, Irvington Drive-In, has been transferred to the Bordertown Drive-In, El Paso, Tex.

Seen recently at the Bethlehem Orphan Home, New Orleans, where a gift was presented to the pupil who earned the highest grading in a six-week period, are Mrs. Loraine Case, WOMPI's chairman of Service committee; and Mrs. Marie Berglund, WOMPI president, with recipient Michele Huttgren and others.

JACKSONVILLE

A successful WOMPI rummage sale was held on Broad Street under the chairmanship of Edith Prescott, United Artists. . . . Tom Sawyer is chairman of an industry ball to be sponsored by the Variety Club, Tent 44, at the Women's Club on Riverside Avenue the night of Dec. 28. Jack Rigg is in charge of ticket sales. . . . Exhibitors here received a good boost on Thanksgiving morning when the Florida Times-Union published a six-page motion picture section. Each page carried a donated streamer head urging readers to "Get More Out Of Life . . . Go Out To A Movie!" . . . Horace Denning, MPEOF publicist, said that the group's first 1958 membership gathering will be held in the Hotel Roosevelt early in January.

MILWAUKEE

Milwaukee County campaign director of the 1958 March of Dimes Drive, Andrew Spheeris, Towne, has set plans for an 18 hour telethon and mail solicitation to be held in January . . . . Meyer Kahn, 20th-Fox salesman, was celebrating the return of his son, Ruby, from his stint in the Army. . . . Louis Orlove, following a quarter century with MGM, now is doing exploitation work for Allied Artists. . . . A switch in the Screen Guild set up here finds Morrie Anderson handling the managerial chores and Winnie De Lorenzo in as office manager and booker. Anderson formerly was branch manager for RKO-Radio. . . . John White, former RKO-Radio cashier, now is connected with a local hosiery concern. . . . The Coronet is using a recorded message telling program schedules to handle telephone callers. . . . New address of the Paramount exchange is 152 West Wisconsin Avenue. According to branch manager John Stock, the date of the Christmas party is December 19. . . . Visitors to the United Artists exchange included Al Fitter, western division manager, New York, and F. J. Lee, district manager, St. Louis. . . . The Sherman now boasts a new marquee.

MINNEAPOLIS

Herbert Buschmann, United Artists branch manager, John O'Rourke, office manager and booker, and Eddie Stoller, Russ McCarthy and Bill Donald, salesmen, are attending the United Artists national sales meeting in San Francisco this week. . . . 20th-Fox will hold its Christmas party at the Andrews Hotel Dec. 13; The Paramount Christmas party will be Dec. 14 in the Variety Club. . . . Charlie Craemer, Minneapolis Theatre Supply Company, was on jury duty for two weeks. . . . M. A. Levy, 20th-Fox midwest district manager, and Harold Lundquist, assistant to the district manager, were in Omaha. . . . Renee LeSota is the new receptionist, Columbia. . . . D. N. Wagner closed his Key, Wilmont, Minn., because of poor business.

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NEW HAVEN

HARTFORD, CONN., NEWS—The Lockwood and Gordon Cine Webb, Wethersfield, Conn., now a first run art house, no longer is selling popcorn at the refreshment counter. . . . An agreement for a $10,000 reduction in assessment on a Water Street, Norwich, Conn., building has brought an end to Common Pleas Court appeals from Norwich Tax Review Board findings of Edward L. Lord, eastern Connecticut theatre owner and operator. Appellant was the E. L. Realty Corporation, owner, Lord Theatre and Lord's Bowling Alleys.

NEW ORLEANS

Several area indoor theatres have closed recently because of lack of patronage, including the A. Thibodeaux's Leon, Leonville, La., and the Joy, Shubuta, Miss. The latter was operated for the last six weeks by D. Goodman; Thibodeaux operated the Leon for only one month following an earlier shutdown. . . . F. K. Phillips reopened the Lamar, Purvis, Miss. . . . Mrs. Roy Gallagher, wife of the Film Inspection manager, won the door prize at a recent Variety Club ladies' auxiliary function. The prize, a sewing machine, was donated by theatre owners Frank Lais, Jr., and Sammy Wright, Jr. . . . Myra Hansen was in on behalf of MGM's "Raintree County," scheduled to open on Christmas in the Panorama.

NEW YORK

United Artists has a 70 theatre booking in the area for "Baby Face Nelson" starting today . . . James Bruno, manager, Capitol, has been elevated to managing director of both the Capitol and State, Loew's two Broadway flagship theatres, according to Loew's vice-president Eugene Picker. Bruno has been associated with the company for 29 years . . . Ruth Kaiser, booker-secretary at Warners, has resigned and will announce her new connection shortly . . . Residents of Camden, Maine, where "Peyton Place" was filmed, gave a hard pine Christmas tree to 20th-Fox and it will be displayed at the Roxy during the engagement of the film . . . Stanley Birnbaum has resigned at Bonded along with Lou Maltesa and Esther Bender. . . . 20th-Fox expects a record audience on Dec. 17 for the 9:45 A.M. showing of "A Farewell At Arms" . . . Eva Marie Saint, one of the stars of MGM's "Raintree County" will be on hard for the premiere of the film at Loew's State on Dec. 19. Film is to be shown on continuous policy at both the State and the Plaza. . . . The American premiere of the Danish film, "Ordet" will be held at the Fifth Avenue Cinema on Dec. 12 by Kingsley-International . . . Ilya Lopert, head, Lopert Films, in association with Robert Downing, president, City Investing Company, will take over the operation of the Plaza on Jan. 1 on a 20-year lease with owner Leo Brecher. . . . When Rank Film Distributors of America assumes operation of the Central it is reported the theatre will be renamed the Odeon. . . . Loew's Theatres announced the following managerial changes: Clyde Fuller, manager, Loew's Kings, Brooklyn, moves to Loew's State on Broadway, with Harry Greenman shifting to Loew's Mt. Vernon in Westchester, replacing Seymour Brond, who moves to Loew's 46th Street, Brooklyn. Dorothy Solomon will go from the Loew's 46th Street to Loew's Oriental, succeeding Danny Cohen, who will fill the Kings vacancy.

Busy Variety Schedule In N.O. For December

NEW ORLEANS—A number of activities were scheduled by the Variety Club for this month, beginning with a board of directors meeting this week in the Club's headquarters.

Other events on the Tent's agenda include the annual telethon, set for Dec. 14-15, and the regular Christmas party on Dec. 21, the latter under the direction of entertainment chairmen George Ningesser and Roy Nicaud. Ben Bicknell, Paramount-Gulf Theatres, is in charge of assigning committee duties to the various industry and civic participants in the telethon, including the Variety ladies' auxiliary and the WOMPI.

Other activities call for a ladies' auxiliary Christmas party for children and an all-out membership drive, to get into full swing as soon as the telethon is over.

Gov. Leader, Vogel Join Schlanger Fete

PHILADELPHIA—Gov. George M. Leader of Pennsylvania, and Joseph Vogel, president, Loew's, Inc., are the first two of many leaders of the community and the industry to have accepted an invitation to the dinner honoring Ted Schlanger, Stanley Warner zone manager, on his silver anniversary with Stanley Warner, it was announced by Jay Emanuel, general chairman of the committee sponsoring the dinner.

The affair, which will be held at the Bellevue-Stratford Hotel on Dec. 30, will also cap the month-long "Ted Schlanger Business Drive" being held by Stanley Warner theatres in the area.

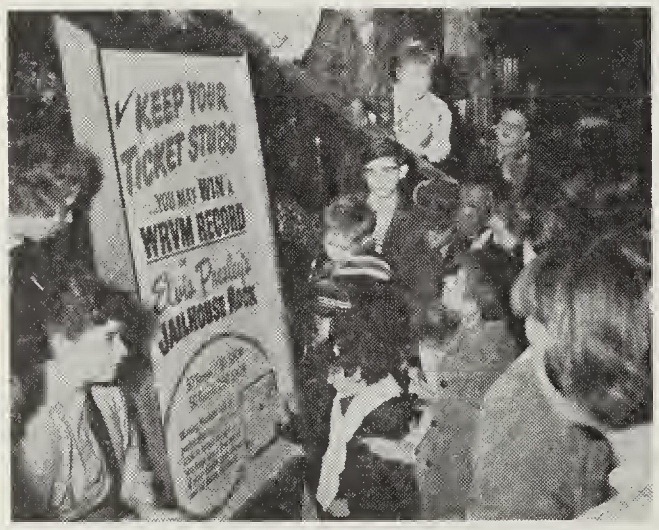
Gov. Leader and Vogel have been joined by two other prominent persons at the head table. Emanuel said recently reelected Philadelphia District Attorney Victor H. Blanc and Judge Harry A. Kalodner, U. S. District Court of Appeals, will act as toastmasters for the affair.

Proceeds from the sale of the tickets and the ad book will be used to benefit the Will Rogers Memorial Hospital and the Multiple Sclerosis Foundation of Philadelphia, an organization with which Schlanger has been associated for many years.

Samuel Diamond, 20th-Fox branch manager, chairman of the ticket committee, and Ellis M. Shipman, Stanley Warner comptroller, head of the gift book group, both expressed satisfaction with the progress made by their respective committees, although both felt it was too early to predict the success each might have by the deadline.

PHILADELPHIA

Several Stanley Warner houses, including the Kent and the Sedgwick, started "Break The Bank" contests to implement screen fare. . . . That double bill at the SW Palace last weekend caused some eye brow raising. Allied Artists' "Let's Be Happy" coupled with "Naked In The Sun" . . . Jack Jaslow pointed with pride to his 19 house day and date booking on "Marcelino" . . . The SW Mastbaum closed until Christmas. . . . George Resnick closed the Cayuga. He is retiring from the industry . . . The Shubert was reported sold to a group of Minnesota businessmen, who had previously bought the St. James, New York City, and the Colonial, Boston, and announced they intend "to buy one or two more". The Shubert, long operated by the Shubert interests, will continue as a legitimate house and will be modernized. The corporate name of the purchasing group is Flora McDonald Estates, Inc., and the local house will be leased to a corporation known as Juamcyn Amusement Corporation, headed by Samuel Schwartz, of New York. The purchase price was not divulged but the Shuberts were reported as having asked $750,000 for the 1900-seat house. . . . Variety Club Tent 13 is planning a gala New Year's Eve party featuring a full course dinner. Reservations are $17.50 per couple. . . . Max Miller, UA tub thumper, is interested in Nimmi, who stars in "Savage Princess." He says this East Indian star has a great future. . . . William Schwartz, a former Philadelphian, passed away on Nov. 28 at Long Beach, Cal. . . . Johnny Ehrlich, Stanley Warner booker, is still on the sick list . . . Charlie Judge, Trans-Lux manager, claims his porter found a live turtle left behind in the theatre by a young patron of Disney's "Perri". . . . Ed Gallner, MGM exploiteer, was in New York for home office conferences last week. . . . Edwin Prizor, resigned from Screen Guild as salesman and has left the industry to become associated in another field. . . . Stanley Smithers has joined Columbia as office manager, replacing Jerry Levy, who has been promoted to the post of city salesman.

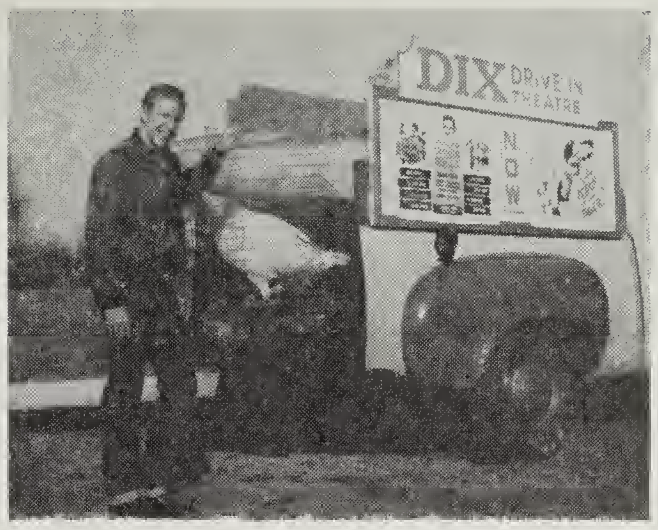


Lester Pollock, manager, Loew's, Rochester, N. Y., recently attracted the avid attention of the small fry when he gave away 100 records of Elvis Presley to holders of lucky ticket stubs in connection with the showing of MGM's "Jailhouse Rock."

PORTLAND

Orange Phelps, Hillsboro, Ore., exhibitor, opened his new Town last fortnight with "Les Girls." Phelps completely rebuilt the theatre destroyed by fire last year. Called originally the Venitian, he renamed the house. Remodeling cost $80,000. Phelps, in show business for 50 years, told reporters that he has seen many recessions in motion picture business and is demonstrating his faith in the industry by betting $80,000 on his new theatre. . . . Fire of undetermined cause closed the Orpheum for a day. An asbestos curtain confined the fire to drapery and the screen. Water damage, the installation of a new CinemaScope screen, and necessary electrical repairs ran in the neighborhood of $20,000, but Oscar Nyberg, Fox-Evergreen manager, had the theatre open the following day. . . . Taina Elg, here for a benefit for Portland State College, attended a luncheon given in her honor by Allan Weider, MGM representative. Guests included Wil Hudson, John Hamrick theatres; Katherine Marshall, John Hamrick executive; Phyllis Lauritz and Herb Larson, The Oregonian; and Arnold Marks, Oregon Journal. . . . Exploiteers in town included Willard Coghlan, working on Warners' "Bombers B-52," and Sammy Siegel, working on "Pal Joey."

Variety Club Tent One, Pittsburgh, recently named new officers for 1958, and seen, left to right, are outgoing chief barker Harry Kodinsky; first assistant chief barker David C. Silverman; and 1958 chief barker Harold C. Lund.



Jeff A. Carey, assistant manager, Ellis' Dix Drive-In, Bordentown, N. J., is shown beside the spot's ad-truck displaying one of the six turkeys he recently promoted for a holiday giveaway. His father, James A. Carey, is manager of the drive-in.

Theatre Guild Selects "Bridge On River Kwai"

NEW YORK—The Theatre Guild has selected Columbia's presentation of the Sam Spiegel production, "The Bridge on the River Kwai," as a "special attraction" for its 100,000 subscribers across the country, it was announced by Lawrence Langner, founder and director of the Guild.

In making the selection in behalf of himself and his co-directors, Theresa Helburn and Armina Marshall, Langner said: "On rare occasions The Theatre Guild comes upon a cinema masterpiece so intelligently made, so skillfully enacted, so rich in entertainment that we endorse it. It is a privilege to bring 'The Bridge on the River Kwai' to the special attention of our subscribers."

The decision to offer the film to its members in the 18 subscription cities throughout the country was reached at a meeting in New York between officials of the Guild, Columbia and Sam Spiegel Productions.

Theatre Guild subscribers will now be able to purchase tickets in preferential locations at a special 10 per cent discount, either by mail order or at the box office. A letter from the Guild is now in the mails informing them of these privileges.

Of the four cities with definite opening dates—New York, Los Angeles, Boston, and Miami Beach—the Theatre Guild has subscriptions seasons in the first three. This means that more than 30,000 subscribers may take advantage of the special offer immediately. Members in the remaining 15 cities will be informed of the plan as soon as definite bookings are made.

Reading Theatres Ask Property Evaluation Cut

READING, PA.—Exhibitors were among those who appealed recent city and county realty assessments, on which 1958 tax are based, at a hearing held by authorities here. Among others, an appeal of the Warner owners for an evaluation cut from $185,000 to $125,000 said that Penn Street realty has sustained a sharp decline in the last two years.

Although the city has established more than $1,500,000 worth of public parking lots in the downtown area, all close to theatres, in the last two years, the opening of large suburban shopping centers has decreased the value of theatre and retail properties in the city, assessment appeal attorneys said at the hearing. A decision on the appeals was pending.

Lancaster Exhibs Win Ticket Tax Reduction

LANCASTER, PA.—Ray O'Connell, manager, Stanley Warner Capitol, and Bert Leighton, manager, Stanley Warner Grand, under the direction of district manager A. J. Vanni and with the cooperation of local independent theatre owners were successful last fortnight in getting a reduction in the Lancaster city amusement tax effective Jan. 6, 1958.

The tax will be reduced from 10 per cent to five per cent.

New Owners Acquire Easton, Md., Houses

EASTON, MD.—The purchase of the Avalon and Easton here from the Schine circuit was announced last fortnight by A. Bowdie Highley and Douglas Hanks, new owners of the Avalon, and by Elmer Fox, department store operator who acquired the Easton, which has been operating on a part-time basis for three years. Fox will reopen the Easton, and Highley and Hanks will continue to operate the Avalon under the same name.

It was reported that Hanks would function as Avalon manager, retaining the Schine staff, and that extensive improvements would be made to the house, including air conditioning throughout and renovations to the offices in the building. Highley and Hanks stated that distributors have assured them that the Avalon will continue to receive top product at early release dates.

Fox, who said that his purchase of the Easton had not been completely negotiated, indicated that he would reopen the theatre early next year following renovations. Inasmuch as the Easton property adjoins other real estate owned by Fox on Washington Street, he said that he was now able to contemplate extensive and possible commercial development in that section.

ST. LOUIS

Mr. and Mrs. Cecil Allen recently sold all equipment in their Oakland, Oakland, Ill., which had been dark since August, to an equipment buyer and theatre owner. . . . The Esquire, following its extended run of "Around the World in 80 Days," will open "Raintree County" on Christmas. . . . The local delegation to the Theatre Owners of America convention in Miami Beach included Sam Levin, Paul Krueger, Tommy Williamson, Louis Jablonow, and Myra Stroud. . . . The world premiere of Walt Disney's "Old Yeller" is scheduled for Loew's Orpheum on Christmas.

SALT LAKE CITY

Warners' branch manager Keith Pack and office manager Dave Adams announced that the personal appearance of Miiko Taka on behalf of "Sayonara," in the Utah, had been delayed until Dec. 25. . . . Columbia branch manager S. S. McFadden arranged flu shots for the staff at company expense. . . . The suburban Villa, Sugarhouse, Utah, a Fox Intermountain unit, was the site of Santa Claus' arrival by helicopter in the area, inasmuch as the Salt Lake City Chamber of Commerce discovered that a city ordinance prohibited the landing of the craft within city limits.

SAN ANTONIO

Universal's "Man in the Shadow" will have a three city premiere this week. The film will be seen here at the Majestic, the Worth, Fort Worth, Tex., and the Majestic, Houston. . . . Rowley United Theatres was to hold its annual partners and managers convention at San Angelo, Tex., last week at the Town House Hotel. Bill Slaughter was convention chairman. . . . J. P. Harrison, manager, Campus, Denton, Tex., recently redecorated by the Interstate Circuit, returned to his post following a bout with the flu. . . . Jim Carty, former manager, Irvington Drive-In, Houston, has been transferred to the Bordertown Drive-In, El Paso, Tex. Both are operated by Lone Star Theatres.

WASHINGTON

Area drive-ins closing for the season were Pitts Drive-In, Orange, Va.; Pitts Drive-In, Front Royal, Va.; Kilmarnock Drive-In, Kilmarnock, Va.; Culpeper Drive-In, Culpeper, Va.; Pitts Warrenton Drive-In, Warrenton, Va.; Manassas Drive-In, Manassas, Va.; Fredericksburg Drive-In, Fredericksburg, Va.; Emporia Drive-In, Emporia, Va.; Braddock Drive-In, Frederick, Md.; Hager Drive-In, Williamsport, Md.; Kenbridge Drive-In, Kenbridge, Va.; Ridge Drive-In, Charlottesville, Va.; Hi Rock Drive-In, McCoole, Md.; Fort Hill Drive-In, Petersburg, West Va.; Cross Roads Drive-In, Denton, Md.; Starlite Drive-

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Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
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Red Buttons, featured in Warners' "Sayonara," and Kitty Kallen recently received the key to the city of Washington from Commissioner David B. Karrick during their visit to attend the Variety Club of Washington's 22nd annual dinner dance at the Statler Hotel. Miss Kallen received a plaque as "Personality of the Year" from Variety Club.

In, Cumberland, Md.; Sidney Lust Drive-In, Newport News, Va.; Skyline Drive-In, Waynesboro, Va.; Anchor Drive-In, Newport News, Va.; Virginia Beach Drive-In, Virginia Beach, Va.; Family Drive-In, Frederick, Md.; Cavalier Drive-In, Elkton, Md.; Hunter Lodge Drive-In, Troy, Va.; and Fort Bolivar Drive-In, Fort Bolivar, West Va.

The Afton, Craddock, Va., has closed. . . . The Dixie, Pocomoke City, Md., has reopened. It is being operated by Grover C. Reid. . . . Local (F-13) recently nominated the following: Esther Blendman, president; Norville Price, vice-president; Ethel Curtiss, recording secretary; Agnes Turner, financial secretary; Walter Bangs, treasurer; Hazel McCarthy, guardian; Sara Young, business agent; Ida Barezosky, Sylvia Hodgkins, and Emlyn Benfer, trustees. Jesse Smith, Walter Donahue, and Kathleen Arnold were named to the executive board. . . . Sympathy is extended to Jerry Baker, managing director, RKO Keith's, in the death of his mother. Also Jack Fruchtman, Fruchtman Theatres in the death of his brother. . . . Kitty Kallen, singing star, was selected for Variety Club of Washington's ninth Personality of the Year award. Miss Kallen received the award Nov. 30 as the club's 22nd annual dinner dance at the Statler Hotel. . . . Equity Films is now located in its new office at 1005 New Jersey Avenue N W. . . . The Maryland State Board of Censors is seeking to bar children under 6 from seeing certain "designated movies" whether they are with their parents or not. . . . Richard Egan, star of U-I's "Slaughter on 10th Avenue," was in town plugging his picture which played at RKO Keith's. . . . The fourth Cinerama production, "Search For Paradise," will officially open at Warner's Cinerama on Jan. 15. The Washington opening of the picture is to be a benefit sponsored by the Diplomatic and Consular Officers Retired, Inc., and the American Foreign Service Association.

Industry observers were regretfully admitting privately, if not publicly, that chances for motion picture admissions tax repeal or reduction in the next session of Congress were growing dimmer all the time.

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SECTION TWO
Vol. 59, No. 7

DECEMBER 11, 1957

ALLIED ARTISTS

Naked In The Sun (5730)

Melodrama 78m.

(Eastman Color)

Estimate: Adequate for the lower half.

Cast: James Craig, Lita Milan, Barton MacLane, Robert Wark, Jim Boles, Tony Hunter, Douglas Wilson, Dennis Cross, Peter Dearing, Tony Morris, Mike Crecco, Bill Armstrong. Produced and directed by R. John Hugh, an Empire Studios production.

Story: Indian Chief James Craig (Osceola); incensed by a brutal raid on an Indian village by slave trader Barton McLane, strikes back, freeing both Negroes and Indians. The situation is aggravated when MacLane ambushes Craig, beats him brutally, and takes off with his wife, Lita Milan. In attempting to regain his wife through the Indian agent at Fort King, Craig is imprisoned after he tries to kill the agent. When he is finally released, he believes his wife lost, incites the tribes into war, attacks the fort, kills the agent, and retires before a column of troops which he ambushes, only to find he has killed a friend, Robert Wark, officer in charge of the pursuing column. As the Indians are forced back, Craig agrees to a treaty. As he goes to sign it, he learns that his wife is still alive and that MacLane, now an Indian agent, plans a double cross. He orders the Indians back to the swamps and kills MacLane, but the war goes against the Indians, compelling Craig once more to seek peace under a flag of truce. The general, Peter Dearing, arrests him despite the truce flag and sends him to prison, while Milan follows her tribe.

X-Ray: This has action, color, romance, and an unusual angle of history said to be based on true events of Osceola and the Seminoles, who waged a spirited war against the U. S. and never surrendered or signed a treaty. The film was made on Florida location, and the scenery has the real magic of the country. The cast carry difficult parts with credit, with Craig and Wark outstanding. This is based on the novel, "The Warrior," by Frank G. Slaughter, who also did the screenplay.

Ad Lines: "His Wife Taken By Slave Traders He Ravaged The Entire Territory Of Florida"; "The Florida Story Of A Passionate Love And A War That Was Never Won"; "Osceola, Scourge Of The Everglades—He Set Florida Aflame!"

D.C.A.

Cast A Dark Shadow

Drama 84m.

(English made)

Estimate: Good suspense show.

Cast: Dirk Bogarde, Margaret Lockwood, Kay Walsh, Kathleen Harrison, Robert Flemyng, Mona Washbourne, Walter Hudd. Executive producer is Daniel M. Amgel; produced by Herbert Mason; directed by Lewis Gilbert.

Story: Young Dirk Bogarde is married to wealthy and elderly Mona Washbourne, and they're seemingly happy until he learns she wants to make a will. What he doesn't know is that it's to be in his favor. He kills her, making it look like an accident, and only lawyer Robert Flemying is suspicious. Bogarde winds up with her house and the services of maid Kathleen Harrison. He meets wealthy widow Margaret Lockwood, and while she is attracted to him she is also cautious. They do marry, but she refuses to turn over any money to him. He meets Kay Walsh and is attracted to her, but he finds out that she is Washbourne's sister and plans her murder by tampering with her car. A circumstantial meeting with Flemying causes her to return, and they overhear him admit the murder and attempted murder to Lockwood. Knowing the game is up, he jumps into Walsh's car in the dark for a getaway and crashes.

X-Ray: Generously loaded with drama and suspense, this is the type of entry that had patrons boasting about the quality of English-made imports and going out of their way to see same. If they are of a similar mind these days, then they should turn out and appreciate this film. The story holds interest. The cast is good. The direction and production are superior. It can go in either the art and specialty spots or as part of the program in regulation houses where a good support item is sought. The screenplay is by John Cresswell.

Ad Lines: "Murder Will Out"; "A Thrill-Packed Suspense Drama"; "A Tale of Suspense And Murder That Will Leave Audiences Gasping."

REPUBLIC

The Crooked Circle (5702)

Melodrama 72m

(Naturama)

Estimate: Prize ring meller for lower half.

Cast: John Smith, Fay Spain, Steve Brodie, Don Kelly, Robert Armstrong, John Doucette, Philip Van Zandt, Richard Karlan. Produced by Rudy Ralston; directed by Joe Kane.

Story: Sports editor Steve Brodie after hearing that a fighter who didn't throw a fight has been killed, sets out to find Don Kelly, a fighter who disappeared. He locates Kelly and finds that his brother, John Smith, wants to go into the ring. Brodie helps the boy get a manager. The boy is a sensation, but needing money to buy a wedding ring for his sweetheart, Fay Spain, agrees to take a dive. The fight fixers have agreed with gambler Richard Kaplan to throw another fight. They learn that Smith is Kelly's brother and plan to let the gambler bet but not tell Smith that he is to throw the fight. Smith will then be eliminated as a possible witness in a feared boxing investigation. Smith wins the fight but is kidnapped. Kelly beats the truth out of the conspirators, and warns police, who save the boy.

X-Ray: This is a mediocre fight picture which has glaring ring errors that may startle the fight fan. Performances are up to the story, which moves fast. Screenplay is by Jack Townley.

Ad Lines: "He Fell For The Line That The Public Wants A Show, But When The Showdown Came, He Fought It Out"; "Prize Fight Racket Exposed!"

Raiders of Old California (5701)

Western 72m

Estimate: Average lower half western.

Cast: Jim Davis, Arleen Whelan, Faron Young, Marty Robbins, Harry Lauter, Louis Jean Heydt, Larry Dobkin. An Albert C. Gannaway Production; produced and directed by Gannaway.

Story: In California at the end of the Mexican War, Cavalry officer Jim Davis overcomes Larry Dobkin's fortified hacienda and compels the land owner to deed over his land to him and fellow conspirators. They become so high handed that the government sends a marshal, Faron Young, and a judge, Louis Jean Heydt, to investigate illegal dispossessions. Davis realizes that the only way to maintain his claim to his vast lands is to do away with Dobkin. At the same time Young sets out to find Dobkin, now a priest. He brings him back safely to court to testify. Davis causes a cattle stampede to disrupt court proceedings when he senses he is the loser, but his efforts backfire when he is killed by his own stampede.

X-Ray: There's a lot of action, shooting, rough and tumble fighting and brutality, but little plausibility in this western of old California at the end of the Mexican War. Dialogue and story are trite, acting average. The court room scene is unique in that the judge seems to be the prosecutor and cross examination is altogether absent.

Ad Lines: "Strong Arm Of The Law Shatters Brute Force"; "King Of An Empire, He Scoffed The Law"; "A Two-Fisted, Straight Shooting Marshall Against A Robber Land Baron."

TRANS-LUX

Bed Of Grass

Melodrama 80m

(Trans-Lux)
(Greek-made) English titles).

Estimate: Tragedy for art spots.

Cast: Anna Brazzou, Mike Nichols, Anestis Vlahos, Anton Theodorelos, Vera Katri. Produced, directed and edited by Gregg Tallas. A Parnassus Films, Inc., production.

Story: Orphan Anna Brazzou is an outcast from the village in a backward region of Greece. She is branded a strumpet and a witch and blamed for any and all misfortunes befalling the wheat farmers. She lives in the open and in whatever shelters she can find; steals food for her very existence. She is tracked down and attacked by two youths, one of whom is killed in a fight over her, later gives birth, like an animal, to a stillborn child. A new doctor, Mike Nichols, arrives at the village, comes upon the girl and befriends her, permits her to live with him, and since he does not touch her, she knows contentment at last. By shielding her, however, Nichols entails the enmity and distrust of the superstitious natives. Nichols brings travelling dancer Vera Katri, who is ill, to his house for recovery. Brazzou tries to live with the two, who are lovers, but finds their happiness impossible to bear, and flees. Since plague has come to the village, the natives, as usual blaming Brazzou for everything, corner her in a wheat field and beat her to death.

X-Ray: This Greek tragedy is strong film fare. It is crude, at best, and although graced by a brilliant performance of Anna Brazzou in a difficult role; and featuring some most artistic black and white photography, particularly of the wheatfields; the subject matter is such as to make it unacceptable save in art spots and, possibly, some Greek locales. Made entirely outdoors on location in the Greek farmlands, there are no sets, and evidently very little production costs. It is a study in raw sex and at best is unpleasant, pathetic subject matter. The screenplay is by Notis Peryalis. This bears a Legion of Decency 'C' rating.

Ad Lines: "Strange Outcast She Planted Seeds Of Passion That Grew Into Overpowering Lust." "A Powerful Story Of Passion"; "Untamed Outcast Of A Wild Land—She Was A Symbol Of Evil Who Lived in Shame And Fear."

20th-FOX

Escape From Red Rock (806)

Western 73m

(Regalscope)

Estimate: Mediocre western for the lower half.

Cast: Brian Donlevy, Eilene Janssen, Gary Murray, Jay C. Flippen, William Phipps, Michael Healey, Nesdon Booth, Rick Vallin. Produced by Bernard Glasser; written and directed by Edward Bernds.

Story: Young Gary Murray is forced by outlaw Brian Donlevy and his gang to assist in a bank robbery in order to save the life of his brother, wounded member of the gang. The robbery is a failure, Murray's brother dies; and he flees the posse, taking along Eilene Janssen whom he marries in Mexico. They come on a shack struck by Apaches and find a baby the only living thing. They stay to care for the child and are found by Donlevy and two of his gang. Donlevy has a change of heart and plans to aid the youngsters, but Apaches raid and kill all but Murray and Janssen. They are rescued by the posse and released after Murray's story is heard.

X-Ray: This lower half western has little to lift it out of the ordinary category. The story, all too familiar, unwinds rather slowly, and there is a minimum of action. Performances range from satisfactory to bad, and only the most confirmed western addicts will find anything to cheer about. Regal Films has done much better in the past. Mark this one as purely lower half filler.

Tip on Bidding: Low rates.

Ad Lines: "Breaking The West's Most Savage Outlaw Rule In A Cross-Blaze of Apache Arrows And Bandit Guns"; "Trapped . . . Between Apache Arrows And Bandit Guns."

Plunder Road (810)

Melodrama 72m

(Regalscope)

Estimate: Good program entry.

Cast: Gene Raymond, Jeanne Cooper, Wayne Morris, Elisha Cook, Stafford Repp, Steven Ritch, Nora Hayden. Directed by Hubert Cornfield. Produced by Leon Chooluck and Lawrence Stewart.

Story: Using precise planning, leader Gene Raymond, Steven Ritch, Wayne Morris, Elisha Cook and Stafford Repp intercept and rob a government train transporting ten millions in gold. The loot is divided three ways for transporting to Los Angeles via three [illegible]cks. Repp is stopped at a roadblock an[illegible]ed when he tries to get away after being discovered. Cook and Morris are caught at a truck weighing station after they kill an elderly gas station attendant who accidentally sees a gun dropped by Morris. Gene Raymond and Steven Ritch get through the road blocks with a sealed tank truck. Arriving in Los Angeles, they are met by Raymond's girl friend Jeanne Cooper at a deserted smelting plant where they melt the gold casting it into bumpers and hub caps for a Cadillac they plan to take to South America with them. On the freeway headed for San Diego, a woman driver locks bumpers with them and when officers try to separate the two cars the real content is discovered and they make a run for it. Ritch is killed by a bullet while Raymond is killed by a car as he tries to get away on the congested road. Cooper is arrested and all the gold is recovered.

X-Ray: This entry is smartly-made with interest on high pretty much throughout its running time. Viewers should be pleased by the fast-moving and cleverly constructed plot and by the cast that carries out its assignment neatly. Good direction and production ties the whole into a satisfactory program addition that should more than pull its share. The screenplay is by Steven Ritch based on a story by Ritch and Jack Charney.

Ad Lines: "The Crime Of The Century"; "If They Pulled It Off, They Stood To Share Millions"; 'Ten Millions In Gold . . . Too Dangerous To Hold . . . Too Hot To Spend".

UNITED ARTISTS

The Dalton Girls

Western 71m.

(Bel-Air)

Estimate: Different western has some angles for the selling.

Cast: Merry Anders, Lisa Davis, Penny Edwards, Sue George, John Russell, Ed Hinton, Glenn Dixon, Johnny Western, Malcolm Atterbury, Douglas Henderson. Executive producer is Aubrey Schenck; produced by Howard W. Koch; directed by Reginald Le Borg.

Story: When two of the famed Dalton brothers are shot and killed, town mortician Glenn Dixon puts the bodies on display for a price. Merry Anders and Lisa Davis show up to claim the bodies of their father and uncle when Dixon makes a play for Anders, and she kills him in self defense. The girls flee knowing that their name would preclude their getting a fair trial. They spend the next six years living as outlaws and robbing and killing as necessary, after which they are joined by their younger sisters, Penny Edwards and Sue George. During a stage coach hold-up, Edwards is attracted to gambler John Russell. They meet again later when the girls rob a bank in a town. He trails them and catches up in a town where they have gone to work in a saloon. He tries to convince Edwards to leave her sisters, but she refuses. The girls decide to get out of town after robbing a high stake poker game. Gunplay interrupts their escape. George and Davis are killed. Edwards is wounded, and Anders, blaming herself, loses her mind. Russell gives Edwards first aid and takes her away.

X-Ray: Some enterprising exhibitor is going to dig up one of the numerous westerns that featured the Dalton boys or gang and put them both together as a package, and it may prove a surprising draw. On its own it stands as an okay western with a different idea and cast and one that holds interest fairly well. The cast is good and the direction and production are average. The screenplay is by Maurice Tombragel. There seems to be enough action to keep the western fans satisfied.

Tip on Bidding: Program rates.

Ad Lines: "Give Them A Gun And The West Trembled"; "An Action-packed Yarn About A Gang of Gun-Packing Gals Who Knew How To Use Them"; "Action . . . Fear . . . Death Followed The Dalton Girls As They Blazed A Trail Through The West."

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Man on the Prowl

Melodrama 86m

(Jana-Lesser)

Estimate: Hair-raiser for lower half.

Cast: Mala Powers, James Best, Ted De Corsia, Jerry Paris, Vivi Jannis, Josh and Jeff Freeman, Peggy Maley, Eugenia Paul. A Jana production; produced by Jo and Art Napoleon; directed by Art Napoleon.

Story: James Best, psychopath working in an auto sales agency after murdering a girl, becomes interested in Mala Powers, mother of two children, Josh and Jeff Freeman, and wife of Jerry Paris. He wins her sympathy, and she allows him to date her while her husband is out of town. Impressed by Paris' auto repair shop, Best lays plans to get both the wife and business. Meanwhile, Best's mother, Vivi Jannis, warns Powers that her son is a mental case, so when Powers finds Best in her home that night she is terrified and tries to talk him out of staying. While he is holding her in his arms, Paris returns and leaves quietly. Best calls to see about getting a job from Paris and contrives an "accident" whereby a motor falls on Paris, injuring but not killing him. Powers rushes to the hospital, where Best calls, saying he is in her home with her children at his mercy and that she had better return without telling the police. Powers instead phones the police, who find that Best has murdered his mother. They surround Powers' house and give her 15 minutes to try to talk Best out of his scheme. She goes in, finds her children safe, and then pretends to Best that she will yield to him in order to give the boys a chance to escape. Best hears the noise and pursues the kids. He is shot by police.

X-Ray: This meller has moments of spine-tingling, hair-raising tension which should grip the audience. A bit slow in parts it maintains interest and provokes sympathy through two likeable youngsters whose safety is the hinge upon which the climax turns. Screenplay by Joe and Art Napoleon.

Ad Lines: "He Used Her Kids To Bend Her Will"; "Terror Stalked Her But She Fought For The Children She Loved"; "A Sadistic Sex Killer And A Frightened Mother."

U-INTERNATIONAL

Man In The Shadow (5812)

Melodrama 80m

(CinemaScope)

Estimate: Interesting programmer.

Cast: Jeff Chandler, Orson Welles, Colleen Miller, Ben Alexander, Barbara Lawrence, John Larch, James Gleason, Royal Dano, Paul Fix, Leo Gordon, Martin Garralaga, Mario Siletti, Charles Horvath. Produced by Alfred Zugsmith; directed by Jack Arnold.

Story: Owner of one of the largest ranches in the southwest, Orson Welles orders a young Mexican laborer beaten for paying attention to his daughter, Colleen Miller. His subordinates, John Larch and Leo Gordon, do their job too well and kill him. It is witnessed by an elderly Mexican friend who files a complaint in town with sheriff Jeff Chandler, who is forced to investigate despite the importance of Welles. When Chandler persists, most of the townspeople turn on him after pressure by Welles. Larch and Gordon attempt to frighten him off and even to kill him. He refuses to give up. He is brutally beaten whereupon the townspeople back him up in a final showdown with Welles and his mobsters, who are carted off to jail for a legal reckoning.

X-Ray: A competent cast gets together to present a fairly interesting tale of how justice triumphs once the public is aroused by injustice and brutality. The developments arrive and depart at an average pace, and the direction and production are adequate. The effort as a whole should serve its function as part of the program, and the names of Chandler and Welles may prove of some assistance. Gene L. Coon wrote the screenplay. This bears a Legion of Decency 'B' Rating.

Tip on Bidding: Fair program rates.

Ad Lines: "One Man Faced Them All, Gun Ready"; "He Had To Get The Right Answers No Matter Who Stood In His Way."

This Is Russia (5809) Documentary 67m

(Eastman Color)

Estimate: Interesting travelogue.

Credits: Written and photographed by Sid Feder; Produced by Carey Wilson and Sid Feder; Narration is by Carey Wilson.

Story: Sid Feder has taken his color cameras into Russia, some of the states that make up country are visited as a number of cities large and small. Much of what is photographed is by official permission and consent. Some of it is not and is off the beaten track. The people at work and play are also to be seen.

X-Ray: Since much of the Russian interior has been forbidden to western cameramen. this entry is sort of a revelation and has much curiosity value. Feder has gotten some interesting scenes and scenery out of the country and the whole makes up as a good program entry where this type of film is acceptable. It's well done and has been edited so that interest is fairly well maintained. The narration is well written and nicely delivered.

Tip on Bidding: Program price.

Ad Lines: "A True Picture Of Russia For The First Time"; "Scenes Of Russia Never Seen By The Western World Before"; "A Picture Of What Goes On Behind The Iron Curtain."

WARNERS

The Green-Eyed Blonde (710) Melodrama 73m.

Estimate: For the lower half.

Cast: Susan Oliver, Linda Plowman, Beverly Long, Norma Jean Nilsson, Tommie Moore, Carla Merey, Sallie Brophy, Jean Innes, Olive Blakeney, Anne Barton, Tom Greenway, Margaret Brayton, Juanita Moore, Raymond Foster, Betty Lou Gerson, Stafford Repp, Evelyn Scott, Roy Glenn. Produced by Martin Melcher. Directed by Bernard Girard.

Story: Linda Plowman joins other girls in a reformatory after having an illegitimate baby. She is greeted by others, among them Susan Oliver, Tommie Moore, Carla Merey. One of the mentally deficient girls steals Plowman's baby from the back of her mother's car when she shows up for a visit, and they keep it in the room for several days until discovered. The infant is removed and the girls revolt, destroying things and trying to escape. When peace is restored, the director takes away privileges and Oliver's sentence is lengthened. In desperation, she arranges to escape with the aid of her boy friend. The next the girls hear, they are in trouble with the police and crash trying to escape. The results are fatal.

X-Ray: This yarn about girls in a reformatory is best to be used as filler on the program in most houses, while in the exploitation situations the girls, their crimes, and the reformatory will probably receive the greatest play. The story is fair, the characterizations average, and the direction and production just adequate. There is a song based on the title. The screenplay is by Sally Stubblefield.

Tip on Bidding: Low rates.

Ad Lines: "It's Shameful But It's Real!"; "The Story Of a Teen-Age Fire-Bomb!"; "The Naked Truth Told By A Girl Who Lived In A Home For Unwed Mothers."

FOREIGN

Fedra, The Devil's Daughter Drama 102m

(Times)
(Spanish-made) (English titles)

Estimate: Stark drama for art spots.

Cast: Emma Penella, Enrique Diosdado, Vincente Parra, Manuel deJuan. Produced and directed by Manuel Mur Oti.

Story: Emma Penella, beautiful daughter of a fisherman, marries Enrique Diosdado, middle-aged fishing fleet owner, in order to be near his son, Vincente Parra. Her efforts to seduce Parra fail, and in a moment of rage, he horsewhips her. She tells Diosdado that the boy beat her when he failed to seduce her. He takes Parra to sea with him, and the boy is washed overboard and drowned. Meanwhile, the villagers, who hate Penella and are angered at her efforts to seduce Parra, close in on her. She flees and falls over a cliff, but swims to safety on a rock. Diosdado, cruising to find his son, sets up a cry when he sees the dead body floating. Penella also sights the corpse and swims out to regain the body. She drowns while kissing the lips of the dead Parra.

X-Ray: This stark, grim tale is made bearable by the virtuosity of the performers and the beautiful photography. Excellent use of pantomine, especially when the women of the town start to spread the story of Penella's actions and their pursuit of the girl, obviates the need of too many subtitles. The story is said to be based on a classic adapted and brought up to modern days by Manuel Mur Oti and Antonia Vich.

Ad Lines: "She Married The Father To Get The Son"; "The Strength Of Her Love Burned Like The Heat Of The Sun"; "Fatal Love That Found Fulfillment In Death."

Julietta Comedy 96m

(Kingsley International)
(French-made) (English titles)

Estimate: Charming French farce.

Cast: Jean Marais, Dany Robin, Jeanne Moreau, Denise Grey, Bernard Lancret, Nicole Berger, Georges Chamarat, Francois Joux. An Indusfilms Production, directed by Marc Allegret.

Story: Youthful Dany Robin is engaged to marry middle-aged Prince Bernard Lancret and is encouraged by her mother, Denise Grey, and her younger sister, Nicole Berger. On a train, she hurries after attorney Jean Marais, who left his cigaret case behind in the compartment. The train pulls out leaving her behind. It is the last train for the night, and Marais is compelled to put her up at his country house, where she decides to stay on. Marais returns with his fiance Jeanne Moreau, who is a friend of the Prince, and he is hard pressed in keeping the girls apart. Eventually, Robin's mother and Lancret also arrive looking for her. Love finally finds its way.

X-Ray: This light, romantic comedy tinged with fantasy is truly delightful. The French import possesses many wonderful qualities including leading lady Dany Robin, who is most appealing in the lead. Director Marc Allegret has brought many deft touches to the film and makes the wildest improbabilities of the plot based on the novel by Louise De Vilmorin, at once utterly believable and enviable. Jean Marais in the male lead is excellent. It's French froth at its best.

Ad Lines: "A Blonde In The Bathtub—A Brunette In The Boudoir—Gay, Charming, Scandalous!"; "You Won't Be Able To Resist Her"; "A Merry, Romantic French Farce."

Razzia Melodrama 105 m.

(Kassler)
(French made)
(English titles)

Estimate: Highly interesting dope traffic meller.

Cast: Jean Gabin, Magali Noel, Dalio, Lino Ventura, Albert Remy, Pierre Louis, Lila Kedrova, Alain Nobis, Armontel, Jacqueline Porel, Auguste Le Breton. Directed by Henri Decoin; a Gaumont Production.

Story: Jean Gabin returns to France from working in the American drug racket and joins the French counterpart headed by Dalio. The latter arranges for Gabin to operate a cafe as a front, and among the staff is cashier Magali Noel, who eventually becomes Gabin's mistress. The various members of the drug ring, the wholesalers, the chemist, the pushers are all kept in line by Gabin and two strong arm men, Lino Ventura and Albert Remy. Remy and Ventura run into a police trap as they plan to kill one of the pushers who is getting out of line. Wounded, they take refuge in Dalio's hunting lodge with Gabin as police close in. At this point, Gabin reveals himself to be an undercover police agent who helps eliminate the pair as they shoot it out. All of the dope ring who came in contact with Gabin are arrested, including Dalio, but at the end police still don't know whether they have most of the ring or even the real head.

X-Ray: The subject of dope peddling is covered pretty thoroughly in this exciting melodrama from France with so much realism displayed that it's difficult to establish where the dope users leave off and the actors take over. Some of the scenes are off-beat and unusual as well as repulsive, others are exciting, while the backgrounds and settings are realistic and of definite assistance in putting the film across. Some of the action is reminiscent of American-made melodramas. The cast handles its assignments neatly, and the direction and production are good. The use of titles limits the playoff to the art and specialty houses. The screenplay is by Henri Decoin and Maurice Griffe based on the novel "Razzia sur La Chnouf" by Auguste Le Breton.

Ad Lines: "They Were Ready To Kill At A Moment's Notice"; "The Picture That Will Not Soon Be Forgotten"; "An Exciting Thriller From France."

Rebel Girls Melodrama 65m

(Luzon Releasing Co.)
(Made in The Philippines)

Estimate: Exploitation filler.

Cast: Eddie del Mar and all Philippine cast.

Story: Eddie del Mar is a counter espionage agent for the Philippine Government, tracking down leaders of the "Huk" movement, a Communist inspired group terrorizing the nation in 1951-52. This details how he finally brought about the defeat of the terrorist gangs and the girls who fought side by side with them.

X-Ray: Although one would never guess it by its misleading title and other advertising accessories, this is an innocuous, crudely made attempt to film a true story of the "Huk" movement in the Philippines. The Army cooperated in its making, and as far as is known it is authentic. Although the spoken English is poor, the accents amusing, and some of the acting pretty hammy, this is at times suspenseful. Photography ranges from bad to average. Some flag waving is present, particularly at the end. Frankly, we do not know who would be attracted if the truth were told about this in advance, but if sold on title alone, as it was where caught in an exploitation drop-in house, it will get by without squawk as lower half filler.

Ad Lines: "The Screen's Most Startling Expose"; "Bold, Shocking! Terrorist Gangs And Their 'Rebel Girls' "; "The Authentic, Shocking Story Of A Country Ravaged By Atrocities!"

MISCELLANEOUS

Gun Girls Melodrama 66m

(Eros Productions)

Estimate: Bad film about bad girls.

Cast: Jeanne Ferguson, Jacquelyn Park, Jean Ann Lewis, Tim Farrell, Calvin Booth, Harry Keatan, George Graham, Orville Frye, Eleise Cameron, Barbara Weeks, Allan Clark Elder, Jo Orendorff, Corrine Allain. Produced by Edward Frank; written and directed by Robert Dertano.

Story: Jeanne Ferguson, daughter of a prominent family, has been released to them by probation authorities. They do not suspect her, but she is determined to get revenge on

(*Continued on next page*)

travelling dancer Vera Katri, who is ill, to his house for recovery. Brazzou tries to live with the two, who are lovers, but finds their happiness impossible to bear, and flees. Since plague has come to the village, the natives, as usual blaming Brazzou for everything, corner her in a wheat field and beat her to death.

X-Ray: This Greek tragedy is strong film fare. It is crude, at best, and although graced by a brilliant performance of Anna Brazzou in a difficult role; and featuring some most artistic black and white photography, particularly of the wheatfields; the subject matter is such as to make it unacceptable save in art spots and, possibly, some Greek locales. Made entirely outdoors on location in the Greek farmlands, there are no sets, and evidently very little production costs. It is a study in raw sex and at best is unpleasant, pathetic subject matter. The screenplay is by Notis Peryalis. This bears a Legion of Decency 'C' rating.

Ad Lines: "Strange Outcast She Planted Seeds Of Passion That Grew Into Overpowering Lust." "A Powerful Story Of Passion"; "Untamed Outcast Of A Wild Land—She Was A Symbol Of Evil Who Lived in Shame And Fear."

20th-FOX

Escape From Red Rock (806)

Western
73m

(Regalscope)

Estimate: Mediocre western for the lower half.

Cast: Brian Donlevy, Eilene Janssen, Gary Murray, Jay C. Flippen, William Phipps, Michael Healey, Nesdon Booth, Rick Vallin. Produced by Bernard Glasser; written and directed by Edward Bernds.

Story: Young Gary Murray is forced by outlaw Brian Donlevy and his gang to assist in a bank robbery in order to save the life of his brother, wounded member of the gang. The robbery is a failure, Murray's brother dies; and he flees the posse, taking along Eilene Janssen whom he marries in Mexico. They come on a shack struck by Apaches and find a baby the only living thing. They stay to care for the child and are found by Donlevy and two of his gang. Donlevy has a change of heart and plans to aid the youngsters, but Apaches raid and kill all but Murray and Janssen. They are rescued by the posse and released after Murray's story is heard.

X-Ray: This lower half western has little to lift it out of the ordinary category. The story, all too familiar, unwinds rather slowly, and there is a minimum of action. Performances range from satisfactory to bad, and only the most confirmed western addicts will find anything to cheer about. Regal Films has done much better in the past. Mark this one as purely lower half filler.

Tip on Bidding: Low rates.

Ad Lines: "Breaking The West's Most Savage Outlaw Rule In A Cross-Blaze of Apache Arrows And Bandit Guns"; "Trapped . . . Between Apache Arrows And Bandit Guns."

Plunder Road (810)

Melodrama
72m

(Regalscope)

Estimate: Good program entry.

Cast: Gene Raymond, Jeanne Cooper, Wayne Morris, Elisha Cook, Stafford Repp, Steven Ritch, Nora Hayden. Directed by Hubert Cornfield. Produced by Leon Chooluck and Lawrence Stewart.

Story: Using precise planning, leader Gene Raymond, Steven Ritch, Wayne Morris, Elisha Cook and Stafford Repp intercept and rob a government train transporting ten millions in gold. The loot is divided three ways for transporting to Los Angeles via three trucks. Repp is stopped at a roadblock and killed when he tries to get away after being discovered. Cook and Morris are caught at a truck weighing station after they kill an elderly gas station attendant who accidentally sees a gun dropped by Morris. Gene Raymond and Steven Ritch get through the road blocks with a sealed tank truck. Arriving in Los Angeles, they are met by Raymond's girl friend Jeanne Cooper at a deserted smelting plant where they melt the gold casting it into bumpers and hub caps for a Cadillac they plan to take to South America with them. On the freeway headed for San Diego, a woman driver locks bumpers with them and when officers try to separate the two cars the real content is discovered and they make a run for it. Ritch is killed by a bullet while Raymond is killed by a car as he tries to get away on the congested road. Cooper is arrested and all the gold is recovered.

X-Ray: This entry is smartly-made with interest on high pretty much throughout its running time. Viewers should be pleased by the fast-moving and cleverly constructed plot and by the cast that carries out its assignment neatly. Good direction and production ties the whole into a satisfactory program addition that should more than pull its share. The screenplay is by Steven Ritch based on a story by Ritch and Jack Charney.

Ad Lines: "The Crime Of The Century"; "If They Pulled It Off, They Stood To Share Millions"; 'Ten Millions In Gold . . . Too Dangerous To Hold . . . Too Hot To Spend".

UNITED ARTISTS

The Dalton Girls

Western
71m.

(Bel-Air)

Estimate: Different western has some angles for the selling.

Cast: Merry Anders, Lisa Davis, Penny Edwards, Sue George, John Russell, Ed Hinton, Glenn Dixon, Johnny Western, Malcolm Atterbury, Douglas Henderson. Executive producer is Aubrey Schenck; produced by Howard W. Koch; directed by Reginald Le Borg.

Story: When two of the famed Dalton brothers are shot and killed, town mortician Glenn Dixon puts the bodies on display for a price. Merry Anders and Lisa Davis show up to claim the bodies of their father and uncle when Dixon makes a play for Anders, and she kills him in self defense. The girls flee knowing that their name would preclude their getting a fair trial. They spend the next six years living as outlaws and robbing and killing as necessary, after which they are joined by their younger sisters, Penny Edwards and Sue George. During a stage coach hold-up, Edwards is attracted to gambler John Russell. They meet again later when the girls rob a bank in a town. He trails them and catches up in a town where they have gone to work in a saloon. He tries to convince Edwards to leave her sisters, but she refuses. The girls decide to get out of town after robbing a high stake poker game. Gunplay interrupts their escape. George and Davis are killed. Edwards is wounded, and Anders, blaming herself, loses her mind. Russell gives Edwards first aid and takes her away.

X-Ray: Some enterprising exhibitor is going to dig up one of the numerous westerns that featured the Dalton boys or gang and put them both together as a package, and it may prove a surprising draw. On its own it stands as an okay western with a different idea and cast and one that holds interest fairly well. The cast is good and the direction and production are average. The screenplay is by Maurice Tombragel. There seems to be enough action to keep the western fans satisfied.

Tip on Bidding: Program rates.

Ad Lines: "Give Them A Gun And The West Trembled"; "An Action-packed Yarn About A Gang of Gun-Packing Gals Who Knew How To Use Them"; "Action . . . Fear . . . Death Followed The Dalton Girls As They Blazed A Trail Through The West."

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Man on the Prowl

Melodrama
86m

(Jana-Lesser)

Estimate: Hair-raiser for lower half.

Cast: Mala Powers, James Best, Ted De Corsia, Jerry Paris, Vivi Jannis, Josh and Jeff Freeman, Peggy Maley, Eugenia Paul. A Jana production; produced by Jo and Art Napoleon; directed by Art Napoleon.

Story: James Best, psychopath working in an auto sales agency after murdering a girl, becomes interested in Mala Powers, mother of two children, Josh and Jeff Freeman, and wife of Jerry Paris. He wins her sympathy, and she allows him to date her while her husband is out of town. Impressed by Paris' auto repair shop, Best lays plans to get both the wife and business. Meanwhile, Best's mother, Vivi Jannis, warns Powers that her son is a mental case, so when Powers finds Best in her home that night she is terrified and tries to talk him out of staying. While he is holding her in his arms, Paris returns and leaves quietly. Best calls to see about getting a job from Paris and contrives an "accident" whereby a motor falls on Paris, injuring but not killing him. Powers rushes to the hospital, where Best calls, saying he is in her home with her children at his mercy and that she had better return without telling the police. Powers instead phones the police, who find that Best has murdered his mother. They surround Powers' house and give her 15 minutes to try to talk Best out of his scheme. She goes in, finds her children safe, and then pretends to Best that she will yield to him in order to give the boys a chance to escape. Best hears the noise and pursues the kids. He is shot by police.

X-Ray: This meller has moments of spine-tingling, hair-raising tension which should grip the audience. A bit slow in parts it maintains interest and provokes sympathy through two likeable youngsters whose safety is the hinge upon which the climax turns. Screenplay by Joe and Art Napoleon.

Ad Lines: "He Used Her Kids To Bend Her Will"; "Terror Stalked Her But She Fought For The Children She Loved"; "A Sadistic Sex Killer And A Frightened Mother."

U-INTERNATIONAL

Man In The Shadow (5812)

Melodrama
80m

(CinemaScope)

Estimate: Interesting programmer.

Cast: Jeff Chandler, Orson Welles, Colleen Miller, Ben Alexander, Barbara Lawrence, John Larch, James Gleason, Royal Dano, Paul Fix, Leo Gordon, Martin Garralaga, Mario Siletti, Charles Horvath. Produced by Alfred Zugsmith; directed by Jack Arnold.

Story: Owner of one of the largest ranches in the southwest, Orson Welles orders a young Mexican laborer beaten for paying attention to his daughter, Colleen Miller. His subordinates, John Larch and Leo Gordon, do their job too well and kill him. It is witnessed by an elderly Mexican friend who files a complaint in town with sheriff Jeff Chandler, who is forced to investigate despite the importance of Welles. When Chandler persists, most of the townspeople turn on him after pressure by Welles. Larch and Gordon attempt to frighten him off and even to kill him. He refuses to give up. He is brutally beaten whereupon the townspeople back him up in a final showdown with Welles and his mobsters, who are carted off to jail for a legal reckoning.

X-Ray: A competent cast gets together to present a fairly interesting tale of how justice triumphs once the public is aroused by injustice and brutality. The developments unfold and depart at an average pace, and the direction and production are adequate. The effort as a whole should serve its function as part of the program, and the names of Chandler and Welles may prove of some assistance. Gene L. Coon wrote the screenplay. This bears a Legion of Decency 'B' Rating.

Tip on Bidding: Fair program rates.

Ad Lines: "One Man Faced Them All, Gun Ready"; "He Had To Get The Right Answers No Matter Who Stood In His Way."

This Is Russia (5809)

Documentary 67m

(Eastman Color)

Estimate: Interesting travelogue.

Credits: Written and photographed by Sid Feder; Produced by Carey Wilson and Sid Feder; Narration is by Carey Wilson.

Story: Sid Feder has taken his color cameras into Russia, some of the states that make up country are visited as a number of cities large and small. Much of what is photographed is by official permission and consent. Some of it is not and is off the beaten track. The people at work and play are also to be seen.

X-Ray: Since much of the Russian interior has been forbidden to western cameramen. this entry is sort of a revelation and has much curiosity value. Feder has gotten some interesting scenes and scenery out of the country and the whole makes up as a good program entry where this type of film is acceptable. It's well done and has been edited so that interest is fairly well maintained. The narration is well written and nicely delivered.

Tip on Bidding: Program price.

Ad Lines: "A True Picture Of Russia For The First Time"; "Scenes Of Russia Never Seen By The Western World Before"; "A Picture Of What Goes On Behind The Iron Curtain."

WARNERS

The Green-Eyed Blonde (710)

Melodrama 73m.

Estimate: For the lower half.

Cast: Susan Oliver, Linda Plowman, Beverly Long, Norma Jean Nilsson, Tommie Moore, Carla Merey, Sallie Brophy, Jean Innes, Olive Blakeney, Anne Barton, Tom Greenway, Margaret Brayton, Juanita Moore, Raymond Foster, Betty Lou Gerson, Stafford Repp, Evelyn Scott, Roy Glenn. Produced by Martin Melcher. Directed by Bernard Girard.

Story: Linda Plowman joins other girls in a reformatory after having an illegitimate baby. She is greeted by others, among them Susan Oliver, Tommie Moore, Carla Merey. One of the mentally deficient girls steals Plowman's baby from the back of her mother's car when she shows up for a visit, and they keep it in the room for several days until discovered. The infant is removed and the girls revolt, destroying things and trying to escape. When peace is restored, the director takes away privileges and Oliver's sentence is lengthened. In desperation, she arranges to escape with the aid of her boy friend. The next the girls hear, they are in trouble with the police and crash trying to escape. The results are fatal.

X-Ray: This yarn about girls in a reformatory is best to be used as filler on the program in most houses, while in the exploitation situations the girls, their crimes, and the reformatory will probably receive the greatest play. The story is fair, the characterizations average, and the direction and production just adequate. There is a song based on the title. The screenplay is by Sally Stubblefield.

Tip on Bidding: Low rates.

Ad Lines: "It's Shameful But It's Real!"; "The Story Of a Teen-Age Fire-Bomb!"; "The Naked Truth Told By A Girl Who Lived In A Home For Unwed Mothers."

FOREIGN

Fedra, The Devil's Daughter

Drama 102m

(Times)
(Spanish-made) (English titles)

Estimate: Stark drama for art spots.

Cast: Emma Penella, Enrique Diosdado, Vincente Parra, Manuel deJuan. Produced and directed by Manuel Mur Oti.

Story: Emma Penella, beautiful daughter of a fisherman, marries Enrique Diosdado, middle-aged fishing fleet owner, in order to be near his son, Vincente Parra. Her efforts to seduce Parra fail, and in a moment of rage, he horsewhips her. She tells Diosdado that the boy beat her when he failed to seduce her. He takes Parra to sea with him, and the boy is washed overboard and drowned. Meanwhile, the villagers, who hate Penella and are angered at her efforts to seduce Parra, close in on her. She flees and falls over a cliff, but swims to safety on a rock. Diosdado, cruising to find his son, sets up a cry when he sees the dead body floating. Penella also sights the corpse and swims out to regain the body. She drowns while kissing the lips of the dead Parra.

X-Ray: This stark, grim tale is made bearable by the virtuosity of the performers and the beautiful photography. Excellent use of pantomine, especially when the women of the town start to spread the story of Penella's actions and their pursuit of the girl, obviates the need of too many subtitles. The story is said to be based on a classic adapted and brought up to modern days by Manuel Mur Oti and Antonia Vich.

Ad Lines: "She Married The Father To Get The Son"; "The Strength Of Her Love Burned Like The Heat Of The Sun"; "Fatal Love That Found Fulfillment In Death."

Julietta

Comedy 96m

(Kingsley International)
(French-made) (English titles)

Estimate: Charming French farce.

Cast: Jean Marais, Dany Robin, Jeanne Moreau, Denise Grey, Bernard Lancret, Nicole Berger, Georges Chamarat, Francois Joux. An Indusfilms Production, directed by Marc Allegret.

Story: Youthful Dany Robin is engaged to marry middle-aged Prince Bernard Lancret and is encouraged by her mother, Denise Grey, and her younger sister, Nicole Berger. On a train, she hurries after attorney Jean Marais, who left his cigaret case behind in the compartment. The train pulls out leaving her behind. It is the last train for the night, and Marais is compelled to put her up at his country house, where she decides to stay on. Marais returns with his fiance Jeanne Moreau, who is a friend of the Prince, and he is hard pressed in keeping the girls apart. Eventually, Robin's mother and Lancret also arrive looking for her. Love finally finds its way.

X-Ray: This light, romantic comedy tinged with fantasy is truly delightful. The French import possesses many wonderful qualities including leading lady Dany Robin, who is most appealing in the lead. Director Marc Allegret has brought many deft touches to the film and makes the wildest improbabilities of the plot based on the novel by Louise De Vilmorin, at once utterably believable and enviable. Jean Marais in the male lead is excellent. It's French froth at its best.

Ad Lines: "A Blonde In The Bathtub—A Brunette In The Boudoir—Gay, Charming, Scandalous!"; "You Won't Be Able To Resist Her"; "A Merry, Romantic French Farce."

Razzia

Melodrama 105 m.

(Kassler)
(French made)
(English titles)

Estimate: Highly interesting dope traffic meller.

Cast: Jean Gabin, Magali Noel, Dalio, Lino Ventura, Albert Remy, Pierre Louis, Lila Kedrova, Alain Nobis, Armontel, Jacqueline Porel, Auguste Le Breton. Directed by Henri Decoin; a Gaumont Production.

Story: Jean Gabin returns to France from working in the American drug racket and joins the French counterpart headed by Dalio. The latter arranges for Gabin to operate a cafe as a front, and among the staff is cashier Magali Noel, who eventually becomes Gabin's mistress. The various members of the drug ring, the wholesalers, the chemist, the pushers are all kept in line by Gabin and two strong arm men, Lino Ventura and Albert Remy. Remy and Ventura run into a police trap as they plan to kill one of the pushers who is getting out of line. Wounded, they take refuge in Dalio's hunting lodge with Gabin as police close in. At this point, Gabin reveals himself to be an undercover police agent who helps eliminate the pair as they shoot it out. All of the dope ring who came in contact with Gabin are arrested, including Dalio, but at the end police still don't know whether they have most of the ring or even the real head.

X-Ray: The subject of dope peddling is covered pretty thoroughly in this exciting melodrama from France with so much realism displayed that it's difficult to establish where the dope users leave off and the actors take over. Some of the scenes are off-beat and unusual as well as repulsive, others are exciting, while the backgrounds and settings are realistic and of definite assistance in putting the film across. Some of the action is reminiscent of American-made melodramas. The cast handles its assignments neatly, and the direction and production are good. The use of titles limits the playoff to the art and specialty houses. The screenplay is by Henri Decoin and Maurice Griffe based on the novel "Razzia sur la Chnouf" by Auguste Le Breton.

Ad Lines: "They Were Ready To Kill At A Moment's Notice"; "The Picture That Will Not Soon Be Forgotten"; "An Exciting Thriller From France."

Rebel Girls

Melodrama 65m

(Luzon Releasing Co.)
(Made in The Philippines)

Estimate: Exploitation filler.

Cast: Eddie del Mar and all Philippine cast.

Story: Eddie del Mar is a counter espionage agent for the Philippine Government, tracking down leaders of the "Huk" movement, a Communist inspired group terrorizing the nation in 1951-52. This details how he finally brought about the defeat of the terrorist gangs and the girls who fought side by side with them.

X-Ray: Although one would never guess it by its misleading title and other advertising accessories, this is an innocuous, crudely made attempt to film a true story of the "Huk" movement in the Philippines. The Army cooperated in its making, and as far as is known it is authentic. Although the spoken English is poor, the accents amusing, and some of the acting pretty hammy, this is at times suspenseful. Photography ranges from bad to average. Some flag waving is present, particularly at the end. Frankly, we do not know who would be attracted if the truth were told about this in advance, but if sold on title alone, as it was where caught in an exploitation drop-in house, it will get by without squawk as lower half filler.

Ad Lines: "The Screen's Most Startling Expose"; "Bold, Shocking! Terrorist Gangs And Their 'Rebel Girls' "; "The Authentic, Shocking Story Of A Country Ravaged By Atrocities!"

MISCELLANEOUS

Gun Girls

Melodrama 66m

(Eros Productions)

Estimate: Bad film about bad girls.

Cast: Jeanne Ferguson, Jacquelyn Park, Jean Ann Lewis, Tim Farrell, Calvin Booth, Harry Keatan, George Graham, Orville Frye, Eleise Cameron, Barbara Weeks, Allan Clark Elder, Jo Orendorff, Corrine Allain. Produced by Edward Frank; written and directed by Robert Dertano.

Story: Jeanne Ferguson, daughter of a prominent family, has been released to them by probation authorities. They do not suspect her, but she is determined to get revenge on

(*Continued on next page*)

ALPHABETICAL GUIDE To 167 Features Reviewed

This Index covers features reviewed thus far during the 1957-58 season in addition to features of the 1956-57 season, reviewed after the issue of Sept. 4, 1957.—Ed.

A
Abominable Snowman, The—85m.—Fox 4402
Across The Bridge—103m.—Rank ...4402
Affair In Havana—74m.—AA 4393
Alligator named Daisy, AN—84m.—Rank 4407
All Mine To Give—102m.—UI 4397
Amazing Colossal Man, The—80m.—AI 4401
And God Created Woman—92m 4411
April Love—97m.—Fox 4407
Armored Attack (The North Star)—105m.—NTA—RE 4380
As Long As They're Happy—76m. Rank 4383

B
Baby Face Nelson—85m.—UA 4407
Badge Of Marshal Brennan, The—74m, —AA 4373
Battle Stripe (The Men)—84m.—NTA RE 4380
Bed Of Grass—80m. 4414
Black Scorpion, The—88m.—WB 4384
Black Patch—83m.—WB 4379
Blonde In Bondage—91m.—DCA 4406
Bombers B-52—106m.—WB 4398
Bridge On The River Kwai, The—161m.—Col. 4405
Brothers In Law—90m. 4389
Brothers Rico, The—91m.—Col. 4373

C
Calypso Joe—76m.—AA 4377
Careless Years, The—70m.—UA 4378
Carnival Rock—74m. 4398
Cartouche—73m.—RKO 4376
Cast A Dark Shadow—84m.—DCA ..4413
Cat Girl—69m.—AI 4381
Checkpoint—86m.—Rank 4374
Constant Husband, The—88m. 4385
Copper Sky—77m.—Fox 4378
Crooked Circle, The—72m.—Rep. 4413
Cyclops—75m.—AA 4393

D
Dalton Girls, The—71m.—UA 4414
Deadlier Than The Male—100m.—DCA 4406
Decision At Sundown—77m.—Col. ..4401
Deerslayer, The—78m.—Fox 4391
Devil's General, The—119m.—DCA ..4394
Devil's Hairpin—82m.—Par 4390
Disembodied, The—65m.—AA 4393
Don't Go Near The Water—107m.—MGM 4402

E
Enemy Below, The—98m.—Fox 4407
Enemy From Space—84m.—UA 4375
Escapade—87m.—DCA 4395
Escapade In Japan—92m—UI 4379
Escape From Red Rock—73m.—Fox ..4414
Escape From San Quentin—81m.—Col 4394

F
Fedra, The Devil's Daughter—102m. ..4415
Fernandel The Dressmaker—84m. ...4403
Flesh Is Weak, The—90m.—DCA 4406
Forty Guns—80m.—Fox 4383
Four Bags Full—84m. 4403
From Hell It Came—73m.—AA 4393

G
Ghost Diver—76m.—Fox 4403
Girl In Black Stockings, The—73m. —UA 4384
Green-Eyed Blonde, The—73m.—WB ..4415
Gunsight Ridge—85m. UA 4375
Gun Battle At Monterey—67m.—AA 4405
Guns Don't Argue—92m.— 4398
Gun Girls—66m. 4415

H
Hard Man, The—80m.—Col. 4406
Harlem Globetrotters, The—80m.—Col. —RE 4381
Hear Me Good—80m.—Par. 4395
Helen Morgan Story, The—118m.—WB 4384
Hell Bound—79m.—UA 4384
Hell Canyon Outlaws—72m.—Rep. ..4396
Hell In Korea—82m.—DCA 4406
Hell On Devil's Island—74m.—Fox ..4374
Hired Gun, The—64m.—MGM 4377
Hot Rod Rumble—79m.—AA 4381
How To Murder A Rich Uncle—80m. —Col. 4394
Hunchback Of Notre Dame, The—104m.—AA 4393

I
I Was A Teenage Werewolf—76m.—AI 4373
Invasion Of The Saucer-Men—70m.—AI 4373
Invisible Boy, The 90m.—MGM 4389
It Happened In The Park—81m. 4385

J
Jacqueline—92m.—Rank 4377
Jailhouse Rock—96m.—MGM 4395
Jamboree—86m.—WB 4411
Jet Pilot—112m.—UI 4384
Johnny Trouble—80m.—WB 4379
Joker Is Wild, The—123m.—Par 4382
Julietta—96m. 4415
Jumping Jacks—103m.—Par—RE 4382

K
Kiss Them For Me—105m.—Fox 4403

L
Lost Bridge, The—90m. 4411
Lawless Eighties, The—70m.—Rep. ...4396
Les Girls—116m.—MGM 4382
Light Across The Street, The—76m. ..4398
Long Haul, The—88m.—Col. 4406
Looking For Danger—61m.—AA 4394
Loser Takes All—88m.—DCA 4395
Last Stagecoach West—67m.—Rep. ..4396
Lover's Net—110m. 4385
Love Slaves Of The Amazons, The—81m.—UI 4410

M
Mademoiselle Striptease—99m.—DCA 4401
Man Escaped, A—94m. 4394
Man In The Shadow—80m.—UI 4414
Man On The Prowl—86m.—UA 4414
Melbourne Rendezvous—87m. 4391
Men, The—see Battle Stripe 4380
Miller's Beautiful Wife, The—95m.—DCA 4389
Mister Rock And Roll—86m.—Par. 4395
Monolith Monsters, The—77m.UI 4397
My Man Godfrey—92m.—UI 4375

N
Naked In The Sun—78m.—AA 4413
No Down Payment—105m.—Fox 4383
North Star, The—see Armored Attack .4380

O
Old Yeller—83m.—BV 4405
Operation Mad Ball—105m.—Col. ...4374

P
Pal Joey—111m.—Col. 4377
Panama Sal—70m.—Rep. 4402
Parson and The Outlaw, The—71m.—Col. 4374
Passionate Summer—97m. 4411
Paths Of Glory—86m.—UA 4410
Perri—75m.—BV 4377
Plunder Road—72m.—Fox 4414
Portland Expose—72m.—AA 4373
Pursuit Of The Graf Spee—106m.—Rank 4390

Q
Quantez—80m.—UI 4375

R
Raiders Of Old California—72m.—Rep. 4413
Raintree County—182m.—MGM 4389
Razzia—105m. 4415
Rebel Girls—65m. 4415
Reform School Girl—71m.—AI 4401
Ride Out For Revenge—79m.—UA ...4397
Rockabilly Baby—82m.—Fox 4397
Rock Around The World—71m.—AI ..4401
Rodan—73m.—DCA 4407

S
Sad Sack, The—98m.—Par 4395
Sailor Beware—96m.—Par—RE 4382
Satchmo The Great—63m.—UA 4378
Sayonara—147m.—WB 4403
Search For Paradise—120m. 4391
Short Cut To Hell—87m.—Par 4382
Silken Affair, The—96m. DCA 4374
Sins Of Casanova—104m. 4398
Slaughter On Tenth Avenue—103m.—UI 4379
Slim Carter—82m.—UI 4384
Spanish Gardener, The—95m.—Rank 4391
Spook Chasers—62m.—AA 4381
Story of Esther Costello, The—103m.—Col. 4381
Stopover Tokyo—100m.—Fox 4397
Story Of Mankind, The—100m.—WB ..4398
Stowaway Girl—87m.—Par 4382
Street of Sinners—76m.—UA 4375
Sun Also Rises, The—129m.—Fox 4375

T
Tall Stranger, The—81m.—AA 4405
Taming Sutton's Gal—71m.—Rep 4383
Tarnished Angels, The—91m.—UI 4410
Teen Age Thunder—74m. 4399
This Is Russia—67m.—UI 4415
Three Feet In A Bed—78m. 4379
Tijuana Story, The—72m.—Col. 4389
Time Limit—96m.—UA 4378
Time Is My Enemy—64m.—Rep 4396
Tin Star, The—93m.—Par 4390

U
Under Fire—78m.—Fox 4378
Unholy Wife, The—94m.—UI 4376
Unnatural—90m.—DCA 4402
Until They Sail—95m.—MGM 4390

V
Violators, The—76m.—UI 4411
Virtuous Scoundrel, The—90m. 4385

W
Walk Into Hell—93m. 4380
Wayward Girl, The—71m.—Rep 4383
We Are All Murderers—113m. 4385
Witness For The Prosecution—114m.—UA 4410

Y
Young And Dangerous—78m.—Fox ..4397

Z
Zero Hour—81m.—Par 4396

(*Continued from preceding page*)

the community and becomes the ring-leader of a girl gang, who waylay male victims and rob them. Tim Farrell, a fence and receiver of their stolen goods, furnishes them with guns and encourages them to try a warehouse robbery. The robbery fails, and the girls are forced to hide out. One of them, Jean Ann Lewis, who has been intimate with Farrell, learns he is two-timing her, confronts him with the fact that she is going to have a baby. When he gives her the brush-off, she shoots him. Meanwhile, Ferguson and Jacquelyn Park steal a car and make a break for a hideout in the country. They are spotted by police, and their car crashes. Ferguson is killed outright, and Park dies in a hospital.

X-RAY: The best way to describe this unbelievably bad film is to say that it is cheaply contrived trash of the most lurid type. Acting and direction, as well as what little production there is, unreel most amateurishly. Any moral preachment found herein does not ring true. This is so obviously an attempt at tawdry sensationalism with hardly a redeeming feature that it is not worth serious consideration save for the possible tarnished exploitation dollar it may attract in the most undiscriminating drop-in spots. The girls are sexily attractive although their acting is atrocious. The film flirts with censorship on three counts, use of guns, some undressing, and passionate love making scenes.

AD LINES: "Girls Without Shame Defying Society And The Law"; "Every Girl In The Line-Up A Two-Time Loser"; "Gang Girls On The Loose."

Complete back seasons of these pink "servi-sections" are available to subscribing theatres at 52¢ per set.

The Shorts Parade

THREE REEL

Color Novelty

NIOK. Buena Vista-Live Action Featurette. 29m. Frenchmen Edmond Sechar, who wrote and directed, and Jean-Paul Guibert, who produced for Intermondia Films, have come up with a delightful jungle adventure filmed in Technicolor in far off Cambodia, Indo-China. A native boy "adopts" a baby pachyderm, raises it as a pet. Later it is sold by his father to a rich merchant. The youngster recaptures the elephant, however, and frees it back into the native jungle. This has outstanding jungle scenes, ancient Buddhist temples, shots of native life. EXCELLENT.

TWO REEL

Serial

RADAR MEN FROM THE MOON. Republic Serial Reissue. 12 Chapters. George Wallace, Aline Towne, Roy Barcroft, William Bakewell, Clayton Moore. First episode, "Moon Rocket." 20m. January, 1952. George "Commando Cody" Wallace, "Sky Marshal of the Universe," works with scientists Aline Towne and William Bakewell in the development of a flying suit and rocket to the moon. When the nation's defenses are being sabotaged, Wallace learns that an atomic gun is being used by the culprits and that men on the moon must be responsible. Wallace, Bakewell and Towne take off in a rocket to the moon. Wallace is captured by the moon-men headed by Roy Barcroft, who seeks to capture the earth. As the episode ends, Wallace is trapped in Barcroft's laboratory, with Barcroft trying to destroy him. Cashing in on the current interest in atomic rays, rockets, etc., this follows the familiar pattern, and the kids should enjoy it. The pace of the first episode indicates a serial which has plenty of selling values for the chapter users. GOOD.

ONE REEL

Color Cartoons

ALL THIS AND RABBIT STEW. 20th-Fox-Terrytoon Toppers Reissues. 7m. July, 1950. Two vultures in a desert spot a menu tossed out of a passing train, which gives them an appetite for rabbit stew. They track a bunny, but are foiled by the Dingbat. Various ruses backfire through the Dingbat's intervention, and eventually he routs them by substituting a hornet's nest for the captured bunny. FAIR. (5737).

BEAVER TROUBLE. 20th-Fox-Terrytoon Toppers Reissues. 7m. September, 1951. Two beavers, busily cutting down trees, see cut wood next to a wooden dog house. When they start carting off the wood, the dog starts giving chase. To add insult to injury, they dismantle the dog's house. When the first snow falls, the dog, his house destroyed by the beavers, is out in the cold, but ashamed of their actions, the beavers disguise the dog as one of them, and the trio go to spend the winter in the beavers' home. GOOD. (5738).

MIGHTY MOUSE IN BEAUTY ON THE BEACH. 20th-Fox-Terrytoon Toppers Reissues. 7m. September, 1950. Mighty Mouse swoops down from the skies to save Pearl Pureheart from death on the roller coaster rails at an amusement park. Villainous Oil Can Harry manages to gain the upper hand, but Mighty Mouse gets free, overpowers Harry, and saves Pureheart. FAIR. (5736).

so-called National Release Date loses much of its former importance. It is now much more necessary to know the order in which current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	RANK	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	Gun Battle At Monterey Sterling Hayden Pamela Duncan	Domino Kid Rary Calhoun Kristine Miller	House Of Numbers Jack Palance Barbara Lang	Mr. Rock And Roll Alan Freed Rocky Graziano Lionel Hampton	Triple Deception (TC-VV) Michael Craig	Time Is My Enemy Dennis Price Renee Asherson (English)	Ride A Vialent Mile (RS) John Agar Penny Edwards	Valerie Sterling Hayden, Anita Ekberg	The Land Unknown (CS) Jock Mahoney, Shawn Smith	Black Patch George Montgomery Diane Brewster	I Was A Teenage Werewalf Michael Landon Yvonne Lime (American-Int.)
	Teenage Doll June Kenney John Brinkley Fay Spain	The Tijuana Story Rodalfa Acosta James Darren Jean Wiles	The Hired Gun Rory Calhoun Anne Francis	The Devil s Hairpin (VV-TC) Cornel Wilde Jean Wallace	The Third Key Jack Hawkins	The Lawless Eighties Buster Crabbe Marilyn Saris	April Lave (DC-CS Pat Boone Shirley Jones	Jungle Heat Lex Barker, Mari Blanchard	Jet Pilot (TC) John Wayne, Janet Leigh	Johnny Trouble Ethel Barrymare Cecil Kellaway Stuart Whitman	Invasion Of The Saucer Men Steve Terrell Gloria Castilla (American-Int.)
	Undersea Girl Mara Carday Pat Canway	The Harlem Globetrotters (RE)	Until They Sail Jean Simmons Joan Fontaine Paul Newman	The Joker Is Wild (VV) Frank Sinatra Jeanne Crain	The Spanish Gardener (TC-VV) Dirk Bogarde Jon Whiteley	Pawnee (C) G. Montgomery, Lola Albright	Under Fire Rex Reason Henry Morgan Steve Brodie	My Gun Is Quick Robert Bray	Quantez (EC-CS) Fred MacMurray Dorothy Malone	The Helen Morgan Story (CS) Ann Blyth Paul Newman Richard Carlson	Reform School Girl Gloria Castillo (American Int.)
	Naked In The Sun (C) James Cralg Barton MacLane Lita Mllan	Operation Mad Ball Jack Lemmon Ernie Kovacs Kathryn Grant	The Invisible Bay Richard Eyer Diane Brewster Philip Abbott	Sailor Beware (RE) Dean Martin Jerry Lewis	The Black Tent (TC-VV) Anthony Steel	Last Stagecoach West Jim Davis, Mary Castle	Ghost Diver James Craig Audrey Totter	Lady Of Vengeance Dennis O'Keefe, Ann Sears	The Unholy Wife (TC) Diana Dors Rod Steiger	Black Scorpion Richard Denning Mara Corday	Rock Around The World Tommy Steele (American Int.)
	Looking for Danger Bowery Boys	Decision At Sundown (TC) Randolph Scott Karen Steele	I Accuse Jose Ferrer Viveca Lindfors Anton Walbrook	Jumping Jacks (RE) Dean Martin Jerry Lewis	A Town Like Alice Virginia McKenna	Taming Sutton's Gal John Luptan, Gloria Talbott	The Abominable Snowman (RS) Forrest Tucker Peter Cushing	Chicago Confidential Brian Keith Beverly Garland	Escapade In Japan (TC-TE) Teresa Wright Cameron Mitchell	The Story Of Mankind All-Star Cast	The Amazing Colossal Man Glenn Langan Cathy Downs (American Int.)
	Affair In Havana John Cassavetes Raymond Burr Sara Shane	Escape From San Quentin Johnny Desmond Merry Anders	Les Girls (C-CS) Gene Kelly Mitzi Gaynor Kay Kendall Taina Elg	Hear Me Good (VV) Hal March Merry Anders	The Gentle Touch (T) George Baker	Hell Canyon Outlaws Dale Robertson Brian Keith Rosanna Rory	Young And Dangerous Lili Gentle Mark Daman	Gunsight Ridge Joel McCrea Mark Stevens Joan Weldon	Slaughter On Tenth Avenue Richard Egan Jan Sterling Dan Duryea	Woman In A Dressing Gown Yvonne Mitchell Anthony Quayle	The Cat Girl Lynn Tracey Barbara Shelley (American Int.)
	The Tall Stranger (C) (CS) Joel McCrea Virginia Mayo	Torero (Mexican-made) Luis Procuna	Jailhouse Rock (CS) Elvis Presley Judy Tyler	Zero Hour Dana Andrews Linda Darnell Sterling Hayden	As Long As They're Happy (EC) Jack Buchanan Diana Dors	Operation Canspiracy Philip Friend Mary Mackenzie	Rockabilly Baby Les Brown & Band	Enemy From Space Brian Donlevy	Slim Carter (C) Jock Mahoney Tim Hovey Julie Adams	Bombers B-52 (WC-CS) Karl Malden Natalie Wood	Perri (TC) (Disney) (Buena Vista)
	Hunchback Of Notre Dame (TC-CS) Gina Lollobrigida Anthony Quinn	Pal Joey (TC) Rita Hayworth Frank Sinatra Kim Novak		The Tin Star (VV) Henry Fonda Anthony Perkins Betsy Palmer	Jacqueline John Gregson Kathleen Ryan	The Wayward Girl Marcia Hendersan Peter Walker	Kiss Them For Me (C-CS) Cary Grant Jayne Mansfield	The Careless Years Dean Stockwell Natalie Trundy	My Man Godfrey (EC-CS) June Allyson David Niven	Jamboree Count Basie & Orchestra Fats Domino	
					Pursuit Of The Graf Spee (TC-VV) John Gregson			Street Of Sinners Geo. Montgomery Geraldine Braoks			
					An Alligator Named Daisy (TC-VV) Donald Sinden Diana Dors			Satchmo, The Great Louis Armstrong			
					Across The Bridge Rod Steiger Marla Landi			Time Limit Richard Widmark Richard Basehart			
PROMISED FOR EARLY RELEASE	The Persuader James Craig Kristine Miller	The Long Haul Victor Mature Diana Dors (English)	Saddle The Wind Robert Taylar John Cassavetes Julie Landan	Sad Sack (VV) Jerry Lewis Phyllis Kirk David Wayne	One Way Out Jill Adams Lyndon Brook	Panama Sal Elena Verdugo Edward Kemmer	Plunder Road Gene Raymond Jeanne Cooper	Hell Bound John Russell June Blair	The Monolith Monsters Grant Williams Lola Albright	The Green Eyed Blonde Susan Oliver Linda Plowman	Old Yeller (TC) Fess Parker Jeff York Dorothy McGuire (Disney) (Buena Vista)
	Sabu and the Magic Ring (C) Sabu	The Hard Man (TC) Guy Madison Valerie French	Don't Go Near The Water (MC-TC) Glenn Ford Anne Francis Gia Scala	Spanish Affair (C-VV) Richard Kiley Carmen Sevilla	The Bolshoi Ballet (EC)	Raiders Of Old California Jim Davis Arleen Whelan	Escape Fram Red Rock Brian Donlevy Eilene Janssen	The Girl In Black Stockings Lex Barker Anne Bancroft	Love Slaves Of The Amazons (EC) Don Taylor Gianna Segale	Sayonara (TE) Marlon Brando Red Buttons Patricia Owens	Sorority Girl Susan Cabot (American-Int.)
	Up In Smoke Bowery Boys	Return To Warbow (C) Phil Carey Catherine McLeod	All At Sea Alec Guinness (English)	High Hell (VV) John Derek Elaine Stewart		The Crooked Circle John Smith Fay Spain	Peyton Place (DC-CS) Lana Turner Lloyd Nolan Hope Lange	Mustang Jack Beutel	The Violators Arthur O'Connell	The Forbidden Desert (Documentary)	Motorcycle Gong Anne Neyland Steve Terrell (American-Int.)
	The Man From God's Country (C-CS) George Montgomery Randy Stuart	The World Was His Jury Edmond O'Brien Mona Freeman	The Safecracker Ray Milland			Thunder Over Tangier Robert Hutton Lisa Gastoni	Sing, Boy, Sing (CS) Tommy Sands Lili Gentle	Steel Bayonet Leo Genn	The Tarnished Angels (CS) Rock Hudson Dorothy Malone Robert Stack		The Flesh Is Weak John Derek (English) (DCA)
	Oregon Passage (C-CS) John Ericson Lola Albright		Seven Hills Of Rame Mario Lanza			Gunfire at Indian Gap Vera Ralstan George Macready	The Enemy Below (DC-CS) Robert Mitchum Curt Jurgens Frank Albertson	Ride Out For Revenge Rary Calhoun	All Mine To Give (TC) Glynis Johns Cameron Mitchell Rex Thompson (RKO)		Blonde In Bondage (Swedish) (DCA)
	Blonde Blackmailer Richard Arlen Constance Leigh					Hell Ship Mutiny Jon Hall John Carradine Roberta Hayes	Blood Arrow Scatt Brady Phyllis Coates	Tiger By The Tail Larry Parks	Man In The Shadow (CS) Jeff Chandler Colleen Miller Orson Welles		The Blue Peter Kieron Moore (English) (DCA)
	Rawhide Breed Rex Reason Ann Doran					Fighting Wildcats Keefe Brasselle Kay Callard	A Farewell Ta Arms (DC-CS) Jennifer Jones Rock Hudsan Vittoria DeSica	Gun Fever Mark Stevens	This Is Russia (C) Sid Feder documentary		
						Outcasts Of The City Robert Huttan Osa Massen	Fraulein (C-CS) Dana Wynter Mel Ferrer				
						Scotland Yard Dragnet Roland Culver Patricia Rac					

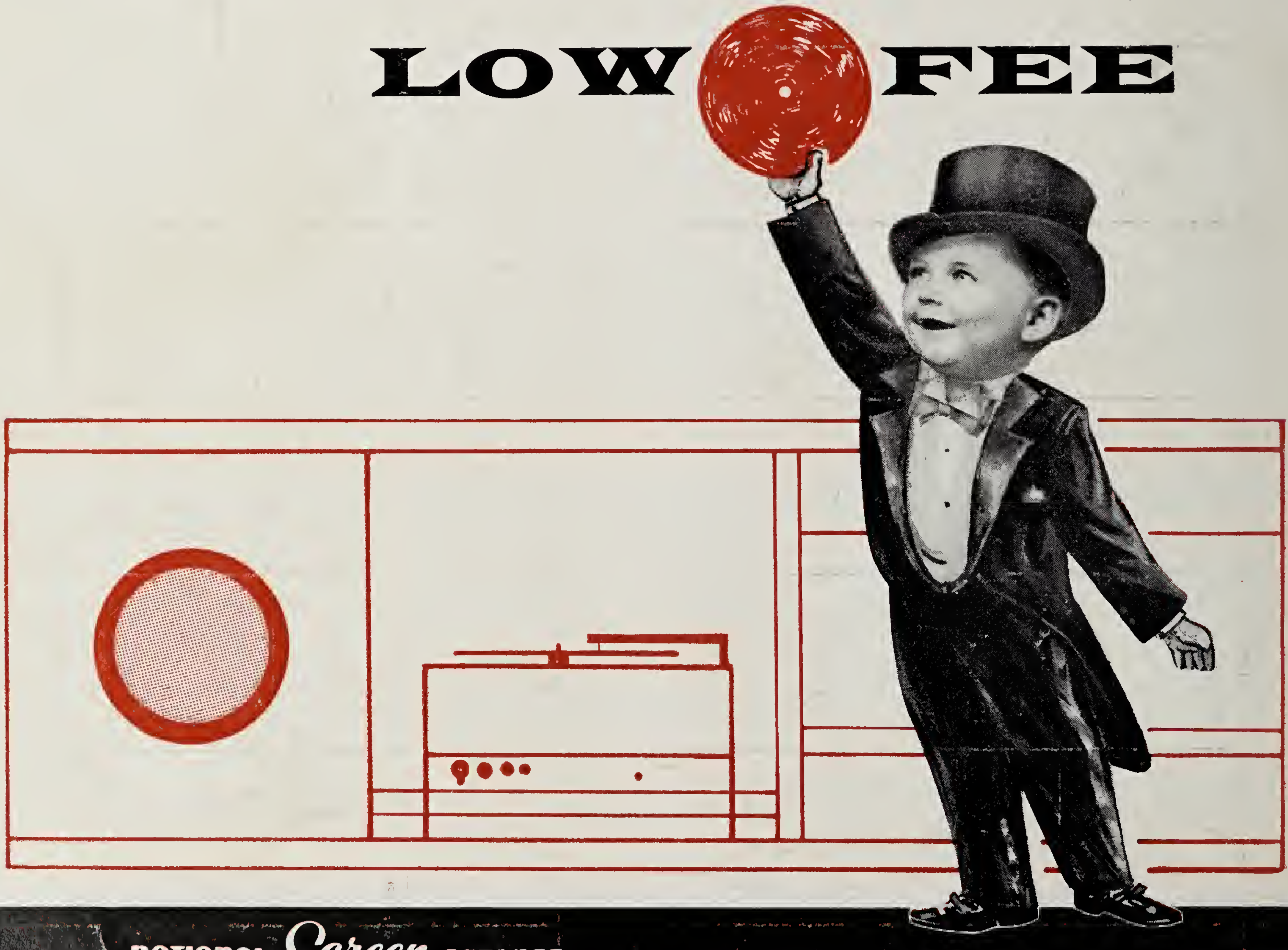
SYMBOLS USED ABOVE: CS—CinemaScope, C—Color, RE—Reissue, TC—Technicolor, VV—VistaVision—Name of country, other than U.S.A., indicates import.

HI·FI

The Prize Baby holds an enviable record for high fidelity service to exhibition at low cost.

But the Prize Baby is not content to rest on past laurels and is constantly seeking sound ways to increase its range of faithful performance . . . and bring more wonderful music to the box office!

LOW FEE



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE

EXHIBITOR

DECEMBER 18, 1957 VOLUME 59 NUMBER 8

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

DEC 20 19

TV Clearance Urged By ITOA

(See Page 7)

New, Improved Weekly Check-Up

(See Servisection)

Ted Schlanger, Stanley Warner Philadelphia zone manager, is celebrating his 25th anniversary with the company at a dinner in his honor at the Bellevue-Stratford Hotel on Dec. 30.

editorial: ***SOMETHING OLD . . . SOMETHING NEW***

FROM LOUELLA PARSONS' SYNDICATED COLUMN!

(Quoting a letter from Rome about the Preview there)

"'SEVEN HILLS OF ROME' is pure entertainment set to the most magnificent music. Mario sings as he has never sung before—and he's super-thin."

SHE'S GORGEOU

Watch this doll, Marisa Allasio, a n
beauty to challenge the top charmers
sunny Italy.

LANZA'
BACK!

–and look who's got him!

M-G-M presents his NEW Musical Romance
MARIO LANZA
in
"SEVEN HILLS OF ROME"
Co-starring
RENATO RASCEL
MARISA ALLASIO
with
PEGGIE CASTLE
Screen Play by
ART COHN and GIORGIO PROSPERI
Based on a Story by GIUSEPPE AMATO
Filmed in TECHNIRAMA® • A Product of TECHNICOLOR
Produced by **LESTER WELCH**
Directed by **ROY ROWLAND**
A Le Cloud Production

HERE'S THE TICKET-SELLING TRAILER

"SEVEN HILLS OF ROME"

(M-G-M urges you to read every word of this trailer-digest! It's sure-fire box-office!)

It starts off with a BANG! A group of attractive teen-age Italian youth in action to rock 'n' roll music taunting Lanza: *"Hey, Americano, you square...come on and rock!"* Zoom title over Lanza singing "Jezebel" in imitation of Frankie Laine. Title: *The voice that thrilled the far corners of the earth now rocks "SEVEN HILLS OF ROME!"* Follow with carnival crowd singing "Calypso Italiano" walking along colorful streets, swinging, shouting, singing.

Then narration behind wonderful panorama of Rome filmed from moving helicopter, with Lanza, gorgeous Marisa and comic Rascel strumming guitar and singing. Narration: *"'SEVEN HILLS OF ROME' is rollicking, carefree entertainment . . . its vivid backdrop the breath-taking panorama of the city that lives for love, laughter and beautiful girls."*

Scene of night-club, Marisa in low-cut evening gown watches Lanza sing. Narration: *"Marisa Allasio, newest of the voluptuous Italian beauties to capture the imagination of movie fans . . . and lovely Peggie Castle . . . and introducing Italy's most famous comedian, Renato Rascel."* Scene of Rascel leading orchestra, accompanying Lanza who sings the title song "The Seven Hills of Rome."

Scene in American TV Studio. Lanza arguing, tweaks man's nose. Narration: *"Mario has the role of a temperamental TV star who insults, of all people, his sponsor, and decides to start a new career across the seas."*

Scene of Lanza with street-singer, a sweet child, as gathering crowd listens to the two singing "Arriverderci Roma." Scene of Lanza with pretty Peggie Castle and her escort at bar as argument starts. Escort grabs Lanza's drink, throws it in his face, a roaring fight ensues. Narration: *"The story runs riot as our hero of the high-notes . . . and low boiling point . . . gets into one romantic fracas after another."*

Scene of Lanza urging Marisa that he is not worthy of her love, emphasizes his words by shaking her. Rascel enters during scene, thinks Lanza is hurting girl and hurls himself at Mario.

Cut to scene of guests in Rascel's studio, dancing with abandon. Title: *"Wondrous sights and sounds."* Scene of beautiful models showing gowns. Title: *"Gorgeous girls, exciting gowns."*

Scene of Lanza singing bit of opera from stage. Title: *"Dozens and dozens of great songs . . . from Operagrand to Dixieland."* Cut to scene of Lanza marching in front of mob of kids. Lanza sings *"When The Saints Come Marching In"* in the manner of Louis Armstrong.

Final title: "SEVEN HILLS OF ROME." Lanza's voice in fine climax behind magnificent shot of Rome. Lanza continues singing. Tag-line: "A Lanza Bonanza!"

"SEVEN" IS YOUR LUCKY NUMBER!

United Artists welcomes

THE MIRISCH COMPANY

With the launching of their new production company, Harold, Walter and Marvin Mirisch bring added stature to the entire motion picture industry.

Commitments have already been made with the distinguished Oscar-winning producer-director, Billy Wilder, and seven top stars... Gary Cooper, Tony Curtis, Doris Day, Audrey Hepburn, Joel McCrea, Audie Murphy and Lana Turner — each in a top boxoffice property. A multi-million dollar film program is in preparation... and a minimum of twelve top features has been set for UA distribution.

THE MIRISCH COMPANY HAS ALREADY STARTED PRODUCTION ON THE FIRST OF ITS PROJECTS

39 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning 8141 Blackburn Avenue, Los Angeles 48, Calif. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff. New York editor; William Haddock, Physical Theatre and Extra Profits departmental editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

VOLUME 59 • NUMBER 8 DECEMBER 18, 1957

as we screen it - - -

SOMETHING OLD

This issue of Dec. 18, 1957, has been mailed in flat envelopes, rather than in the usual wrappers, because it is being used as the vehicle to bring to each and every subscriber his personal copy of our big (18 in. x 24 in.) 1958 BOOKING CALENDAR. In a changing business, this old friend remains as a changeless FREE service first introduced by MOTION PICTURE EXHIBITOR nearly 30 years ago. Its value to the practical theatreman, in the forward and backward scanning of all days of the week, holidays, week-ends, etc., is obvious. As a service, these annual BOOKING CALENDARS are old. Only the method of distribution is new!

And, should any theatreman, exchangeman, or supply dealer want one or more additional copies, please refer to the display ad elsewhere in this issue for the method to be used. We'll continue to serve, while the supply lasts.

That's what we're here for.

SOMETHING NEW

Longtime subscribers will have noticed the almost weekly changes and improvements that have been taking place in MOTION PICTURE EXHIBITOR, ever since the addition of Showmen's Trade Review on Nov. 6. The cover has been modified, the editorial page and the "hot-news" pages have been redesigned, and several new departments have been added. But, probably the most dramatic of all is the new, *every week* "THE CHECK-UP," which bows in the SERVISECTION of this issue.

Taking the place of the old, every-other-week yellow paper reference, this new *every week* feature has added an Alphabetical Index, *all* Legion of Decency classifications, a quick two or three word evaluation, and now contains just about everything that a theatreman must know about available motion pictures, whether feature or short. And, patterned after its predecessor, it is still the *only* such reference index *in the entire trade press* that covers the entire past year. Others confine their indexes to six or eight months, so this new MOTION PICTURE EXHIBITOR service is just *twice as serviceable!*

While this particular "something new" takes its bow today, we are still busily working on other "news" that will be added in the next few weeks.

Keep your eye on "the *Bright* new Trade Paper Leader!" Things are happening.

THE VALUE OF A GOOD REP

An interested subscriber, who operates an exceptionally high quality theatre in a relatively small community, has shared with us the contents of a letter he received recently from the superintendent of his local school district. We in turn want to share it with our other subscribers, for the benefit of the lesson in public relations that it contains. The letter in part reads as follows:

"I want to comment on the excellent reaction I had, both from the angle of the parent and the school person, to the selection of short films that you have been having along with your feature films. It is a pleasure and a privilege to go to a theatre where the shows are of such a high quality and have a good effect upon those in attendance.

"If more theatre managers throughout the country would hold to the high standards that you hold in selecting your films for our community, it would be a great help in raising the behavior standards throughout our nation.

"You are to be commended for what you have been doing and I want you to know that I, for one, am deeply appreciative for the fact that I can send my children to the theatre and not have to worry about the type of entertainment being shown to them."

Isn't it easy to see why this theatreman has his chest out? And has a bounce in his step that even some poor grosses can't affect?

And let us tip you off on something else he told us. Because he has a good local reputation, he can go to any church, school, merchant or politician in his area and get any tieup or cooperation he wants. So he is able to take many a simple little "family" picture that dies everywhere else, and do a healthy gross. He has local respect. So he'll probably still be in business, and be serving his "neighbors," when the "fast-buck boys" with their sex pictures and the "bushel basket showmen" will be fighting to survive.

GRIN OF THE WEEK

According to an AP wire story, a man called the Winston Salem (N. C.) Journal and Sentinel on Saturday night to ascertain what feature was playing that night at a certain local drive-in. After getting the information, he admitted he was the manager of the theatre. It seems he had lost his booking sheet and didn't know what movie he was supposed to show. Better to lose the manager!

It pays to advertise.

NEWS CAPSULES

BROADWAY GROSSES

Subway Strike Cripples Boxoffice

NEW YORK—The Roxy, Radio City Music Hall and the Astor all reported quite good business under prevailing conditions last weekend. The subway strike crippled the boxoffice at many spots.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"EIGHTEEN AND ANXIOUS" (AB-PT-Republic). Paramount ($47,654)*—Only $18,000 in sight for the opening week.

"PEYTON PLACE" (20th-Fox). Roxy ($81,398)—Thursday through Sunday reported at $64,100, with an excellent $85,000 in sight for the opening week. Usual stage show.

"SAYONARA" (Warners). Radio City Music Hall ($146,192)—Thursday through Sunday announced as $102,000, with the second session sure of a sensational $160,000. Usual stage show.

"PAL JOEY" (Columbia). Capitol ($39,813)—The eighth and last week dropped down to $28,000.

"WILD IS THE WIND" (Paramount). Astor ($24,578)—Opened good with $30,000 claimed for the first week.

"OPERATION MAD BALL" (Columbia). Victoria ($21,930)—Fourth week dropped to $15,000.

"SAD SACK" (Paramount). Loew's State ($18,644)—Third week down to $15,000.

"THE STORY OF ESTHER COSTELLO" (Columbia). RKO Palace reported $5,000 on the last six days of the sixth week.

**Figures in parentheses represent 1956 weekly averages as reported in MOTION PICTURE EXHIBITOR.*

AT DEADLINE:

Golden Named UA V-P; Heads TV Subsidiary

NEW YORK—Herbert L. Golden has been elected vice-president in charge of operations of United Artists Corporation and a member of the board, it was announced by Arthur B. Krim, president. He is resigning as a vice-president of the Bankers Trust Company, New York, to take over the newly-created post on Jan. 1.

Golden will join with United Artists' top echelon in supervising the company's general operations.

It is concurrently announced that Golden will serve as president of United Artists Television, Inc., recently formed, wholly owned subsidiary of the motion picture company. Golden, with Bruce G. Eells, executive vice-president of UA Television, completes the management team of the video organization. UA Television plans to finance, produce, and distribute TV films under arrangements similar to its motion picture operation.

At Bankers Trust, Golden has been in charge of the Amusement Industries Division, which specializes in the financing of motion pictures and television enterprises. He joined the institution in 1952.

A Quick Summary of All Important Industry News . . . condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MONDAY, Dec. 16

ITOA urges Spyros P. Skouras and 20th-Fox to take the lead in providing theatres with clearance over television. (See Page 7)

MPAA board meets to discuss the institutional ad campaign, with provisions explained by Abe Montague and Paul Lazarus, Jr. (See Page 7)

The Joint Committee on Toll-TV approves extension of the battle to include opposition of cable-TV, with each organization reporting back to its board. (See Page 8)

Abram F. Myers voices Allied's protest over the concellation by distribution of an arbitration conference. (See Page 8)

Hecht-Hill-Lancaster plans special brightened prints on all its features for drive-ins. (See Page 8)

Times Film Corp., fresh from a victory over Chicago censors, returns to court to protest Windy City banning of "Nana." (See Page 8)

Distributors revise their co-op ad plans as many feel exhibitors do not shoulder their share of the financial burden. (See Page 9)

San Francisco welcomes international delegates to the first world film festival held in the United States. (See Page 9)

TOA approves a campaign designed to persuade distributors to halt the sale of films to television. (See Page 10)

UA's spaced release program is detailed at a sales convention in San Francisco. (See Page 10)

David Selznick and Fox West Coast Theatres announce a novel mass-roadshow exhibition plan for "Farewell To Arms" in the Los Angeles area. (See Page 15)

The first two discs to carry the United Artists Records label were presented recently to president Max E. Youngstein, second from right, by his executive assistant Alfred H. Tamarin, as Harold L. Friedman, sales director, left, and Jack Lewis, artists and repertoire representative, look on. The platters are being marketed in a national promotion tie with UA's "Legend Of The Lost" and include the title tune from the film.

FILM FAMILY ALBUM

Arrivals

George Cohn, Columbia salesman in St. Louis, and Mrs. Cohn became the parents of a daughter on Dec. 4. Mrs. Cohn is the daughter of Herman Gorelick, partner in Realart Pictures of St. Louis.

Myron Gross, manager of Buffalo Co-Operative Theatres, became a grandfather last fortnight when his daughter, Mrs. Ted Kahn, gave birth to a girl, Terry Ellen.

Leo Pillot, Rank exploitation manager in New York, and Mrs. Pillot became parents of a son, Judd Noel, on Dec. 4. The boy was born in the Hackensack Hospital, Hackensack, N.J.

Sick Call

Gus Anders, head of Gardner Theatre Supply Company in Chicago, was convalescing at home following a heart attack.

Orville Goodrick, of the Egyptian, Portland, was recovering from surgery in St. Vincent Hospital.

K. O. Lloyd, 20th-Fox branch manager in Salt Lake City, was reported hospitalized there to recuperate from a serious illness.

Howard Mapes, Star Film Exchange, Portland, was convalescing from illness in the Physicians and Surgeons Hospital there.

Larry Moran, MGM, Portland, also was recovering from illness in the Physicians and Surgeons Hospital there.

Ella Tate, Stevens Pictures, New Orleans, was a patient in a hospital at New Iberia, La., having sustained a broken leg in a fall in her weekend home in that town.

Obituaries

J. M. Cappel, former Des Moines exhibitor, died of a heart attack last fortnight while traveling in the state of Washington. Cappel formerly owned the theatre in the Fort Des Moines housing area and was a Central States Circuit manager at Dubuque, Ia.

Mrs. Lew Langlois of New Roads, La., wife of the mayor of that town and owner-operator of the Star there and the Alamo, St. Francisville, La., died Dec. 5. One of the couple's daughters, Mrs. A. M. Randall, is associated with her husband in theatre exhibition at Woodville, Miss.

Fred S. Meyer, 66, executive in charge of industrial relations for 20th-Fox and prominent in the industry as an exhibitor for many years, died in his West Los Angeles home on Dec. 9 following a coronary attack.

AT DEADLINE:

Loew's Promotes Bishop

NEW YORK—Burtus Bishop, Jr., veteran midwest division manager of Loew's, Inc., this week assumed the duties of assistant general sales manager, it was announced by general sales manager James P. Byrne. Bishop, who will supervise the eastern territory, fills the post formerly held by Byrne. Robert Mochrie continues as another assistant general sales manager, and no replacement has been named for Bishop.

ITOA Urges Skouras To Lead Way In Providing Clearance Over TV

NEW YORK—In a resolution unanimously adopted at a meeting last week, the Independent Theatre Owners Association urged 20th-Fox and its president, Spyros P. Skouras, in accordance with the company's declaration of policy, to establish a "definite television clearance protection that will adequately protect exhibition, distribution and production."

Citing the 20th-Fox statement to the effect that the future of motion pictures lies in exhibition and that theatres have a right to regular established clearance on TV, Harry Brandt, ITOA president, stated:

> "Mr. Skouras has on several occasions proved that he is a great industry leader. We are once again calling on him to lead the industry out of its present dilemma, which was made so painfully clear by the policy statement of the Screen Producers Guild."

Declaration of the SPG, which was likewise endorsed by the ITOA, emphasized that the release of theatre films on TV is an "imprudent and ill-advised practice," causing irreparable harm to the entire industry.

The Fox resolution enthusiastically endorsed the company's fulfillment of promises made to exhibitors during 1957 with the delivery of evenly-spaced quality product throughout the year and for its pledge of continuance during 1958.

ITOA also unanimously endorsed United Artists' releasing program for 1958, geared to fulfill exhibitor needs for spaced releases of major product for every month of the coming year. In pledging ITOA support of this program, Brandt commended company president Arthur Krim for promulgating a "distribution concept which promises both immediate and long-range relief to theatre men and the industry at large."

In other resolutions, ITOA recommended that the film company presidents hold back the release of post-1948 films to free TV, urged that all consider the establishment of a definite television clearance protection in favor of theatres, and pledged the organization's support to a program of balanced distribution in order that even spacing of product 52 weeks a year becomes a reality.

Felix Bilgrey, associated with the Little Carnegie and World theatres, also Times Films, received a citation from the Association in recognition of his efforts in opposition to film censorship.

Howard Minsky, eastern division manager of International Telemeter, addressed the group on Telemeter plans.

Johnston Hails Films As Aid To Understanding

DENVER—Press, radio, television, and films, "perhaps alone can clear" the misunderstandings that exist among peoples today, Motion Picture Association of America president Eric Johnston told the 24th Annual State Conference of Colorado High School International Relations Clubs here last fortnight.

These mass communication media he said might "bring new understanding to a world of differing cultures, traditions, religions, languages, and peoples."

MPAA Board Meets On Industry Campaign

NEW YORK—The board of directors of the Motion Picture Association of America were to meet again today (Dec. 18) at 8:30 a.m. to discuss further participation in the industry institutional advertising campaign.

This decision followed an MPAA board meeting held last week where the general impression was that the individual members of the board realized the importance of the campaign and that something had to be done promptly. However, a few directors wanted to discuss the matter further after reporting back to their companies.

The meeting last week heard a report on the campaign by A. Montague, Columbia distribution vice-president, who is chairman of the committee the Council of Motion Picture Organizations has set up on the subject. It also heard a lengthy and detailed report on the proposed campaign itself by Paul Lazarus, Jr., Columbia ad and publicity director, and chairman of the MPAA advertising committee, who illustrated his talks with slides and charts.

TOA PR Man Leaving

NEW YORK—Future of the Theatre Owners of America's public relations policy appeared confused last week as it became known here that its public relations director, Jack Barrington, was severing his connection with the exhibitor organization.

Barrington would not confirm the report, and TOA office manager Joseph Alterman said he had no knowledge of the public relations director's resignation. However, he added that it might be since Barrington had not been in the office for several days.

Barrington, who had made efforts to straighten out TOA's press relations, reportedly was disheartened by office policies which hampered him.

a special SERVICE BONUS to our valued subscribers . . .

IN THE MAILING ENVELOPE, AND ACCOMPANYING THIS ISSUE

The Big, Two-Color

1958 BOOKING CALENDAR

LARGE ENOUGH (18 in. x 24 in.) to be seen at a distance, but small enough, and neat enough, to grace the nicest theatre executive's office.

14 MONTHS (Dec. 1957 through Jan. 1959) all on one sheet, to facilitate the forward and backward scanning so necessary to the intelligent booking of important shows, and of important dates.

ALL SHOWMAN'S DATES and NATIONAL HOLIDAYS clearly shown on the Calendar Days, where their boxoffice values can't be missed or forgotten, weeks and months in advance.

FOR OVER 30 YEARS . . . this Annual Calendar designed for Theatre Booking, has been a *FREE* extra service and industry courtesy from—

MOTION PICTURE EXHIBITOR

BEST . . . of all industry Weeklies . . . in NEWS, REVIEWS, and SERVICES

This is YOUR copy!

NOTE: For additional copies, while they last, send a self addressed label and 10c in stamps. We'll try!

Committee Eyes Fight On Cable-TV

Joint Group Recommends Action Already Okayed By TOA; Other Delegates Must Get Board Approval

NEW YORK—Members of the Joint Committee on Toll TV met at the Sheraton-Astor Hotel here last week and unanimously recommended that its activities be extended to oppose cable theatres, conducting a fight against them at local, not federal levels.

The action was in the form of a recommendation because all business conducted had to be approved by the organizations which make up the Committee, and their delegates had to report back to their boards. In the case of the fight extension to cable theatres, the Theatre Owners of America, one of the members of the Committee, has already approved this. However, delegates to national Allied, Metropolitan Motion Picture Theatres Association, and Independent Theatre Owners Association have to get approval of their boards or organizations.

The meeting also reiterated the committee's stand against toll TV using the free air waves through seeking a bill in Congress which would outlaw pay-to-see television. Both moves were reported on the committee's program earlier by MOTION PICTURE EXHIBITOR.

The decision to fight cable theatres at the local instead of the federal level was arrived at, an informed source said, because:

"We still don't know where the regulation will come from where the cable is concerned."

Another factor in the local level decision, it was reported, was the fact that local level fights against cable theatres are already in action in San Francisco and, reportedly, in several other locations.

To carry out both the anti-cable theatre and toll TV fights, the Committee will start another fund raising campaign with exhibitors requested to send their contributions to the Joint Committee on Toll TV, c/o Philip F. Harling, 1585 Broadway, New York 36, N. Y. The schedule of contributions follows:

Underroof theatres under 500 seats, $7.50 yearly; up to 750 seats, $11.25; up to 1,000 seats, $18.75; up to 2,500 seats, $37.50; over 2,500 seats, $75.

Drive-ins up to 300 cars, $7.50 yearly; 500 cars, $11.25; 600 cars, $18.75; over 600 cars, $37.50. No drive-in would pay more than $37.50 a year, Harling said.

Among the projects which the committee approved is a film to point up "issues and sentiments of toll TV."

Attending the meeting were Mike Alperin, Joe Alterman, Julian Brylawski, Ed Fabian, George Kerasotes, Philip Harling, Herman Levy, Emanuel Frisch, Julius Gordon, Harry Mandel, Abram F. Myers, William Namenson, Harold Newman, John Phillips, Gene Picker, Al Pickus, Trueman Rembusch, Ernie Sanders, Leslie Schwartz, Wilbur Snaper, Ernest Stellings, and Sol Strausberg.

TOA Plans Cable-TV Fight If Asked By Local Exhibs

NEW YORK — Difficulties which exhibition may face in fighting cable theatres were indicated here last week at a press conference conducted by Theatre Owners of America president Ernest G. Stellings. Stellings declared that the Joint Committee on Toll TV had unanimously agreed to recommend opposition of cable theatres at a local level, a move which TOA has already endorsed.

A reporter asked what could be done by TOA where one of their members applied for a cable theatre franchise. Would, he was asked, TOA go in and fight a franchise in Dallas if R. J. O'Donnell of Interstate was seeking it.

Stellings replied that TOA and the Joint Committee probably would go into those situations only if asked by the exhibitor. He did not believe either, he said, that the position against cable theatres would be weakened if TOA fought it in some places and not in others. On the hypothetical question about O'Donnell, he added:

"My personal opinion is that Bob O'Donnell is not sold on toll TV or cable TV."

Stellings declared he thought that "the Joint Committee by Feb. 20 will finally state that it is opposed to all forms of pay TV."

Myers Raps Cancellation Of Arbitration Meeting

NEW YORK—Abram F. Myers, National Allied general counsel and board chairman and one of the Allied arbitration conferees, last fortnight protested vehemently on behalf of his group over the postponement of the scheduled arbitration conference by the MPAA.

Myers said Allied did not consent to the delay and termed the cancellation of the meeting "most inconsiderate."

According to A. Montague, the cancellation was made necessary by the resignation of Charles M. Reagan as Metro general sales manager. Since Reagan has played an important part in the parleys so far, Montague said reorganization of the distributors' group participating in the talks was necessary.

Times Back In Court On Chi Ban Of "Nana"

NEW YORK — Officers of the Times Film Corporation last week announced here that it had filed suit in Federal Court at Chicago against that city for $100,000 damages over a banning by the police censor of their film, "Nana."

The charge is made that by banning the film on the grounds that it is "prurient" and "obscene," the censors violated the U. S. Supreme Court ruling favoring "Game of Love," another Times film. In the latter case, the Supreme Court found for the film against the censor on the ground that it did not come under the court's interpretation of what was prurient and obscene.

Named in the suit in addition to the city is Mayor Richard J. Daley and Police Commissioner Timothy J. O'Connor.

U-I Studio Staff Cut

HOLLYWOOD — Universal-International revealed here last week that it had dropped approximately 25 per cent of its studio employees with production almost at a standstill. The amount of layoffs was said to have amounted to 400.

H-H-L Plans Special Prints For Drive-Ins

HOLLYWOOD—The tremendous growth and importance of the drive-in theatres was recognized by Harold Hecht, president of Hecht-Hill-Lancaster, who announced last week that his company will purchase an extra 100 "special processed" prints which will be earmarked for drive-in theatres, starting with the forthcoming "Run Silent, Run Deep."

Hecht advised that his production department will issue special instructions to the film laboratories to "brighten" these prints, giving the drive-in audiences a perfect picture on the screen. This has long been a great complaint of the outdoor exhibitors who claim the low-key artistic photography of many films loses clarity and is almost indistinguishable in a normal moonlit sky.

William J. Heineman, vice-president in charge of distribution for United Artists, is in complete accord with the H-H-L plan, and is now developing a system for organizing the distribution of the "drive-in" prints through the UA exchanges.

"There are some 4500 drive-in theatres in this country," stated Hecht, "and the additional cost of the extra print is well worth the expense if we can help sustain and maintain the tremendous audiences attending these outdoor theatres. We intend to do everything to assist all the nation's exhibitors by providing them with the finest technical reproduction of top-cast commercial productions."

H-H-L first learned of the drive-in print problem when they recently canvassed the nation's exhibitors for opinions on a title for their film production of the best-selling novel, "Run Silent, Run Deep." "We have long felt that producers in Hollywood do not take enough time to get the opinions of industry people outside the film capital," added Hecht. "The overwhelming response to our recent communication and the almost unanimous approval of "Run Silent, Run Deep," convinced us completely to keep the title of the book for the film. More important, however, we established a correspondence with these exhibitors and it was through such personal communication that we learned of the drive-in print difficulties."

Poster Suit Continues

PHILADELPHIA—Herman Robbins, chairman of the board, National Screen Service, and plaintiff Mitchell Pantzer were the two witnesses last week in the anti-trust damage suit of Independent Poster Exchange vs NSS in U. S. District Court before Judge C. William Kraft, Jr.

Robbins detailed the history of his company and explained in detail the difference between standard and specialty accessories.

Pantzer was led through a maze of his past activities as owner of the poster company; in helping form a poster association, which proposed a collective suit against NSS in 1942; dealings with Theatre Posters, Inc., Detroit, etc., by defense counsel Louis Nizer.

The trial, which counsel for both sides estimated to the Judge would continue for at least another four weeks, is scheduled to proceed this week.

San Francisco Hails First U. S. Film Fete

SAN FRANCISCO — A capacity audience, representative of the motion picture industry, cultural and social life of San Francisco and the Bay Area was on hand at the Metro last week to herald the opening of the first International Film Festival to be held in this country. Also on hand were the Consul Generals of all the 12 nations showing 14 important foreign releases during the two week run of the affair.

Flying in from Hollywood and turning down the opportunity of M.C.'ing Playhouse 90 was screen actor Franchot Tone, who did a magnificent job as official master of ceremonies for the festival opener. Tone had this to say, "What better place than San Francisco, the international capital of America, to have such a venture launched in. I think it is very significant that men like Harold Zellerbach, representative of the cultural life of America, and Irving Levin, representative of our motion picture industry, should have brought about and made possible this important new event in our lives. They have made a wise decision in placing a spotlight on the director as the mainspring of picture making, and as a result of this festival, I am sure more credit attention will result from within the industry itself all over the world. I salute all of you and trust great things will result because this festival has been held." In addition, Tone introduced the German Consul General, Guenther Kaenpff, who had words of high praise for the industry as a whole and stated his feeling was that this monumental undertaking was just another step in the right direction for cementing better international relations and that the right city had been selected for the launching of such a project. Tone then presented the distinguished Hollywood director, Frank Borzage, who complimented the festival committee on its generous gesture in spotlighting the director in this, the first American International Film Festival, and further stated that he felt a director was charged with the responsibility of putting genuine feeling and life into a production.

Harold Zellerbach, chairman, San Francisco Art Commission, who sponsored the event, was also introduced by Tone. He heralded the festival as another example of San Francisco know how and expressed the hope that the project would become a continuing one. He welcomed the participation of the 12 nations represented by pictures and said it was significant that each of the nations was represented by their Consul Generals.

The opening production was "The Captain of Koepenick."

Among those present at a reception preceding the recent opening of the San Francisco Foreign Film Festival were, left to right, Irving Levin, coordinator of the festival and San Francisco theatres; Frank Borzage, representing American directors; Franchot Tone, co-director and star "Uncle Vanya," U. S. entry; and Pier Luigi Alvera, consul general of Italy.

Distribs Revise Co-op Ad Plans; Lack Of Exhib Cooperation Rapped

By BILL SPECHT

NEW YORK—Distributors, dismayed by what they believe is lack of cooperation on the part of exhibitors in financing cooperative advertising campaigns, are taking a second look at this form of advertising, it was learned here this week.

In some instances, the second look has already resulted in revamping of policies based on findings which indicated that the exhibitor was not carrying the proper house budget, and that the load of advertising and exploiting a picture had fallen disproportionately on the shoulders of distribution.

However, even among those distributors who felt this—and all indicated that they did—there seems to be no inclination to eliminate co-op advertising altogether.

The attitude seems to be best expressed in the words of MGM advertising director Si Seadler, who says:

"When they co-operate with us, we go along. When they don't, we don't."

"There have been abuses ever since the thing began," 20th-Fox exploitation manager Rodney Busch finds, adding, "We're not making any changes at this point."

"When we have money for co-op advertising, we spend it," a Universal spokesman declared, stating that his company had a "very flexible policy" by which a picture was tested in five of six situations. "If the film does not go over, we cut down. If they [the exhibitors] want to spend 50 per cent over the house budget, we'll spend over 50 per cent."

Paramount, according to vice-president Jerome Pickman, will continue to participate in cooperative advertising, but there may be changes made later. The Paramount co-op aid, however, now seems to be conditioned on the fact that the exhibitor's house budget is set at a reasonable figure.

"We've been revamping our (co-op) campaign for the last year," Columbia's advertising director Paul Lazarus, Jr., declared. "We have revised our plans with regard to co-op advertising in that we are shaving the amount of money that we are spending and the situations where we are involved."

Lazarus appeared to be of the opinion that there were exhibitors who took advantage of co-op campaigns to avoid making their share of the advertising effort.

United Artists vice-president Max E. Youngstein is one who does not mince words that many exhibitors are not doing their share. Youngstein has said that as much as 90 per cent of the campaign on a picture, in some instances, has been paid for by the distributor.

At Allied Artists, ad director Marty Davis expressed this view: "We have a very firm co-op plan. If the exhibitor starts cutting down to the point where we have to take the whole burden, we won't go along. We'll match dollar for dollar with every exhibitor."

Davis found that there were exhibitors who tended to pare their house budgets to almost nothing and to let distribution bear the burden of making the picture known at the local level.

Essaness Head Predicts Mass Studio Shutdowns

CHICAGO—Predicting that all studios in Hollywood with the possible exception of one would be closed within the next six months, Eddie Silverman, president of Essaness Theatres Corporation here, declared that this would be the result of a slump in attendance brought about by the sale of theatrical film backlogs to television. He declined to name the studio which he said would remain open.

Theatre Owners of America president Ernest G. Stellings does not agree with Silverman.

"He's been to Hollywood and I haven't," Stellings declared, speaking of Silverman, "but I'm not in agreement with him. . . . I'm not buying that."

TOA, NAC To Switch '58 Trade Show Date

NEW YORK — The Theatre Owners of America and the National Association of Concessionnaires were trying to reschedule dates for their next annual trade show in 1958, which was to have been held in Chicago.

Reason for the move is that it was found that the dates—Nov. 2-6—were in conflict with a convention of the National Automatic Merchandising Association, which meets in St. Louis. This presented TOA-NAC with the problem that many of those who would exhibit in the NAC show were exhibiting at NAMA and could not spare personnel for both places. As a result, the TOA-NAC show, to have been held at the Sherman, is to be rescheduled. If other dates can be obtained, TOA-NAC will meet in Chicago. Otherwise, it will seek some other city.

TOA and NAC are meeting together next year, while the Theatre Equipment and Supply Manufacturers Association, which has for the past years been part of their trade shows, will meet with Allied in 1958.

Theatre Cartoons Doomed?

NEW YORK—Cartoons for "theatres will be extinct" at some time in the future, Walter Lantz, who produces them for Universal declared here this week. Lantz blames it on costs and the fact that theatres can't meet the needed increase in rentals.

Howard Leaves RKO Circuit

NEW YORK—William Howard has retired as vice-president of RKO Theatres after 35 years of service as vice-president. His successor was not announced.

TOA Approves Persuasion Campaign To Halt Sale Of Features To Video

NEW YORK—The Theatre Owners of America will embark shortly upon a campaign to persuade distributors and producers not to sell any more theatrical films to television, president Ernest G. Stellings revealed at a press conference here last week.

The arguments to be advanced, Stellings said, were that it was costing production and distribution more to sell TV than they were getting from the sales. TOA had retained Sindlinger and Company to survey the country and present facts which will be used to persuade production and distribution and which can in turn be used by them to persuade stockholders.

During the press conference Stellings also revealed:

1) That TOA felt that it "had assurance" of distribution "as far as it is possible to give, of an orderly flow of product" and that as a result, TOA was ready to go ahead and put into effect a plan to raise exhibition's share of the costs of an institutional advertising program. The next move is up to the Motion Picture Association of America, he added, saying that he had seen the proposed ad campaign and assumably had approved it. "We have informed the MPAA," Stellings said, 'that we are ready to go."

2) That TOA will implement its program, decided upon 18 months ago, for a public relations program designed to help theatres and would announce within 60 days the appointment of a new public relations director, who was now a theatre executive and had been a newspaperman. This confirms the fact that Jack Barrington has relinquished the public relations post. Barrington's public relations report, it was revealed by TOA office manager Joe Alterman at the press conference, had been "read," but not acted upon apparently at the convention. The TOA program would also cover trade and lay press coverage for TOA.

3) That he, Stellings, was not irritated at the MPAA postponement of a scheduled meeting on arbitration, finding it understandable that the MPAA wanted to appoint a replacement for Charles Reagan, resigned, before it proceeded. Asked if he thought the future meeting would come up with a successful arbitration plan, he replied: "I don't know . . . I'm hopeful it will but I won't say it will."

4) That he, Stellings, thought business would pick up during and after Christmas for there were "10 to 12 good pictures" available then, and it would take 10 to 12 weeks to play them off since they could not all run at once, indicating good business during that period.

TOA, Stellings reveals, considers sale of theatrical films to television one of three important phases in salvaging business. The other two, he said, are the industry promotion campaign and an orderly flow of product.

Proof that film sales to TV were hurting was that prior to 1957, when the big films became available, Stellings said, business had usually picked up in June when the big TV shows went off the air. When the big films became available, he continued, the June upturn in 1957 was "20 to 25 per cent" under 1956.

By depriving TV of the theatrical backlog, it would add to TV's mounting programming problems, Stellings continued, pointing out that "TV eats up in one year as much product as Hollywood makes in eight years."

Declaring that the "only thing that saved TV was the backlog," Stellings also cited the mounting costs of shows, and added if the films were cut off from TV, video would be faced with a product shortage "more serious than that of theatres."

Asked what TOA would do if it failed to persuade producers and distributors to its viewpoint, Stellings replied:

"I don't think we're going to cross that bridge . . . if we can't get that ban on theatrical film sales to TV, we'll go after clearance.

21-Day Clearance Upheld In Wash. Anti-Trust Case

WASHINGTON—Twenty-one days clearance for Washington, D. C., first run houses over the surrounding communities was in effect upheld last week by Federal Judge Alexander Holtzoff in the $600,000 anti-trust action filed by the Villa Theatre of Rockville, Md., against the majors.

Judge Holtzoff found that clearance was a restraint, but not an "unreasonable" restraint and hence not under the anti-trust laws.

U.S. Catholics Pledge Support To Legion

WASHINGTON—Catholics throughout the United States reaffirmed their pledge last Sunday (Dec. 15) to support the Legion of Decency in its crusade against indecent and immoral motion pictures.

The pledge of loyalty has been said annually in Catholic Churches for more than 20 years. The Legion of Decency, established in 1934, classifies motion pictures from a moral standpoint.

Bishop William A. Scully of Albany, chairman of the episcopal committee on motion pictures, radio and television, said in a statement addressed to U. S. Catholics that the Catholic Church "willingly and gladly" praises those American producers who cooperate with the Motion Picture Production Code. He noted regretfully that this praise cannot be offered to all producers.

Bishop Scully commended the radio-TV industry for "preserving standards which permit the American home to tune in programs at random without being faced in each instance, with a problem of moral judgment."

He said that the Pope's recent encyclical on motion pictures, TV and radio was "addressed to a worldwide community." But in the United States, he stated, "it has not entered the American consciousness" to regard radio as a moral problem, and "the same can well be said of television."

Exhibs Douse Fire Rule

PHILADELPHIA—Frank L. McNamee, City Fire Commissioner, notified the Theatre and Amusement Association last week that an amendment to the Fire Code is being submitted to City Council that will eliminate the necessity for theatres to run a trailer or slide on the screen showing a diagram of exits.

Exhibitors had protested that the rule was discriminatory and unrealistic.

UA's Spaced Releases Detailed At Sales Meet

SAN FRANCISCO—William J. Heineman, United Artists vice-president in charge of distribution, predicted last week that UA's pioneering spaced release plan for 1958 would prove the most effective stabilizing influence that the industry has experienced in the past 10 years. Addressing sales representatives gathered in the Cliff Hotel for the inaugural session of the company's 1958 convention series, Heineman, presiding with general sales manager James R. Velde, stated that the new release policy would benefit production and distribution as well as exhibition.

To promote next year's program, UA will spend a record $8.5 to $9 million, backing $50 million worth of product, it was stated by Roger H. Lewis, national director of advertising, publicity, and exploitation, who announced that the drive would seek new markets and sales techniques. Among the innovations planned are substantial advertising in newspapers on other than amusement pages; expansion of the suburban preview program; better promotional use of television; and upgrading of national advertising.

Directing the sales staff's attention to the future, vice-president Max E. Youngstein announced that UA will invest between $50 and $60 million in production next year for release in 1959, increasing by 50 per cent the 16 top pictures slated for release in 1958. The projected schedule for 1959, he said, is to adhere to the spaced release policy.

Other home office executives attending the territorial sales planning sessions here included Al Fitter, western division manager; Jules K. Chapman, supervisor of branch operations; Arthur Reiman, western contract manager; and Ed Riester, master booker, in addition to three field sales chiefs and 13 branch managers and their salesmen. Another three-day planning session was to follow in Miami.

Schlanger Fete Set

PHILADELPHIA — Stanley Warner zone manager Ted Schlanger will mark 25 years with his company on Dec. 30, and a representative group of industry executives will be on hand to do him honor.

The testimonial dinner will take place in the Rose Room of the Bellevue-Stratford Hotel, and the dais guests, as announced by general chairman Jay Emanuel, comprise an imposing array of top motion picture personnel.

Heading the guest list is Governor George Leader of Pennsylvania. Industry guests include Joseph Vogel, Herman Robbins, William Heineman, Max Youngstein, James Velde, Milton Cohen, Leo Samuels, Irving Ludwig, James O'Gara, Lou Gaudreau, Morris Wolf, Charles Boasberg, Paul Lazarus, Jr., Rube Jackter, "Razz" Goldstein, Irving Wormser, Jules Levey, Hugh Owen, Jack Beresin, Si Fabian, Sol Schwartz, Charles Smakwitz, Moe Silver, Eugene Picker, John Murphy, and Harry Kalmine.

Receipts from the affair will go to the Will Rogers Hospital and the multiple sclerosis fund.

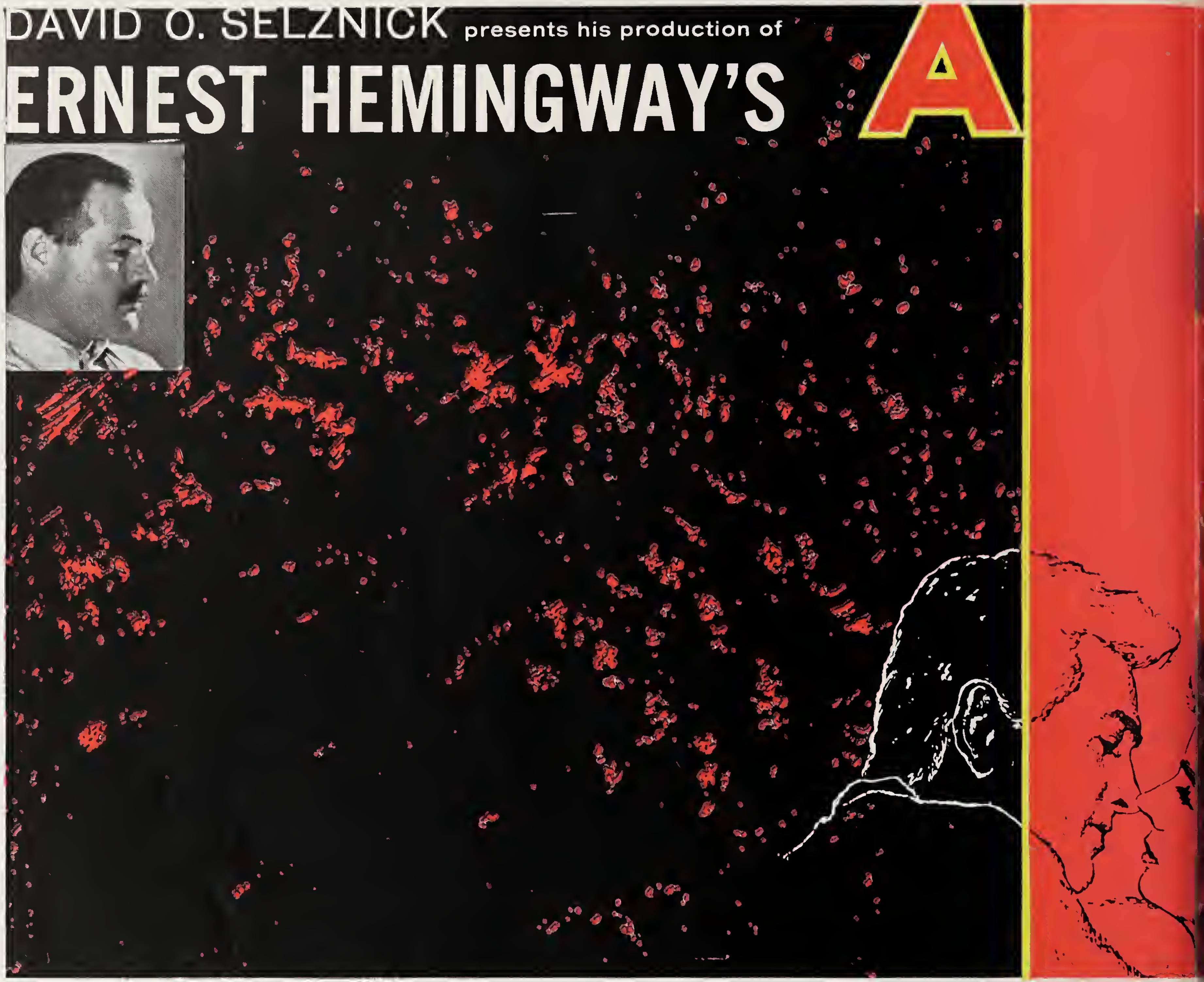
Lazarus Leaves AB-PT

NEW YORK—Leonard H. Goldenson, president, last fortnight announced that Herbert B. Lazarus had resigned as vice-president, secretary and general counsel of AB-PT, effective Dec. 31 to engage in general law practice. He had been with the company and its predecessors for nearly 25 years.

THE MOMENT IS AT HAND...

The work is done...the last cameras
have stopped turning...the
final editing is complete...
Hemingway's epic story of two lovers
fleeing the Furies of War has
been realized on the screen...
we are grateful for the
opportunity to bring it to
you...and hopeful...

THE MAKERS OF.............



DAVID O. SELZNICK presents his production of

ERNEST HEMINGWAY'S A

STARRING

ROCK HUDSON · JENNIF

COLOR BY DELUXE

CINEMASCOPE

DIRECTED BY
CHARLES VIDOR

SCREENPLAY BY
BEN HECHT

THE
SELZNICK
STUDIO

RELEASED BY
20TH CENTURY-FOX

R JONES · VITTORIO DE SICA

TURN THE PAGE
FOR NEWS OF THE NEW POLICY CREATED EXPRESSLY
FOR THIS ENTERTAINMENT EVENT...

the eyes of the industry
are on Los Angeles
for the launching of the

UNRESERVED-SEAT ROADSHOW ENGAGEMENTS OF A FAREWELL TO ARMS

UNPRECEDENTED 8-THEATRE WORLD PREMIERE

beginning Thursday, December 19th

LOS ANGELES TIME-TABLE OF PERFORMANCES

a convenient CURTAIN TIME for everybody to see "A FAREWELL TO ARMS"

Sunday through Thursday			Friday and Saturday		
TIME	AREA	THEATRE	TIME	AREA	THEATRE
11:45 AM	DOWNTOWN	Los Angeles	10:30 AM	DOWNTOWN	Los Angeles
12:15 PM	PASADENA	Academy	11:30 AM	HOLLYWOOD	Chinese
12:30 PM	HOLLYWOOD	Chinese	12:15 PM	PASADENA	Academy
12:45 PM	GLENDALE	Alex	12:45 PM	GLENDALE	Alex
12:45 PM	LONG BEACH	West Coast	12:45 PM	LONG BEACH	West Coast
1:00 PM	SHERMAN OAKS	La Reina	1:00 PM	SHERMAN OAKS	La Reina
1:30 PM	INGLEWOOD	Academy	1:25 PM	DOWNTOWN	Los Angeles
2:30 PM	WESTWOOD	Village	1:30 PM	INGLEWOOD	Academy
2:40 PM	DOWNTOWN	Los Angeles	2:25 PM	HOLLYWOOD	Chinese
3:05 PM	PASADENA	Academy	2:30 PM	WESTWOOD	Village
3:25 PM	HOLLYWOOD	Chinese	3:05 PM	PASADENA	Academy
3:35 PM	GLENDALE	Alex	3:35 PM	GLENDALE	Alex
3:40 PM	LONG BEACH	West Coast	3:40 PM	LONG BEACH	West Coast
3:50 PM	SHERMAN OAKS	La Reina	3:50 PM	SHERMAN OAKS	La Reina
4:20 PM	INGLEWOOD	Academy	4:20 PM	DOWNTOWN	Los Angeles
5:30 PM	WESTWOOD	Village	4:20 PM	INGLEWOOD	Academy
5:35 PM	DOWNTOWN	Los Angeles	5:20 PM	HOLLYWOOD	Chinese
5:55 PM	PASADENA	Academy	5:30 PM	WESTWOOD	Village
6:20 PM	HOLLYWOOD	Chinese	5:55 PM	PASADENA	Academy
6:25 PM	GLENDALE	Alex	6:25 PM	GLENDALE	Alex
6:35 PM	LONG BEACH	West Coast	6:35 PM	LONG BEACH	West Coast
6:40 PM	SHERMAN OAKS	La Reina	6:40 PM	SHERMAN OAKS	La Reina
7:10 PM	INGLEWOOD	Academy	7:10 PM	INGLEWOOD	Academy
8:30 PM	WESTWOOD	Village	7:15 PM	DOWNTOWN	Los Angeles
8:30 PM	DOWNTOWN	Los Angeles	8:15 PM	HOLLYWOOD	Chinese
8:45 PM	PASADENA	Academy	8:30 PM	WESTWOOD	Village
9:15 PM	HOLLYWOOD	Chinese	8:45 PM	PASADENA	Academy
9:15 PM	GLENDALE	Alex	9:15 PM	GLENDALE	Alex
9:30 PM	LONG BEACH	West Coast	9:30 PM	SHERMAN OAKS	La Reina
9:30 PM	SHERMAN OAKS	La Reina	9:30 PM	LONG BEACH	West Coast
10:00 PM	INGLEWOOD	Academy	10:00 PM	INGLEWOOD	Academy
			10:10 PM	DOWNTOWN	Los Angeles
			11:10 PM	HOLLYWOOD	Chinese

and soon... UNRESERVED-SEAT ROADSHOW ENGAGEMENTS
begin at specially selected theatres throughout the country

Mass-Roadshow Plan Adopted For "Farewell"

LOS ANGELES—A new, revolutionary plan of deluxe motion picture distribution to be initiated with the release tomorrow (Dec. 19) of "A Farewell To Arms" was announced last week by producer David O. Selznick and Frank H. Ricketson, Jr., vice-president and general manager of National Theatres, Inc., parent company of Fox West Coast Theatres.

The joint announcement stated that the film will be released by 20th-Fox on an "unprecedented deluxe mass-roadshow basis" in eight theatres in the Greater Los Angeles area, "augmenting a sales program now in effect among department stores, national chain consumer outlets, automobile manufacturers, etc., in which they go to the consumer, rather than the consumer coming to them."

The Selznick production will be "roadshown" following its invitational world premiere Dec. 18 at advanced prices in theatres in downtown Los Angeles, Hollywood, Pasadena, Inglewood, Sherman Oaks, Glendale, Westwood Village, and Long Beach.

"People living in the suburbs of large cities prefer not to drive miles to buy commodities, including motion pictures," the announcement pointed out. "We must make the attending of a motion picture easy, comfortable and satisfactory; yet, at the same time, make it an event, marked by first-class, deluxe handling. Consequently, 'A Farewell To Arms' will be made available as an entertainment event to families residing in the suburbs of the Greater Los Angeles area."

In addition to the unprecedented mass-roadshow treatment, other unique innovations were revealed by Selznick and Ricketson.

Among these will be the daily publication of actual starting times of the film in newspaper ads. Programs will be made out of non-crinkly paper to cut down on unnecessary, distracting noise. No short subjects, with the exception of an eight-minute newsreel, will be shown with the two-hour and 32-minute picture. Assurance of the clearest possible picture on the large CinemaScope screen will be made with a daily check.

Selectivision, Cable Theatre Plan, Offers Stock To N.Y. Public Only

NEW YORK—Selectivision, a cable theatre plan by which movies would be sold to homes in the Long Island area of New York, last week began offering stock to the public under a provision of the Securities Exchange Commission which limits its sale only to residents of New York state.

Sale of the stock was confirmed here by the P. and J. Gruber Co., Inc., which was offering it at $2.25 a share. It is offered under what the SEC terms an Intrastate Exception, which in effect enables a stock to be sold without meeting all the SEC requirements but limits its sale to within the state where the proposed operation or business resides. Those inquiring about the stock were told that it was speculative and, as one customer's man advised, was something to be considered by any one with $1,500 or $5,000 if the amount could be spent "without taking bread off the table."

Selectivision vice-president Bernard Goldenberg of Tudor City in Manhattan canceled one appointment he had made with MOTION PICTURE EXHIBITOR and did not keep a second, so the account of his system offered here is second hand.

From usually reliable sources, it was learned that he plans to seek cooperation of exhibitors who would sell "tickets" for the shows he plans to offer and assumably would book the programs which would be the same as they offer in their theatres. Direct from-theatre-to-home transmission is not necessarily planned, but the theatre and stores could offer "chemically treated" tickets which, when placed in a "ticket box" attached to the home set, would bring in the program.

But Goldenberg at present contemplates operating in the densely populated area of Long Island embraced by Elmhurst, Forest Hills, and Rego Park, with the Elmwood Theatre of the Interboro Circuit as his base of operations. He also has plans to operate in Levittown, tieing in with the Prudential circuit.

The Elmhurst, Forest Hills and Rego Park area is considered a good prospect, for it embraces large apartment houses which have community antenna systems. Selectivision would tie in its cable program with these systems, and since the apartment houses are adjacent, could pipe its programs from one house to another over courtyards, having to cross the streets by conduits only in a few instances and thus eliminating a good deal of tolls which would otherwise go to the Bell Telephone System for cable facilities.

Sol Strausberg of Interboro declined to comment on the move, saying that when the time came he would issue a joint statement with Goldenberg. Joe Seider of Prudential said he cuold not say when the system would become effective in Levittown.

At present, all film companies queried denied that they had been approached by Goldenberg for product, but this may not be important since the circuits envisaged as part of the plan may have made the inquiries.

Goldenberg is said to have reported that he would start about Jan. 1 in the Elmhurst-Forest Hills-Rego Park area, offering a series of trailers advertising the films at the Elmhurst over the system free of charge. After he had built sufficient interest, he would then, assumably, start a campaign to sell the apartment dwellers on buying the films in their homes.

Rank Retains Moss To Operate Odeon N. Y.

NEW YORK—B. S. Moss Corporation have been retained to operate the former Central here, to be renamed the Odeon, for the Rank Organization, president Kenneth N. Hargraves announced last week.

The house will be reopened on Dec. 26, with "Pursuit of the Graf Spee." Following will be "Henry V" and Paramount's "Desire Under the Elms," the latter also booked day and date at the Sutton, Manhattan's East Side. The Odeon is located on Broadway in upper Times Square.

New Combine Plans "Dome" Constructions

NEW YORK—Architect Frank Lloyd Wright, promoter-producer Michael Todd, industrialist Henry J. Kaiser, and former network chief Sylvester (Pat) Weaver united last week to manufacture and erect multi-purpose "dome" structures which can serve movies, concerts, sports, etc.

The firm will both manufacture and construct the buildings, probably going into partnership with exhibitors at a local level or erecting them for exhibitor management.

The "dome" structures consist of a vast aluminum dome which is supported by retaining walls of concrete which rise five to six feet above the ground and run six to eight feet below the ground to provide supports. The main part of the structure therefore is the giant dome.

Such a dome structure, seating 850 persons, is now operating in Honolulu, playing "Around the World in 80 Days."

The seats are on slanted platforms which provide the needed incline and which can be removed to offer a flat floor for sports.

The NEW YORK Scene

By Mel Konecoff

THE SUBWAY STRIKE really tied up this town in more ways than one. It reminds us of the yarn making the rounds of the Broadway houses which had a woman calling up to find out what time the feature was to go on. The girl in the booth replied, "What time would you like to come in?"

TV AND FILMS: One of the TV reviewers on one of the metropolitan papers had the following comments to make regarding the televising of old films.

"There's no getting away from the fact that films lose a great deal of impact and meaning when squeezed onto the small screen. The audiences laughed uproariously at 'Kind Hearts And Coronets' and 'The Captain's Paradise' in the movie houses. On TV, the satire was practically non-existent and the films were only melodramas. . . . The cuts and commercials don't help films on TV, but that's not the whole story. A film on TV is simply not a film in a theatre. In a dark theatre with individual seats, each member of the audience is alone yet part of a crowd of strangers. There is a magnetism of an audience there, too, sharing the same experience and all communicating with laughter, silence, or embarrassed coughs their reaction. At home, even with the lights out, it's still the living room."

THE METROPOLITAN SCENE: Leo Pillot, exploitation manager for Rank Film Distributors, became the father of a boy last week, Judd Noel. Pretty good exploitation, that. . . . High school newspaper editors attended a special preview of "The Enemy Below" at the Fox home office. It's tied in with a recruiting plug for the submarine service. . . . The Roxy is opening at 9:30 to take care of anticipated crowds for "Peyton Place." Incidentally, to overcome the subway strike, the theatre is running special buses in from the other boroughs for free for people who can't get into Manhattan on their own.

The Canadian Scene . . . . .

Exhibs Seek To Ease Small Theatre Plight

TORONTO—Delegates to both the Motion Picture Industry Council and the National Committee of Motion Picture Exhibitors Associations of Canada took a hard look at their industry during a week of meetings here. They decided that if the industry was worth saving, they would have to give some serious consideration to a number of problems heretofore ignored.

Typical action was the appointment of an Intra-Industry Committee of the Motion Picture Industry Council. The committee is made up of members specially appointed by chairman R. A. Bolstad because of their exhibition and distribution connections to look into the plight of the small-town exhibitor with a view toward easing his position.

During the meeting of the National Committee of Motion Picture Exhibitors Associations, A. J. Mason of Springhill, N. S., president, Maritime Motion Picture Exhibitors Association, had expressed concern on behalf of his association about the survival of the smaller situations. He said distributors had said they were worried about the welfare of the smaller theatre owners, but "it is only lip service they have been rendering."

He said, "I feel very little has been done by the majority of distributors in a tangible way to alleviate the distressed conditions that exist, particularly for the small town exhibitor."

Chairman of the specially-appointed committee Nat Taylor, sitting as an observer at the meeting of the exhibitors, said distribution to the small towns was carried on at a loss. He thought the answer is some way of servicing them that would improve the situation and not cost the exchanges anything. He thought that present distribution methods were archaic, suggesting elimination of unprofitable exchanges.

Other members of the committee are Charles Chaplin, general manager, United Artists; Mark Plottel, general sales manager, Empire-Universal Films, and president, Canadian Motion Picture Distributors Association; Harvey Harnick, general sales manager, Columbia; Peter Myers, general sales manager, 20th-Fox; E. G. Forsyth, assistant general manager, Odeon Theatres (Canada) Ltd.; and Lionel Lester, manager, National Booking Company.

A resolution was passed by the MPIC which called upon exhibitors not to accept and distributors not to ship nitrate prints after April 1. Other resolutions asked Hollywood to produce more family films and to increase the number made in color.

Owen Bird, Vancouver, president, British Columbia Exhibitors Association, raised the question of the public waiting for the new pictures to show up on TV. He read a letter from Len Johnson, past president of the BC group, asking distributors to provide assurances, to be made public in the regular ads if necessary, that films due in theatres would not be seen on TV for years. This will be done.

The Academy Sweepstakes this year will be handled on the local level where worthwhile, with prizes promoted there. The issue of taxes was discussed, with Reuben Bolstad commenting, "Further progress has been made, but on the whole the results are disappointing." His comment followed a request by Ken Beach of Winnipeg, delegate from the Manitoba Motion Picture Exhibitors Association, that a more general effort be made toward amusement tax reduction.

VARIETY CLUB OF GT BRITAIN

Judy Garland and Alan King were guests of honor recently at a Variety Club of London luncheon at the Savoy Hotel at which a check for 500 Pounds was donated by Tent 36 to the Oxford and Bermondsey Boys' Club. Seen, left to right, are C. J. Latta, European representative, Variety Clubs International; Miss Garland; chief barker Mike Frankovich; and King.

Bolstad, vice-president, Famous Players Canadian Corporation, was returned as president of the Motion Picture Industry Council. He sought to relinquish the post but yielded to pleas from the floor.

Chaplin and Forsyth were elected vice-chairmen, with the latter succeeding William Lester of Montreal. H. C. D. Main, Sutton West, Ont., was reelected secretary-treasurer, and A. H. Jolley is again executive secretary. Jolley drew special praise. Nine committees with personnel numbering 65 were continued.

During the meeting of the National Committee of Motion Picture Exhibitors, expressions of pessimism about the future of the motion picture theatre after the arrival of toll TV were criticized by Owen Bird, A. J. Mason, and others. Bird and Mason disliked the public expressions by John J. Fitzgibbons, president, Famous Players saying that because of his eminence, the public was apt to credit his views. "If there's something we can do to offset pessimistic reports, let's do it," said Bird.

The lack of family pictures and the emphasis on horror and violence drew fire from Douglas Miller, president, Alberta Theatres Association, and J. D. Lundholm, head, Saskatchewan Motion Picture Exhibitors Association. The patronage of entire families was lost when farmers refused to let their children see what was offered, said Lundholm. Miller said that a new audience was being created, since more teeners were patrons than ever before.

Morris Stein, Toronto, was returned as president of the National Committee of Motion Picture Exhibitors Associations of Canada at the annual meeting. The eastern vice-chairman is again F. Gordon Spencer, Saint John, N. B., and the western vice-chairman, Douglas Miller of Taber, Alberta, who succeeded J. Duane McKenzie, Estevan, Saskatchewan. The secretary-treasurer, H. C. D. Main of Sutton West, Ontario, was reelected.

On the more local level, Russell Simpson succeeded Lionel Lester as president, Motion Picture Theatres Association of Ontario. William Summervile, Jr., B and F Theatres, Toronto, replaced Simpson as vice-president; J. H. Clarke, Loew's Toronto, was returned as treasurer; and Angus Jewell, Cannington, as secretary. A. H. Jolley is again executive secretary. The other directors are Morris Berlin, Ottawa; Louis Consky, Haliburton; H. C. D. Main, Sutton West; Albert E. Rolston, Little Current; and E. G. Forsyth, Lionel Lester, Harry S. Mandell, and Morris Stein, all from Toronto.

—HARRY ALLEN, JR.

Ballet Film Director Envisions Broad Appeal

NEW YORK—Selling of specialized films is "the art of the distributor," Paul Czinner, director of "The Bolshoi Ballet," said here last week.

Czinner was answering a question of whether ballet pictures could be widely sold in the United States. He replied that he thought so and that his "Ballet" had done as well in the coal mining regions of Cardiff, Wales, as in London.

The producer told of a specially designed camera system, where he hooked up 11 cameras in Covent Garden to photograph the ballet in the same time that it took to present. The cameras spotted about the house, were controlled by ear phones which brought his voice to the cameramen, and did not operate always at one time. He had as few as four cameras working at one time, occasionally, he said.

Czinner, who visualizes this method of direct photography as presenting an art form as it is actually conceived, has plans to do another with the Royal Ballet, possibly a Shakespearean play by the Old Vic or Stratford-on-Avon, and maybe Wagner's "Die Meistersingers."

Cinerama To World's Fair

NEW YORK—Cinerama will be the only motion picture theatre at the Brussels World's Fair, which opens in March, 1958, Stanley Warner president S. H. Fabian announced last week. The theatre, especially constructed, will have a seating capacity of 1,000 and will present "This Is Cinerama" as a road show, Fabian said. Deal was negotiated with Robin International which has Cinerama franchises in Britain, France, Italy, and Spain.

O'Brien Heads British Variety

LONDON — Sir Tom O'Brien, Laborite, M.P., and general secretary of the NATKE, was elected chief barker, Variety Club of Great Britain, at the annual elections last fortnight. He succeeds Mike Frankovich, Columbia head here; and will take a prominent part in the 1958 convention of Variety Clubs International here next April.

Loew's Int. Ups Silverstein

NEW YORK — Maurice Silverstein has been named vice-president of Loew's International to become executive assistant to president Morton A. Spring, it was announced here last week. Silverstein is a veteran of the foreign distribution company, having served it in many posts.

Kramer Signs With UA

NEW YORK—Stanley Kramer and United Artists president Arthur B. Krim last week announced that Kramer had signed a three-year deal to produce two pictures a year for UA release.

Three of the six properties have already been acquired. They are "Inherit the Wind," which will be first on the production list, "On the Beach," and "Invitation to a Gunfighter."

Problem In Semantics Stymies New Drive-In

NEW BRITAIN, CONN. — The Court of Common Pleas will consider the attempt by Howard Culver, Berlin, Conn., property owner, to prevent the Lakeside Realty Company, headed by pioneer exhibitor George LeWitt, from erecting an outdoor theatre, which would be Berlin's first. The case is expected to come up during the present term.

The Zoning Commission has already granted LeWitt a building permit, but Culver argues the move is illegal. He claims the word "theatre" in the zoning law does not mean an outdoor theatre, and that the commission had no authority to grant the permit.

Judge Harry N. Jackaway, representing LeWitt, maintains that the word denotes an outdoor theatre as well.

He adds that if the words outdoor or drive-in are required before the word theatre, then they are also necessary for motels, restaurants, banks, and similar facilities.

Boston Theatremen Fete Two Paramount Executives

BOSTON — More than 175 theatremen turned out for an industry luncheon in the Hotel Bradford last week to honor two Paramount executives who have recently received promotions. The affair, hosted by the Variety Club of New England, was in the form of a farewell party for John Moore, who is moving to Philadelphia to assume duties as mideastern division manager, and a welcoming party for Edmund C. DeBerry, who is succeeding Moore as eastern division manager.

Theodore Fleisher was toastmaster. Head table guests were Michael Redstone, chief barker; Samuel Pinanski; Martin J. Mullin; Arthur Lockwood; Archie Silverman; Gasper Urban; and Phil Isaacs, of New York. Arnold Van Leer, Paramount publicist, headed the committee.

Arizona Exhibitor Unit Names Aurelius Head

PHOENIX, ARIZ. — George M. Aurelius, prominent theatre executive, was elected president, Arizona Theatres Association, at a meeting held in the Westward Ho Hotel here last fortnight. George N. Diamos, Tucson, outgoing president, was elevated to the newly created position of chairman of the board.

Other officers elected were O. K. Leonard, Globe, vice-president; Dick Smith, Phoenix, vice-president; Ed E. Ashkin, Yuma, vice-president; Hugh Downs, Tucson, vice-president; Gene Bandelier, Phoenix, secretary; and Wade Allen, Phoenix, treasurer. Members newly elected to the board of directors were Hugh Downs, Tucson; Gene Hollis, Globe; and Wade Allen, Phoenix.

Aurelius was quoted as saying that it is the responsibility of those in the motion picture industry to offer full and sincere cooperation in civic matters in the community. Theatremen from the entire state attended the meeting.

ALBANY

Jewett Norfolk Drive-In Theatre, Inc., has filed a certificate to conduct business in Greene County. Capital stock of the new corporation was listed as $25,000, $10 par value. . . . Jack Byrne, new MGM general sales manager at the home office, was a salesman in the local exchange 30 years ago. . . . New Variety Club members include Henry Schwartz, David Rosenfeld, Arthur Perkins, and Edward Nevi. Chief barker Samuel E. Rosenblatt has been named co-chairman of Ohav Sholom Congregation's building project committee. A new synagogue is planned. . . . The spotlight was focused on the run of Rank's "Pursuit of the Graf Spee" in the Palace by a visit of April Olrich, featured in the picture, and her guest appearance at a Variety Club dinner dance in the Sheraton-Ten Eyck Hotel.

ATLANTA

Arthur Greenblatt, Allied Artists special representative, New York, was a visitor to the local exchange. . . . United Artists branch manager Bill Haines, sales manager Bob Tarwater, and office manager Charles Touchon were in Miami, Fla., for a sales meeting. . . . Leonard Allen has been named Variety Club chief barker. Other officers include John W. Harrell, first assistant; John Farmer, second assistant; J. B. Dumestre, property master; and William Kohorn, dough guy.

H. P. Rhodes, exhibitor in Georgia and Alabama, was host to local bookers at a dinner given in the Variety Club here. . . . Mrs. C. Oldham, co-owner with her husband of the Cumberland Amusement Company, McMinnville, Tenn., and the Mid-Tennessee Amusement Company, Winchester, Tenn., broke her arm in a fall in her home. . . . The Al Dunn Amusement Company was to sponsor a children's Christmas party in the Riviera, West Point, Ga.

BOSTON

Harry Johnson, manager, Portland Drive-In, Scarborough, Maine, was the winner of the 1957 Drive-In Theatres Concession Contest conducted by Lockwood and Gordon Enterprises. Substantial awards also went to Francis J. Cahalan, Concord, N. H., Drive-In, and Robert Duffy, East Windsor, Conn., Drive-In. . . . A bill has been filed in the Massachusetts Legislature which would hold parents responsible for any acts of vandalism or property damage on the part of minor children in places of public assembly. The bill was hoppered by Myrtle S. Davenport, who said the proposal was not intended as a punitive measure, but rather as a deterrent to the increased wave of vandalism among teenagers. It is expected that the bill will go before the Commissioner of Public Welfare.

Dick Powell, producer and director of 20th-Fox's "The Enemy Below," arrived to meet newspaper writers from the larger New England cities. . . . Ernest Warren, Paramount, Needham, Mass., was a patient at Carney Hospital for treatment. . . . Maurice Harris, Universal publicist, has been transferred to Cleveland to handle that city, Cincinnati, and Indianapolis. No replacement had been named. . . . Al Longo was handling advance publicity for "Pursuit of the Graf Spee" for Rank, which opened in the Keith Memorial.

BUFFALO

Edward J. Wall, Paramount field representative for many years in the Buffalo and Albany areas and associated with that company in various capacities for over 30 years, will retire Jan. 1. Arnold Van Leer, Paramount field representative in Boston and New Haven for the past 15 years, will cover a new territory that includes Buffalo, Boston, Albany, and New Haven. . . . Stanley Mittlefehldt, former assistant manager, Shea's Buffalo, and later manager, Shea's North Park, is now assistant manager, Seneca, AB-PT community operation. . . . Bob Stone was in to assist Paramount theatre executives in the promotion for "Pursuit of the Graf Spee," on behalf of which April Olrich, who has a role in the film, visited Buffalo. . . . Nikitas Dipson, founder of the Dipson Theatres circuit, is back in Batavia, N.Y., following a long stay in Greece. He has a villa in Athens. His son, Bill Dipson, is active head of the circuit. . . . Dr. Leo B. Genung, Eastman Kodak Company, is the new chairman, American Chemical Society's division of cellulose chemistry. . . . William D. Dipson, Dipson Theatres, has been named a member of the advisory board of the Marine Trust Company office in Batavia.

Bernard McGaffigan, charter member, Local 182, IATSE, who has completed 40 years in the booth at the Fenway, Boston, was recently presented with a birthday cake by John Blass, theatre manager, to mark the occasion. He was also tendered an informal reception and presented with a traveling bag.

CHICAGO

The Maple, Maplewood Park, Ill., which had been closed for a year, was destroyed by fire of undetermined origin. The building was owned by Davis Theatres, West Plains, Mo. . . . Ellis Simpson joined the executive staff of Air Dispatch, Inc., film carriers. . . . John Thompson was named Columbia publicist, succeeding Will Brooker, transferred to the New York office. . . . Sympathy was extended to Myron Mandy, Will Rogers manager, on the death of his mother. . . . Abraham Gomez, Plaza and Tampico owner, took on his son, Charles, to assist in management.

John L. Garst was named Irving manager. . . . Charles Lindau, president, Kedzie Amusement Company, is renovating the Lindau preparatory to reopening early next year. . . . Honus Swann, who managed the now shuttered Belpark, was transferred by B and K to the Luna. . . . William Doonan was named to the State Lake staff. . . . Wilber Albright is managing the Howard and Valencia for B and K. . . . Leo Brown, Uptown manager, returned to his post following surgery. He is being assisted by Stanley Lieberman. . . . Jerry Kuehnl was named Buena Vista chief booker. . . . J. A. Gossett reopened the Tivoli, Norris City, Ill.

Help Fight TB

1957 CHRISTMAS 1957 GREETINGS

Buy Christmas Seals

Illinois Allied Okays National Resolutions

CHICAGO—Directors of Allied Theatres of Illinois, at a meeting held last fortnight, ratified 11 of the principal resolutions adopted at National Allied's convention at Kiamesha Lake, N. Y., in October.

These consisted of resolutions titled "For an Accelerated Depreciation Write-Off"; "For Arbitrating Waiting Time Rather Than Clearance"; "Withholding 'The Ten Commandments' from the People"; "Concentration of Releases on Holidays"; "Acquisition by Paramount of the Esquire Theatre"; "The Need for Clearance over Television"; "Rebuking Joseph L. Mankiewicz"; "Supporting the Academy Awards Presentations"; "For Staggered Releases"; "Deploring Roadshows and Special Handling"; and "For More Color Films."

Plans for the organization's annual Christmas party were completed at the meeting; it was scheduled for Dec. 20, in the Allied offices.

E. N. Nelson, who had been with the McCollom circuit for 25 years before he resigned as general manager five years ago, returned as manager, Bon Air and Watseka, Watseka, Ill. He will be assisted by his wife. . . . Filmack president Irving Mack and his wife recently celebrated their 40th wedding anniversary. . . . Oliver Conder was named Oklahoma representative for Modern Film Distributors of Chicago. . . .Jack Cooney, Willard operator, has taken over the Mode. . . . A Chicago Heights, Ill., civic group has bought a site there for construction of a theatre. . . . Otto K. Eitel, former Palace owner, was appointed manager of the Flamingo Hotel, Las Vegas, Nev.

Installation of a large parking lot opposite the Nortown is reported to have increased theatre attendance. . . . Ben Helman was named manager, reopened Pantheon. . . . The father of Vic Bernstein, Allied Artists, died. . . . Al Raymer, who recently resigned from the Indiana-Illinois circuit, was named general manager and chief film buyer for the Schoenstadt circuit, succeeding Israel Zatkin. . . . Some 1,200 Balaban and Katz employees enjoyed the circuit's annual Christmas party. Gifts and entertainment were provided by president David Wallerstein.

CINCINNATI

Numerous area exhibitors and newspaper reviewers were in for a trade screening of 20th-Fox's "The Enemy Below," booked into the Keith for a January run. Dick Powell, producer and director, was in to promote the film at a cocktail party in the Hotel Netherland Hilton. . . . Among local executives who attended the annual convention in Columbus, Ohio, of the Independent Theatre Owners of Ohio were branch managers Milton Gurian, Allied Artists; H. R. Gaus, MGM; Robert McNabb, 20th-Fox; and James A. Conn, National Theatre supply, who was accompanied by J. W. Servies, New York, NTS vice-president. Also attending were L. J. Heidingsfeld, Buena Vista sales representative, and Rube Shor, president, S and S Amusement Corporation. . . . Holiday office parties have been set up by Paramount, at the Variety Club in the Hotel Metropole, and 20th-Fox at the Alms Hotel. Both will be dinner dances. . . . "Around the World In 80 Days" was the theme for an annual donor luncheon of the Variety Club ladies auxiliary for the benefit of the Club's retarded children's program. . . . Cleveland has been added to the territory of the local Rank exchange, Sheldon Tromberg, branch manager, announced. . . . Heywood Mitchusson, formerly with RKO, is now DCA booker and office manager, succeeding Kip Smiley, now Paramount salesman in West Virginia.

Robert Mitchum, star, 20th-Fox's "The Enemy Below," was in Chicago recently in connection with the opening of the film and is seen with, left to right, Nate Platt; David B. Wallerstein, president, Balaban and Katz Theatres; Captain C. E. Herms; Harry Lustgarten; and Duncan Kennedy.

COLUMBUS, O., NEWS—The local theatre committee to promote the COMPO slogan has persuaded the Columbus Citizen and Columbus Dispatch to use the phrase on the theatre page. This follows similar response from the Ohio State Journal and Columbus Star, making it 100 per cent cooperation among Columbus newspapers. . . . The City Council of Fremont, Ohio, has repealed the 3 per cent admissions tax which had been in effect for 10 years. The tax had netted between $5000 and $6000 annually. . . . "Gunsight Ridge" had first run showings in eight neighborhood houses and drive-ins. . . . Theatre managers and publicity directors will welcome the move of editorial offices of the Ohio State Journal and Columbus Star to the Columbus Dispatch Building. They'll be able to contact theatre editors of the three papers at one visit. The move is slated to be made shortly after Jan. 1.

"Passion Pit" Label Blasted By D-I Exec

CINCINNATI—In a local newspaper feature story, Robert Morrell, general manager, S and S Amusement Corporation, debunks the idea that drive-ins are "passion pits" where teenagers gather for violent love-making.

Only 15 per cent of the patrons at the firm's Twin Drive-In here are teenagers, Morrell said, and patrols pass each car every 15 minutes. "Anyway, what can you do with another car only a foot away?" he asked.

The Twin Drive-In, the world's largest, with space for 2,750 cars, has completed construction of new office and concession facilities at a cost of $200,000, and has installed new twin screens costing $15,000.

A playground, scheduled for spring opening, will cost $55,000. The drive-in is operated on a year-around basis, with frequent screenings of first run films.

Balaban Memorial Fund Reaches $20,000 Mark

CHICAGO—The John Balaban Memorial Fund has reached more than $20,000, Mannie Smerling, treasurer, has reported. The money will be presented to La Rabida Sanitorium for scholarships to medical students who specialize in rheumatic fever.

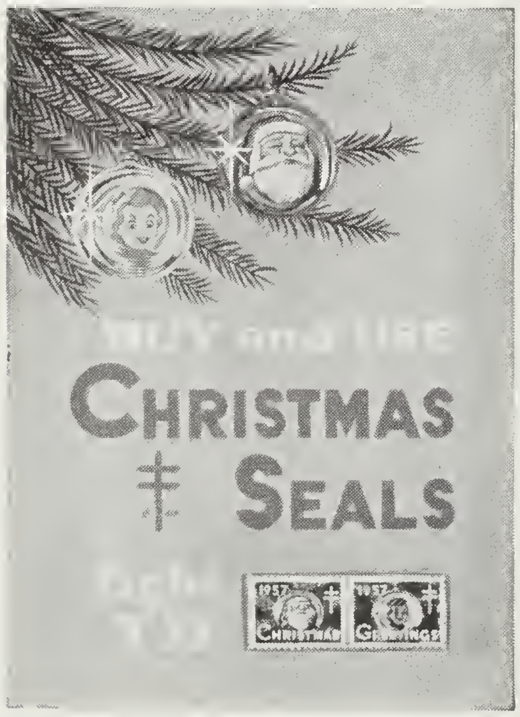
Variety Club, chosen to spearhead the memorial drive, will be the presenting organization.

The executive committee for the drive is composed of James Coston, chairman; Johnny Jones, Arthur Rubloff, Jack Kirsch, Spyros Skouras, Sam Dembow, Edwin Silverman, Irv Kupcinet, Jack Rose, and Smerling.

CLEVELAND

Eva Urdang, secretary to M. B. Horwitz, Washington Circuit, was in Mt. Sinai Hospital for observation. . . . Variety Club chief barker Danny Rosenthal has sent out notices of a gala New Year's Eve dinner dance to be held in the Tudor Arms Hotel club rooms. . . . Cleveland was not well represented at the ITOO convention in Columbus, Ohio, recently. Only local exhibitors attending were Marshall Fine, an ITOO director; Leonard Greenberger, Fairmount; and Leonard Mishkind, General Theatres Circuit. Also present were Herb Horstemeier, booking agent, and Rudy Norton, Imperial Pictures branch manager, the only distributor present. Among those from the Cleveland area were Peter Wellman, Girard; John Tender, Lorain; Jack Armstrong, Al Boudouris, and George Sawyer, all of Toledo; Chris Velas, Bellaire; Louis Eick, Martins Ferry; Joe Shagrin, Youngstown; Leon Enkin, Warren; Mike Kendrick, Mingo Junction; and Justin Knopp, Oak Harbor. . . . Frances Bolton, NSS booker is back at her desk, having recovered from a heart attack. . . . Jack Hynes, manager, Paramount, Youngstown, Ohio, who recently recovered from pneumonia, was in town to meet Dick Powell and to attend the trade screening of "The Enemy Below." . . . Some 80 industry members attended the testimonial dinner for Jerome Safron, outgoing Columbia branch manager, and his successor, Sam Weiss. Safron left Cleveland to assume his new duties with Columbia as home office executive in charge of circuit sales.

Jack Sogg, MGM branch manager, and Mrs. Sogg planned to go to Philadelphia to attend the wedding of their son, Dr. Alan Sogg, to Judy Kline on Dec. 22. Dr. Sogg is presently interning in Philadelphia General Hospital. . . . Frank De Franco, Universal head shipper, was elected to serve another two years as president, IATSE, Local B-5, at the annual meeting. Other officers were, vice-president, George Sendry, Columbia, and financial secre-



Veteran MGM Exploiteer Sets Retirement Plans

DALLAS—Elmer Bradley Coleman, field exploitation man for Metro-Goldwyn-Mayer out of the Dallas exchange since 1928, announced that he will retire on Jan. 3. He will have then completed 30 years with the company. He and Mrs. Coleman will continue to reside in Dallas.

Coleman's niche of theatrical immortality is assured. He had charge of the world premiere of "Gone With the Wind" in Atlanta on Dec. 13, 1939, which still ranks as the biggest movie ballyhoo ever. Coleman admitted that he is 68 years old and is tired of heavy traveling.

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tary, Harry Lyman, States Film. The executive board consists of William Andrews, Paramount; Sigmund Clayman, Warners; Justin Compton, Universal; Hazel Mack, National Screen Service; Pearl Geib, Warners; George Sendry, Columbia; and Stephen Andrews, MGM. De Franco and Clayman were named delegates to the CFL and Eighth District conventions. . . . Paul Mooney, NSS, was expected to be in last week to celebrate his 80th birthday with his brother, Milton A. Mooney, Cooperative Theatres. . . . The Brewster, Brewster, Ohio, was scheduled to close last week. . . . Cleveland subrun theatres, which have always closed the night before Christmas to give employees an opportunity to celebrate the holiday, are closing on both Monday and Tuesday before Christmas this year. The feeling is that the goodwill engendered will more than pay for lost Monday night business.

DALLAS

John H. Rowley, head of the Rowley United Theatres and International Chief Barker, Variety Clubs, has booked "The Heart of Show Business," in line with his recent appeal to the industry, into his various theatres here. The film has been shown at the Wynnewood, Texas, Vogue, Beverly Hills, Rosewin, Stevens, and Heights. . . . Cinerama, in the Melba, is running special Saturday morning shows of "Search for Paradise" for school children, on a reserved seat basis. Reservations are being accepted through Jan. 19. . . . Charles Weisenburg, vice-president, Texas Drive-In Theatre Owners Association and operator of eight drive-ins in central and northwest Texas, has serious doubts that films cabled into homes for a monthly fee will go over. He believes that drive-ins can compete on an equal footing with telemovies. He pointed out that he can offer customers 26 features at his drive-ins in one month for the same price charged in Bartlesville for telemovies. . . . Workers at the Chance Vought Aircraft Company, and their families attended a special screening of "Search for Paradise." Tickets were on sale at the plant.

Watch for them!

NEXT!

Jacksonville Territory
Issue of December 25
New York City Territory
Issue of January 1

Save them!

DENVER

Variety Club, Tent 37, has decided to drop its affiliation with Variety Clubs International, and has voted to revive the old Rocky Mountain Screen Club, which hereafter will be the social organization of the industry locally. The group will continue its charitable activities as before. Jack Felix, who was chief barker, will continue as president until new officers are elected.

Pete Bayes, Paramount publicity man handling the Denver and Salt Lake City territories, is leaving the company to become ac-

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Film Exchange and Dealer Listing for the

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

LOS ANGELES FILM TERRITORY

• *Film Distributors*

ALLIED ARTISTS, 1924 S. Vermont Ave.—REpublic 1-3148
Br. Mgr.: J. E. McCarthy. Sls. Mgr.: Marthy Solomon. Office Mgr.: John O'Neil. Sales: Ben Taylor. Booker: Walter Reilly. Cashier: Oliver Randolph. Field Exp.: James A. G.Shiller. Emerg. Phone: O'Neil, GR 8-4092.

AMERICAN RELEASING CO., 8255 Sunset Blvd.—HO 3-3271
Br. Mgr.: James Nicholson. Emerg. Phone: None.

AZTECA FILMS, 1743 S. Vermont Ave.—REpublic 3-2191
Br. Mgr.: G. A. Acosta. Emerg. Phone: None.

BUENA VISTA (Disney), 1660 Cordova St.—REpublic 1-7247
Br. Mgr.: Don Connelly. Bookers: Leo Jensen, Ben Sachey.

CLASA-MOHME, 2019 S. Vermont Ave.— REpublic 4-4171
Br. Mgr.: Richard Dunlap. Booker: Michael Enriquez. Cashier: Margaret Ainsworth. Emerg. Phone Dunlap, NO. 4-3103.

COLUMBIA, 1920 S. Vermont Ave.—REpublic 2-6211
Br. Mgr.: Norman Jackter. Office Mgr.: Fred Wise. Sales: Bill Evidon, Jules Needleman, Bernie Cobb. Booker: Don Holstrum. Cashier: Bonnie Gudenoge. Field Exp.: Mike Newman. Emerg. Phone: Green, ST 9-7439.
(Dist. Mgr. in residence: W. C. Ball)

CONTINENTAL, 1656 Cordova St.—REpublic 5-8351
Br. Mgr.: Harry Thomas. Emerg. Phone: None.

CORONET FILM DIST., 1576 W. Washington Blvd.—REpublic 5-8922
Br. Mgr.: Alex Cooperman. Emerg. Phone: None.

D.C.A., 1968 S. Vermont Ave.—REpublic 1-1141
Br. Mgr.: Jerry Pursell. Booker: Jack Sheriff. Cashier: Beverly Laufer. Emerg. Phone: Pursell, VE 8-1232.

EMBASSY, 1966 S. Vermont Ave.—REpublic 4-8487
Br. Mgr.: Jack Sonenshine. Emerg. Phone: None.

FAVORITE FILMS, 1928 S. Vermont Ave.—REpublic 1-2574
Br. Mgr.: Mel Evidon. Office Mgr.: Mark Tenser. Sales: Harvey Levinson. Booker: Salley Green. Emerg. Phone: None. *(President in residence: N. P. Jacobs)*

MANHATTAN FILMS, 1920 S. Vermont Ave.—REpubilc 2-3016
Br. Mgr.: Robert Kronenberg. Sales: Robert Bernhard. Emerg. Phone: None.

METRO-GOLDWYN-MAYER, 1620 Cordova St.—REpublic 1-4181
Br. Mgr.: T. J. Aspell, Jr. Sls. Mgr.: Charles Geary. Office Mgr.: Ed Urshel. Sales: Alex Weissman, E. Douglyn, Robert Clark. Booker: Max Page. Cashier: Gail Lesh. Field Exp.: Howard Herty. Emerg. Phone: Urshel, CR 5-8202.
(West Coast Sales Mgr. in residence: George A. Hickey)

PARAMOUNT, 1613 W. 20th St.—REpublic 1-5191
Br. Mgr.: Alfred Taylor. Sls. Mgr.: Max Factor. Office Mgr.: Lester Coleman. Sales: Arnold Shartin, Gene Beurman. Booker: Jim Merry. Cashier: Howard Woolfan. Field Exp.: Bob Blair. Emerg. Phone: Coleman, OX 4-15569.
(Dist. Mgr. in residence: Neil East)

RANK, 1656 Cordova St.—REpublic 1-7305
BR. Mgr.: John De Costa. Cashier: Natalie Schwartz. Emerg. Phone: WEbster 1-2355.
(Reg. Mgr. in residence: Seymour Borde)

REPUBLIC, 1926 S. Vermont Ave.—REpublic 4-1131
Br. Mgr.: Jack Dowd. Sls. Mgr.: Ray Bassett. Sales: Wendell Overturf. Booker: Reba Hammond. Cashier: Olga Stillwell. Emerg. Phone: None.

SONNEY AMUSEMENT ENTERPRISES, 1656 Cordova St.—REpublic 1-7236

20TH CENTURY-FOX, 1620 West 20th St.—REpublic 1-4186
Br. Mgr.: Morris Sudmin. Office Mgr.: Charles Newman Sales: B. H. Robinson, Bjorn Foss, Mel Anderson. Booker: Edwin Michaelove. Cashier: Eva Meridith. Emerg. Phone: Newman, PO 3-0206.
(Asst. Div. Mgr. in residence: Reville Knifin)

UNITED ARTISTS, 1918 S. Vermont Ave.—REpublic 4-1166
Br. Mgr.: Richard Carnegie. Sls. Mgr.: Bert Pollard. Office Mgr.: Rollin Gunderson. Sales: Bill Wasserman, Bill Warner, Jack Katz, Charles Wolcott. Booker: Jerry Logue. Cashier: Bea Burke. Field Exp.: Bill Scholl. Emerg. Phone: Gunderson, OR 1-8380. *(Dist. Mgr. in residence: Ralph Clark)*

UNITED WORLD, 6610 Melrose Ave.—WE 8-6125

UNIVERSAL-INTERNATIONAL, 2001 S. Vermont Ave.—REpublic 1-2151
Br. Mgr.: Abe Swerdlow. Sls. Mgr.: Bill Marriott. Office Mgr.: Ed Cooke. Sales: Jules Gerelick, Wayne Bateman, Al Bowman, Walter Goodman. Bookers: Hoot Clarke, Rene Amter. Cashier: Truly Bremer. Emerg. Phone: Cooke WE 5-0176.

WARNER BROS., 2025 S. Vermont Ave.—REpublic 1-3177
Br. Mgr.: Joseph Safarty. Office Mgr.: Harvey Lithgow. Sales: Bill Watmough, George Tripp. Bookers: Joe Zangrilli, Ralph Cooper. Cashier: Mildred Weber. Field Exp.: Max Bercutt. Emerg. Phone: Lithgow, PL 1-7181.
(Div Mgr. in residence: Roy Haines: West Coast Dist. Mgr. in Residence: Fred Greenberg.)

• *Supply Dealers*

J. M. BOYD CO., 2032 S. Vermont—REpublic 2-0046

NATIONAL THEATRE SUPPLY, 1961 S. Vermont—REpublic 1-4193

PEMBREX THEATRE SUPPLY, 1969 S. Vermont—REpublic 1-3111
Emerg. Phone: DUnkirk 8-6764

B. F. SHEARER CO., 1964 S. Vermont—REpublic 3-1145. Emerg. Phone: BRighton 0-4901

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 2018 S. Vermont—REpublic 1-4166
Br. Mgr.: Bernie Wolf. Office Mgr.: Ralph La Duke. Sales: Al Blumberg. Emerg. Phone: Wolf, TExas 0-5995.

• *Signs, Advertising and Printing*

ACORN PRESS, 2020 S. Vermont—REpublic 1-4163

NATIONAL SCREEN SERVICE, 2018 S. Vermont—REpublic 1-4166

SHOWMANSHIP ART SERVICE, 2013 S. Vermont—REpublic 3-3123

• *Service Companies*

ALTEC SERVICE CO., 10952 Roebling Ave.—DUnkirk 3-1197

RCA SERVICE CO., 911 N. Orange Dr., Hollywood—OLdfield 4-0080

• *Film Delivery Services*

FILM TRANSPORT OF CALIF., 1525 W. 23rd—REpublic 4-4141

B & W FILM DELIVERY, 1639 Cordova St.—REpublic 5-8383

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Miami Variety Elects Newsman Chief Barker

MIAMI, FLA.—Approximately 400 persons attended the Variety Club, Tent 33, installation banquet at the Fontainebleau Hotel, Miami Beach, recently.

Luther Evans, Miami Herald sports writer, was installed chief barker. Retiring chief barker George MacLean presented the Great Guy award to Art Bruns and the Great Gal award to Mrs. Bea Courshon for their work for Variety Children's Hospital in the past year. Club members were urged to make a concentrated effort to raise additional funds this year for requirements of the Hospital.

Other Variety officers installed were Hal Pelton, assistant chief barker; Victor Levin, second assistant; Abe Allenberg, property master; and Bob Green, dough guy. Crew members are Art Bruns, Carl Gardner, Sammy Walsh, Jack Bell, Leo Adeeb, and Julian Cole. Holdover crew members, all past chief barkers, are William Dock, Maurey Ashmann, Edward Melniker, and George MacLean.

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count executive with the Alberta Pike public relations organization. . . . John Allen, MGM southwestern division manager, was in from his Dallas headquarters conferring with Henry Friedel, branch manager. . . . Ralph Batschelet, Fox Inter-Mountain Theatres concessions head, acted as master of ceremonies at the annual News Golden Wedding Anniversary party. . . "Old Yeller" will premiere in the Denver on Dec. 25. . . . Gusta Acosta was in from his Los Angeles headquarters conferring with Robert C. Hill, Columbia branch manager, concerning the company's Mexican films. . . . Howard Herty, MGM divisional publicity head, was in arranging the campaign for "Raintree County," which opens in the Orpheum on Dec. 25. Myrna Hansen, of the cast, will be here Dec. 20 to do publicity appearances for the film. . . . The Paramount exchange held a Christmas party at the Cavaleri Restaurant.

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Trans-Lux Theatre Execs Visit New Detroit Outlet

DETROIT—Richard Brandt, president, and Thomas E. Rodgers, vice-president, Trans-Lux Theatre Corporation, were here recently in connection with the circuit's take-over of its Detroit outlet, the Krim, to be renamed the Trans-Lux Krim, on Jan. 2. They made arrangements for redecoration, interviewed prospects for managers, and visited newspaper space departments.

Further visits are planned, particularly by Rodgers, to form local publicity and motion picture critic contacts.

DES MOINES

The Paramount and Des Moines, operated by Tri-States Theatre Corporation, have established a free parking deal for patrons. The circuit made arrangements with a large garage, located within a block of the theatres, and patrons parking their cars in the garage receive a check which is validated at the theatre box office when tickets are purchased. . . . The Esquire, Davenport, Ia., one of the oldest theatres there, has closed its doors because of high operating costs. The Esquire was constructed in 1913 as the Columbia.

DETROIT

Exhibitors have to dig for business and go to lengths to hold it. Manager Fred Sweet, Telenews, found a lady patron asking his cashier whether the house was warm enough. He stepped up and solemnly offered to show her the thermostat in the basement. The lady accompanied him equally solemnly, approved the degrees of heat, marched upstairs, and paid her admission. . . . Travelers returning included Jack Zide, Allied Pictures Corporation, from Cleveland; Lenny Brooks, Affiliated Theatres, from Flint, Mich.; and Ben Rosen, Confection Cabinet, from Grand Rapids, Mich. . . . Recent Variety Club activities included a cocktail party and jamboree with entertainment and planning for club redecoration and a Christmas party for several hundred children. . . . Lillian Reabe has been appointed to the Telenews staff. . . . Under the direction of managing director Norman Myers, the Adams has been renovated prior to the opening of "Raintree County" without closing the house.

Marcia Valibus, "Orange Bowl Queen," is seen with those who have made it possible for her to go to Hollywood for a screen test with AB-PT Pictures. They are W. H. Mansfield, chairman, Orange Bowl Queen selection committee; Sidney M. Markley, vice-president, AB-PT Theatres, Inc.; Irving H. Levin, president, AB-BT Pictures Corporation; and L. J. Finske, president, Florida State Theatres, subsidiary of AB-BT Theatres, Inc.

HOUSTON

Loew's State, in conjunction with a local jewelry shop, sponsored a contest guessing game on "Time Limit." A $350 diamond ring was offered as a prize to the person guessing the exact moment a clock would stop during a performance of the film. . . . Herman Cohen and his newest star, Jerry Blaine, were here on behalf of the opening of their latest films, "I Was a Teenage Frankenstein" and "Blood of Dracula." . . . Charles Wise, general manager, Phil Isley Theatre Circuit, with headquarters in Dallas, was in on a business trip. . . . Bonnie Irvine, cashier, Navaway, was on the sick list again. Also on the sick list was Kent McGuire, Southwestern Theatre Equipment Company, suffering from hepatitis.

JACKSONVILLE

George Jones, Universal salesman, has been transferred to Atlanta as branch manager, with O. O. Ray, Jr., moving from the local office staff to outside sales work. . . . Don Hankel is now on the booking staff, MGM, after service in the shipping department. . . . Glenn Gryder is now doing his theatre booking at home instead of in a downtown office. . . . MGM staffers were planning their Christmas party for the night of Dec. 20 in the Lobster House. . . . Buford Styles, Universal branch manager, returned from a tour of Florida's lower west coast. . . . Theatre supplier Roy Smith was confined to his bed with influenza for a week. . . . WOMPI members staged a successful jewelry fashion show and buffet luncheon in the Variety Club, with Barbara Greenwood, Universal booker, serving as hostess. . . . Horace Denning has been named publicity chairman, Motion Picture Exhibitors of Florida.

MIAMI, FLA., NEWS—Krag Collins was appointed manager, Center and Strand. . . . Del Powell is now manager, Sunset, South Miami. . . . New fathers are James Camp, Grand, West Palm Beach, Fla., and Walter Toemmes, manager, Ace, Miami. Each added a son to his household. . . . The Strand has adopted a Spanish picture policy, three days a week. . . . Sympathy was extended to Bob Jacques, assistant manager in charge of concessions, Boulevard Drive-In, North Miami Beach, on the death of his mother. . . . Lillian C. Claughton, head, Claughton circuit, was elected vice-president, Greater Miami Hotel Association, at the organization's annual banquet. The Claughton company owns, in addition to theatres, hotel and other property in the area. . . . Wometco's Cameo, Miami Beach, has just been given a face-lifting by manager Al Lerner and his maintenance staff. The theatre was remodeled and redecorated throughout, beginning with refurbishing of the mezzanine TV lounge and restrooms.

KANSAS CITY

Ross Caccavale is the new manager, Rockhill Art, succeeding Al Koddad, has left the industry. . . . The Strand, Great Bend, Kans., operated by Commonwealth Theatres, was shuttered when the circuit's lease expired recently. . . . Fire caused damage estimated at $10,000 to the sub-run Midway. The house is operated by Jayhawk Amusement Company.

MINNEAPOLIS

Cal Leeder, in charge of branch operations, Rank Film Distributors, was in. . . . Claire Higgins is the new bookkeeper, Independent Film Service. She was associated with RKO for 11 years previously. . . . Bob Favaro, MGM press representative let out in the company's economy move, expects to move to California. . . . Sebco, Inc., a design and construction firm servicing the theatre field, has discontinued business. . . . O. B. Dahlgren sold his Walnut, Walnut Grove, Minn., to Lawrence Boelke. . . . Sam Mittelsteadt, Kildeer, N. D., took over operation of the Grand, Mohall, N. D. Mittelsteadt's son, Duane, will manage the Killdeer. The Mohall house was formerly operated by Pearl Wisch, who moved to California. . . . Rolland Parent sold his Roxy, Argyle, Minn., to Oscar Flaat.

NEW ORLEANS

Henry G. Plitt, president, Paramount-Gulf Theatres, heads the newly organized Theatre Owners of America activities committee, established by president Ernest G. Stellings at the recent Miami Beach convention. The group will follow up various projects suggested at the convention. Plitt also was named TOA vice-president. . . . Mr. and Mrs. Tom Barrow, western Florida circuit operators, acquired ownership of the Ocean City Drive-In, Ocean City, Fla., from L. E. Craig. . . . Brad Suddith, encouraged by orderly release pledges, reopened the recently shuttered Lincoln, Laurel, Miss. . . . Other houses slated for reopening include McElroy's Venus, Shreveport, La., and F. K. Phillips' Lamar, Purvis, Miss. . . . Mrs. Harold F. Cohen, president, Cohen Enterprises, American-International franchise holder, advised that a regional sales meeting of the organization will be held here, Jan. 23-24. James Nicholson, A-I president, Sam Arkoff, vice-president, and Leon Blender, general sales manager, will attend.

NEW YORK

Michael Todd's "Around The World In 80 Days" is adding a 10:30 A.M. morning show at the Rivoli for the holiday period from Dec. 23 through Dec. 31. . . . David O. Selznick was in for the invitational premiere of his 20th-Fox release, "A Farewell To Arms," Roxy. . . . Nicholas Farkas, president, Farkas Films, Inc., announced the acquisition of the structure at 409 Third Avenue for additional office and storage space. . . . Kingsley-International announced the American premiere of the most recent Carl Dreyer film, "Ordet," at the Fifth Avenue Cinema. It won the Golden Lion Grand Prize of the Venice Film Festival, and the Danish "Oscar." . . . United Artists announced that "Paths Of Glory" would open at the Victoria on Christmas Day. . . . Film Row was on an early closing basis and took to car pools as a result of the strike on the subway lines. . . . 20th-Fox's Bess Allen is back on the job after a bout with illness. . . . At Paramount, manager Myron E. Sattler was away attending a sales meeting in Chicago. . . . Paramount booker Joe Curtain was momentarily expecting his wife to present him with an heir, and booker George Casciano also awaited the stork. . . . The Roxy added a 9:30 a.m. show of 20th-Fox's "Peyton Place". . . . Thirty veterans of the Lafayette Escadrille were guests at a screening of "Lafayette Escadrille" in Warners' screening room.

PHILADELPHIA

Local F-Seven IATSE, front office exchange employees, elected the following officers for 1958-59: president, Sam Sciulli, United Artists; vice-president, Philip Gallagher, MGM; treasurer, Mary Monaghan, United Artists; secretary, Jack Smith, MGM; business agent, George Evans, U-I; and sergeant-at-arms, Mirian Gill, U-I. The executive board comprises Lili Rosentoor, 20th-Fox; Ed Lawson, Paramount; Peter Cicotta, U-I; and Elizabeth Marrandino, United Artists. Trustees are Mae Greenus, 20th-Fox; Arline Rubin, United Artists; and Sue Curran, MGM. . . . Earle Sweigert, Andalusia Drive-In, is still recuperating at home from the leg injury that has laid him up for quite some time. . . . Dr. Silkini presented his "Asylum Of Horrors" at the SW Stanley for one midnight show on Friday, the 13th. Not satisfied with presenting the "Frankenstein Monster," he offered "The ethereal form of Marilyn Monroe materialized" plus "The earthly apparition of Elvis Presley." You're not satisfied, you want more for your money? All right, tell you what else. Two for one passes if you can sit through it, plus Chanel #5 or other perfumes for all the girls, etc., etc. . . . So much is expected of "And God Created Woman" that it has been booked first run simultaneously in the Studio and the World. . . . Joe (Rich-Art) Antner got back from a trip to Florida in time for the cold weather. . . . The Moonlight Drive-In, Wyoming, Pa., has closed. . . . Joe Conway, Wayne Avenue Playhouse, denies reports that he does not like children. He says he likes them everyplace except in his arty theatre; thinks they belong at circuses. . . . The Christmas spirit began to be in evidence around the various exchanges. . . . And speaking of Christmas, some last minute gifts in the line of hosiery, underwear, pajamas, etc., may be obtained from Elise Potamkin, widow of Walter Potamkin, late Columbia salesman, who is now engaged in selling these and allied items from her home. She may be reached by telephoning JE 3-0726. Her address is 1332 Passmore Street, Philadelphia. . . . Harry Brillman was enthused over the Goodman booking of the RKO reissues "Back To Bataan" and "Marine Raiders," now being handled as a combo by Screen Guild.

PORTLAND

Orange Phelps, Hillsboro, opened the new Town, replacing the Venetian, destroyed by fire last year. Phelps has invested in excess of $80,000 in the new building. Jack Lovett does the booking and buying. . . . The 39th stop on Miiko Taka's national tour was Portland, with Oscar Nyberg, Fox-Evergreen, hosting Marlon Brando's Japanese co-star in "Sayonara." On hand to greet her at the airport was the Japanese consul, Noboru Imago, and Francis Vancie, executive secretary to Mayor Terry Shrunk.

ST. LOUIS

The Missouri, operated by Arthur Enterprises, closed last week, possibly for good. It has been a spot engagement house in recent years, operation depending on the availability of desirable product. . . . Following announcement by Wendell Stead of the closing of his Ford, Griggsville, Ill., merchants and professional men there rallied to reopen the house on a part-time basis. . . . Cecil Allen, who closed his Oakland, Oakland, Ill., in August, has arranged to sell the building to the Chamber of Commerce, which will reequip the house and reopen it. . . . Realart Pictures, owned jointly by Herman Gorelick and George Phillips, will move to new quarters at

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Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 North Clarion St., Phila. 7, Pa.

Washington Variety Affair Attracts 500

WASHINGTON—Variety Club held its 22nd annual dinner dance last fortnight in the Presidential Room of the Statler Hotel. Some 500 attended the affair, including Kitty Kallen, singing star, who was given a plaque as Personality of the Year. She was the ninth person to receive the award. Others include Al Jolson, Arthur Godfrey, Joe E. Brown, Perry Como, Jane Froman, Eddie Fisher, Steve Allen, and Pat Boone.

The head table included Miss Kallen; Marvin Goldman, chief barker, Tent 11; Hirsh de La Viez, chairman of the dinner dance committee and newly elected chief barker; Ralph Pries, Variety International representative; Nathan D. Golden, International heart chairman; and Jack Beresin, past International chief barker.

3206 Olive Street on Jan. 13. . . . United Artists district manager Mike Lee and branch manager Bud Edele were in San Francisco for a company meeting.

SALT LAKE CITY

Chester Price, who recently has been operating the Gillette, Tooele, Utah, has left exhibition to go into the radio industry. He is a former Fox-Intermountain manager. . . . Warren Bunting, city manager for the Utah Drive-In Corporation, is using double bill thrill programs in the Gem, instead of first runs.

SAN ANTONIO

Ernst Kunz of the Menger Hotel is going to go all out for Walt Disney's "Old Yeller," based on the book by Texas author Fred Gipson, who resides near San Antonio. At one point in the film, a Texas cowboy eats a hearty dinner at a little ranch house and remarks, "This is the best feed I've had since I splurged on a big meal at the Menger in San Antone." . . . The Roxy Drive-In, in appreciation of the patronage of local moviegoers during the past year, is presenting a special holiday policy in effect Monday through Friday of each week. Children will be admitted free and adult admission price will be 10 cents, or 30 cents a carload.

SEATTLE

Chuck Rosemeyer, Republic salesman, escaped serious injury when his car skidded on slush, hit a telephone pole, was struck by a truck, and overturned, while he was enroute from Spokane to Colfax, Wash. Although the car was completely demolished, Rosemeyer suffered only a fractured cheek bone. . . . The newly-elected Variety Club crew includes Keith Beckwith, Jim Bonholzer, Frank Christy, Fred Danz, Bill Estep, Doug Forbes, C. B. Gustafson, D. C. Johnson, L. J. McGinley, Dwight Spracher, and Zollie Volchok. The crew members, in turn, will elect the officers in the near future. . . . Mary Carey, 20th-Fox cashier, returned to work after being hospitalized for a leg operation.

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SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every week as a bound in, but easily detached, section, of MOTION PICTURE EXHIBITOR this service lists by (1) distribution source and (2) by alphabet, all professional motion pictures offered for dating by the nation's theatres, plus those that are in production. Each issue is a complete reference index, brought up-to-date from the best available sources. Complete and detailed Reviews are published every-second-week throughout the film season (September to September) in the cumulatively numbered, separately bound and easily saved PINK SECTIONS. It is recommended that readers assemble complete files of Reviews, by seasons, and on the last issue of each season (late August), THE CHECKUP will be added to the PINK SECTION in order to provide a complete permanent index to the complete prior season.

Combined, THE CHECKUP and the PINK SECTIONS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness. To obtain individual back issues or complete back seasons of PINK SECTION rcviews, address all inquiries to the editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

VOL. 59 NO. 8 DECEMBER 18, 1957

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C–Comedy
CAR–Cartoon
COMP–Compilation
D–Drama
DOC–Documentary
MD–Melodrama
MU–Musical
W–Western
NOV–Novelty
TRAV–Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS–CinemaScope
DC–DeLuxe Color
EC–Eastman Color
MC–MetroColor
NA–Naturama
RE–Reissue
RS–Regalscope
SS–SuperScope
TC–Technicolor
TE–Technirama
TR–Trucolor
VV–VistaVision
WC–WarnerColor
C–Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review, plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

5723 **AFFAIR IN HAVANA**—MD-74m.—John Cassavetes, Raymond Burr—4393 (10-30-57)—Lower half
5703 **ATTACK OF THE CRAB MONSTERS**—MD-64m.—Richard Garland, Pamela Duncan—4313 (4-17-57)—Lower half
5713 **BADGE OF MARSHAL BRENNAN, THE**—W-74m.—Jim Davis, Arleen Whelan—4373 (9-4-57)—Average western
5635 **BLONDE SINNER**—D-72m.—Diana Dors, Michael Craig—4285 (2-6-57)—Lower half
5711 **CALYSPSO JOE**—C-76m.—Herb Jeffries, Angie Dickinson—4377 (9-18-57)—Lower half
5701 **CHAIN OF EVIDENCE**—MD-64m.—Bill Elliott, James Lydon—4289 (2-20-57)—Dualler
5691 **CRUEL TOWER, THE**—MD-80m.—John Ericson, Mari Blanchard—4273 (1-9-57)—Lower half thriller
5702 **CYCLOPS**—MD-75m.—James Craig, Gloria Talbott—4393 (10-30-57)—Lower half
5710 **DAUGHTER OF DR. JEKYLL**—MD-71m.—John Agar, Gloria Talbott—4365 (8-21-57)—Dull horror
5729 **DEATH IN SMALL DOSES**—MD-79m.—Peter Graves, Mala Powers—4365 (8-21-57)—Exciting meller
5715 **DESTINATION 60,000**—D-65m.—Preston Foster, Pat Conway—4349 (7-10-57)—Lower half
5721 **DINO**—D-96m.—Sal Mineo, Brian Keith—4349 (7-10-57)—Interesting yarn
5720 **DISEMBODIED, THE**—MD-65m.—Paul Burke, Allison Hayes—4393 (10-30-57)—Voodoo for duallers
5709 **DRAGOON WELLS MASSACRE**—W-65m.—(CS-DC)—Barry Sullivan, Mona Freeman—4337 (6-12-57)—Good western
5623 **FIGHTING TROUBLE**—C-60m.—Bowery Boys, Adele Jergens—4265 (12-26-56)—Lower half
5708 **FOOTSTEPS IN THE NIGHT**—MD-62m.—Bill Elliott, Eleanor Tannin—4305 (4-3-57)—Lower half
5727 **FROM HELL IT CAME**—MD-73m.—Tod Andrews, Tina Carver—4393 (10-30-57)—Okay science fiction
5726 **GUN BATTLE AT MONTEREY**—W-67m.—Sterling Hayden, Pamela Duncan—4405 (11-27-57)—Okay western
5630 **HIGH TERRACE**—MD-70m.—Dale Robertson, Lois Maxwell—4289 (2-20-57)—Lower half
5706 **HOLD THAT HYPNOTIST**—C-61m.—Bowery Boys, Jane Nigh—4301 (3-20-57)—Series average
5717 **HOT ROD RUMBLE**—MD-79m.—Leigh Snowden, Richard Hartunian—4301 (10-21-57)—Lower half
5632 **HOT SHOTS**—C-61m.—Bowery Boys, Joi Lansing—4289 (2-20-57)—Series average
5725 **HUNCHBACK OF NOTRE DAME, THE**—D-104m.—(CS-TC)—Anthony Quinn, Gina Lollobrigida—4393 (10-30-57)—Ponderous classic
5707 **LET'S BE HAPPY**—MU-93m.—(CS-DC)—Tony Martin, Vera Ellen—4337 (6-12-57)—Light entertainment
5705 **LAST OF THE BADMEN**—W-80m.—(CS-DC)—George Montgomery, Keith Larsen—4297 (3-6-57)—Good western
5728 **LOOKING FOR DANGER**—C-61m.—Bowery Boys, Lili Kardell—4393 (10-30-57)—Series average
5719 **LOVE IN THE AFTERNOON**—C-125m.—Gary Cooper, Audrey Hepburn—4337 (6-12-57)—Highly Entertaining
5730 **NAKED IN THE SUN**—MD-78m.—(EC)—James Craig, Lita Milan—4413 (12-11-57)—Adequate for lower half
5704 **NOT OF THIS EARTH**—MD-67m.—Paul Birch, Beverly Garland—4313 (4-17-57)—Fair horror
5712 **OKLAHOMAN, THE**—W-80m.—(CS-DC)—Joel McCrea, Barbara Hale—4341 (6-26-57)—Good western
5722 **PORTLAND EXPOSE**—MD-72m.—Edward Binns, Carolyn Craig—4373 (9-4-57)—Topical meller
5716 **SPOOK CHASERS**—C-62m.—Bowery Boys, Darlene Fields—4381 (10-2-57)—Series average
5724 **TALL STRANGER, THE**—W-81m.—(CS-DC)—Joel McCrea, Virginia Mayo—4405 (10-27-57)—Actionful western

TO BE REVIEWED

BEAST OF BUDAPEST—Michael Mills, Violet Rensing
BLONDE BLACKMAILER—Richard Arlen, Constance Leigh
BRIDE AND THE BEAST, THE—Lance Fuller, Charlotte Austin
BULLWHIPPED—(CS-C)—Guy Madison, Rhonda Fleming
COLE YOUNGER, GUNFIGHTER—(CS-C)—Frank Lovejoy, James Best
CRY BABY KILLER, THE—Jack Nicholson, Carolyn Mitchell
HONG KONG INCIDENT—Jack Kelly, May Wynn
IN THE MONEY—Bowery Boys
LITTLE RASCALS VARIETY SHOW—Compilation
MAN FROM GOD'S COUNTRY—(CS-C)—George Montgomery, Susan Cummings
NEVER LOVE A STRANGER—John Drew Barrymore, Lita Milan
OREGON PASSAGE—(CS-C)—John Ericson, Lola Albright
PAGANS, THE—Pierre Cressoy, Helene Remy-Italy
5714 **PERSUADER, THE**—William Talman, Kristine Miller
QUANTRILL'S RAIDERS—(CS-C)—Steve Cochran, Gail Robbins
RAWHIDE BREED, THE—Rex Reason, Nancy Gates
SABU AND THE MAGIC RING—Sabu, Daria Massey
SEVEN GUNS TO SIN MESA—Lola Albright, Charles Quinlivan
STORM OUT OF THE WEST—Dale Robertson, Brian Keith
TEENAGE DOLL—June Kenney, Fay Spain
UP IN SMOKE—Bowery Boys
UNDERSEA GIRL—Mara Corday, Pat Conway

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

AMAZING COLOSSAL MAN, THE—MD-80m.—Glenn Langan, Cathy Downs—4401 (11-13-57)—Okay exploitation
CAT GIRL—MD-69m.—Barbara Shelley, Robert Ayres—4381 (10-2-57)—Mediocre horror—England
DRAGSTRIP GIRL—MD-70m.—Fay Spain, Steve Terrell—4341 (6-26-57)—Teen-age appeal
FLESH AND THE SPUR—W-80m.—(C)—John Agar, Marla English—4297 (3-6-57)—Average western
I WAS A TEENAGE WEREWOLF—MD-76m.—Michael Landon, Yvonne Lime—4373 (9-4-57)—Okay horror
INVASION OF THE SAUCER MEN—MD-70m.—Steve Terrell, Gloria Castillo—4373 (9-4-57)—Teen science fiction
NAKED PARADISE—MD-71m.—(C)—Richard Denning, Beverly Garland—4289 (2-20-57)—Okay dualler
REFORM SCHOOL GIRL—MD-71m.—Gloria Castillo, Ross Ford—4401 (11-13-57)—Fair crime
ROCK AROUND THE WORLD—MU-71m.—Tommy Steele—4401 (11-13-57)—British rock 'n' roll—England
ROCK ALL NIGHT—MU-63m.—Dick Miller, Abby Dalton—4341 (6-26-57)—Lower half
UNDEAD, THE—MD-71m.—Pamela Duncan, Richard Garland—4305 (4-3-57)—Involved horror
VOODOO WOMAN—MD-75m.—Marla English, Tom Conway—4305 (4-3-57)—Inferior lower half

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A, B, or C (condemned), follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Abandon Ship	A2	Col.
Abductors, The	A1	Fox
Abominable Snowman, The	A1	Fox
Above Us the Waves	A1	Rep.
Accused of Murder	A2	Rep.
Across the Bridge	A1	Rank
•Across the Everglades		WB
Action of the Tiger	B	MGM
•Admirable Crichton, The		Col.
Affair in Havana	B	AA
Affair in Reno	B	Rep.
Affair to Remember, An	A2	Fox
Albert Schweitzer	A1	Misc.
•All at Sea		MGM
All Mine to Give	A1	UI
Alligator Named Daisy, An	A1	Rank
Amazing Colossal Man, The	A2	AI
Anastasia	A1	Fox
And God Created Woman	C	For.
Angles of Darkness		For.
•Another Time, Another Place		Par.
Apache Warrior	A1	Fox
April Love	A1	Fox
Armored Attack		Misc.
As Long As They're Happy	B	Rank
•Astounding She Monster, The	A2	AI
Attack of the Crab Monsters	A1	AA

B

Baby and the Battleship, The	A1	DCA
Baby Face Nelson	B	UA
Bachelor Party, The	B	UA
Back from the Dead	B	Fox
Badge of Marshal Brennan, The	A1	AA
Badlands of Montana	B	Fox
Bailout at 43,000	A1	UA
Bambi		BV
Band of Angels	B	WB
Barretts of Wimpole Street, The	A2	MGM
Battle Hell	A1	DCA
Battle Hymn	A1	UI
Battle Stripe		Misc.
•Bay the Moon		MGM
Bayou	B	UA
•Beast of Budapest		AA
Beau James	B	Par.
•Beautiful But Dangerous	B	Fox
Bed of Grass	C	T-L
Beginning of the End	A1	Rep.
Bermuda Affair	B	DCA
Bernardine	A1	Fox
Beyond Mombasa	A1	Col.
•Big Beat, The		UI
Big Boodle, The	B	UA
Big Caper, The	B	UA
•Big Country, The		UA
Big Fun Carnival, The		Misc.
Big Land, The	A1	WB
•Bitter Victory		Col.
Black Patch	B	WB
Black Scorpion, The	A1	WB
Black Tent, The	A2	Rank
Black Whip, The	B	Fox
•Blonde Blackmailer		AA
•Blonde and Dangerous		WB
Blonde in Bondage		DCA
Blonde Sinner	B	AA
•Blood Arrow		Fox
•Blood of Dracula		AI
•Blue Peter, The		DCA
•Bolshoi Ballet, The	A1	Rank
•Bombers B-52	A1	WB
•Bonjour Tristesse		Col.
Bop Girl Goes Calypso	B	UA
•Born Reckless		WB
Boy on a Dolphin	B	Fox
Boy's Town		MGM
Break in the Circle	A2	Fox
•Bride and the Beast, The		AA
Bride Goes Wild, The		MGM
Bridge on the River Kwai, The	A1	Col.

Bright Leaf		WB
Brothers Rico, The	A2	Col.
Brothers In Law		Cont.
•Brothers Karamazov, The		MGM
•Buccaneer, The		Par.
Buckskin Lady, The	B	UA
•Bullwhipped		AA
Burglar, The	B	Col.
Buster Keaton Story, The	A1	Par.
Cast a Dark Shadow	A2	DCA

C

Calypso Heat Wave	B	Col.
Calypso Joe	B	AA
Careless Years, The	A2	UA
Carnival Rock		Misc.
Cartouche	A2	Misc.
Cat Girl		AI
•Cattle Empire		Fox
Cast a Dark Shadow	A2	DCA
Chain of Evidence	A2	AA
•Chase a Crooked Shadow		WB
Checkpoint	B	Rank
Chicago Confidential	A2	UA
•Child's Play		DCA
•China Doll		UA
China Gate	A2	Fox
Cinderella		BV
Colditz Story, The	A1	DCA
•Cole Younger, Gunfighter		AA
Constant Husband, The		For.
Copper Sky	A2	Fox
Counterfeit Plan, The	A2	WB
•Counterplot		UA
Courage of Black Beauty	A1	Fox
•Cowboy		Col.
Crime of Passion	B	UA
Crooked Circle, The	A1	Rep.
Cruel Tower, The	B	AA
•Cry Baby Killer, The		AA
•Cry Terror		MGM
Curfew Breakers		Misc.
•Curse of Dracula		UA
Curse of Frankenstein, The	B	WB
Cyclops	A2	AA

D

Dalton Girls	A2	UA
•Damn Citizen		UI
Dance With Me Henry	A1	UA
•Darby's Rangers	A3	WB
•Dark Valor		Fox
Daughter of Dr. Jekyll	B	AA
Daughter of Horror		Misc.
Deadlier than the Male		DCA
Deadly Mantis, The	A	UI
Death in Small Doses	A2	AA
Decision Against Time	A1	MGM
Decision at Sundown	B	Col.
Deep Adventure	B	WB
•Deep Six, The		WB
Deerslayer, The	A1	Fox
Delicate Delinquent, The	A1	Par.
Delinquents, The	B	UA
•Desert Hell		Fox
Designing Woman	B	MGM
•Desire Under the Elms		Par.
Desk Set	A2	Fox
Destination 60,000	A1	AA
Devil's General, The	B	DCA
Devil's Hairpin, The	B	Par.
Dino	A2	AA
Disembodied, The	B	AA
Doctor at Large	A2	UI
Domino Kid	B	Col.
Don Giovanni	A2	For.
Don't Go Near the Water	B	MGM
Don't Knock the Rock	A1	Col.
Dragoon Wells Massacre	A1	AA
Dragstrip Girl	B	AI
Drango	A2	UA
D. I., The	A2	WB
Duel at Apache Wells	A1	Rep.

E

East of Eden		WB
Edge of the City	A2	MGM
•Eighteen and Anxious	B	Rep.
•End of the Road, The		DCA
Enemy Below, The	A1	Fox
Enemy From Space	A1	UA
Escapade	A2	DCA
Escapade in Japan	A1	UI
Escape from San Quentin	B	Col.
Escape to Red Rock		Fox
•Every Second Counts	B	DCA

F

Face in the Crowd	B	WB
•Fantastic Puppet People, The		AI
•Farewell to Arms		Fox
Fear Strikes Out	A1	Par.
Fedra, the Devil's Daughter		For.
•Female Animal, The		UI
Fernandel the Dressmaker	B	For.
Fighting Trouble	B	AA
•Fighting Wildcats		Rep.
Fire Down Below	B	Col.
Five Steps to Danger	A1	UA
Flaming Teen-Age, The		Misc.
Flesh and the Spur	B	AI
Flesh Is Weak, The		DCA
•Flood Tide, The		UI
Footsteps in the Night	A1	AA
For Whom the Bell Tolls		Par.
•Fort Bowie	A2	UA
•Fort Dobbs		WB
•Fort Massacre		UA
Forty Guns	A2	Fox
Four Bags Full		TL
Four Boys and a Gun	B	UA
•Fraulein		Fox
French They Are a Funny Race	A2	Cont.

TO BE REVIEWED

ASTOUNDING SHE MONSTER, THE
BLOOD OF DRACULA—Sanora Harrison, Jerry Blaine
FANTASTIC PUPPET PEOPLE, THE—John Agar, June Kenney
HELL RAIDERS—Michael Connors, John Ashley
I WAS A TEENAGE FRANKENSTEIN—Whit Bissell, Phyllis Coates
JET ATTACK—John Agar, Audrey Totter
MOTORCYCLE GANG—Anne Neyland, Steve Terrell
NAKED AFRICA—
SORORITY GIRL—Susan Cabot, Dick Miller
VIKING WOMEN—Kipp Hamilton, Irish McCalla
WHITE HUNTRESS—

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BAMBI—CAR-71m.—(TC-RE)—4357 (7-24-57)—Topflight Disney
CINDERELLA—CAR-74m.—(TC-RE)—4273 (1-9-57)—Delightful Disney
IF ALL THE GUYS IN THE WORLD—D-95m.—Andre Valmy, Jean Gaven—4317 (5-1-57)—Exciting import—France (titles)
JOHNNY TREMAIN—MD-80m.—(TC)—Hal Stalmaster, Luana Patten—4325 (5-15-57)—Colorful family entry
OLD YELLER—MD-83m.—Dorothy McGuire, Fess Parker—4405 (11-27-57)—Good live Disney
PERRI—DOC-75m.—(TC)—4377 (9-18-57)—Disney triumph
WESTWARD HO, THE WAGONS—W-90m.—(CS-TC)—Fess Parker, Kathleen Crowley—4265 (12-26-56)—Should attract youngsters

TO BE REVIEWED

LIGHT IN THE FOREST, THE—(TC)—Fess Parker, James MacArthur—(Disney)
MISSOURI TRAVELER—(TC)—Brandon DeWilde, Gary Merrill—(Whitney)
SLEEPING BEAUTY—(TE-TC)—(Disney)
YOUNG LAND, THE—(TC)—Patrick Wayne, Patricia Craig

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

139 **ABANDON SHIP**—D-100m.—Tyrone Power, Mai Zetterling—4306 (4-3-57)—Highly interesting—England
142 **BEYOND MOMBASA**—D-90m.—(TC)—Cornel Wilde, Donna Reed—4333 (5-29-57)—Satisfactory programmer
BRIDGE ON THE RIVER KWAI—MD-161m.—(CS-TC)—William Holden, Alec Guinness—4405 (1-27-57)—High rating
211 **BROTHERS RICO, THE**—MD-91m.—Richard Conte, Dianne Fostor—4373 (9-4-57)—Sypdicate strikes again
143 **BURGLAR, THE**—MD-90m.—Dan Duryea, Jayne Mansfield—4317 (5-1-57)—Over-involved programmer
147 **CALYPSO HEAT WAVE**—MU-86m.—Johnny Desmond, Merry Anders—4337 (6-12-57)—Plentiful youth appeal
221 **DECISION AT SUNDOWN**—W-77m.—(TC)—Randolph Scott, John Carroll—4401 (11-13-57)—Good western
215 **DOMINO KID**—W-74m.—Rory Calhoun, Kristine Miller—4365 (8-21-57)—Good western
125 **DON'T KNOCK THE ROCK**—MU-80m.—Bill Haley, Alan Dale—4265 (12-26-56)—Rock 'n' roll filler
222 **ESCAPE FROM SAN QUENTIN**—MD-81m.—Johnny Desmond, Merry Anders—4394 (10-30-57)—Lower half
201 **FIRE DOWN BELOW**—D-116m.—(CS-TC)—Rita Hayworth, Robert Mitchum—4333 (5-29-57)—Colorful and off-beat
130 **FULL OF LIFE**—C-91m.—Judy Holliday, Richard Conte—4265 (12-26-56)—Highly enjoyable
144 **GARMENT JUNGLE**—MD-88m.—Lee J. Cobb, Gia Scala—4317 (5-1-57)—Hard hitting meller
146 **GIANT CLAW, THE**—MD-76m.—Jeff Morrow, Mara Corday—4341 (6-26-57)—Lower half
131 **GUNS FOR FORT PETTICOAT, THE**—W-82m.)—(TC)—Audie Murphy, Kathryn Grant—4301 (3-20-57)—Good action
226 **HARD MAN, THE**—W-80m.—(TC)—Guy Madison, Valerie French—4406 (11-27-57)—Good western
218 **HARLEM GLOBETROTTERS, THE**—NOV-80m.—(RE)—Thomas Gomez, Dorothy Dandridge—4381 (10-2-57)—Good sports show
199 **HEART OF SHOW BUSINESS, THE**—DOC-40m. and 20m.—(TC)—4333 (5-29-57)—Excellent Variety Club story
141 **HELLCATS OF THE NAVY**—D-82m.—Ronald Reagan, Nancy Davis—4317 (5-1-57)—Okay programmer
HOW TO MURDER A RICH UNCLE—C-80m.—(CS)—Nigel Patrick, Charles Coburn—4394 (10-30-57)—Sophisticated comedy—England
204 **JEANNE EAGELS**—D-109m.—Kim Novak, Jeff Chandler—4357 (7-2-57)—Well-made biopic
225 **LONG HAUL, THE**—MD-88m.—Victor Mature, Diana Dors—4406 (11-27-57)—For action spots—England
MAGNIFICENT SEVEN, THE—MD-158m.—Japanese cast—4277 (1-23-57)—Good art entry—Japan (titles)
134 **MAN WHO TURNED TO STONE, THE**—MD-71m.—Victor Jory, Ann Doran—4290 (2-20-57)—Average horror
145 **NIGHT THE WORLD EXPLODED, THE**—MD-64m.—Kathryn Grant, William Leslie—4341 (6-26-57)—Science fiction dualler
206 **NO TIME TO BE YOUNG**—MD-82m.—Robert Vaughn, Roger Smith—4361 (8-7-57)—Ordinary dualler
217 **OPERATION MAD BALL**—C-105m.—Jack Lemmon, Kathryn Grant—4374 (9-4-57)—Very funny
PAL JOEY—MU-11m.—(TC)—Rita Hayworth, Frank Sinatra—4377 (9-18-57)—Highly enjoyable
212 **PARSON AND THE OUTLAW, THE**—W-71m.—Anthony Dexter, Marie Windsor—4374 (9-4-57)—Religious western
137 **PHANTOM STAGECOACH, THE**—W-69m.—William Bishop, Kathleen Crowley—4306 (4-13-57)—Mediocre dualler
208 **PICKUP ALLEY**—MD-92m.—(CS)—Victor Mature, Anita Ekberg—4361 (8-7-57)—Fast action meller
124 **RUMBLE ON THE DOCKS**—D-82m.—James Darren, Laurie Carroll—4290 (2-20-57)—Teen age violence
133 **SHADOW ON THE WINDOW, THE**—MD-73m.—Phil Carey, Betty Garrett—4297 (3-6-57)—Okay programmer
140 **SIERRA STRANGER**—W-74m.—Howard Duff, Gloria McGhee—4325 (5-15-57)—Mediocre western
138 **STRANGE ONE, THE**—D-97m.—Ben Gazzara, Pat Hingle—4206 (4-3-57)—Off-beat and interesting
214 **STORY OF ESTHER COSTELLO, THE**—MD-103m.—Joan Crawford, Rosanno Brazzi—4381 (10-2-57)—Crawford for the ladies—England
136 **TALL T, THE**—W-78m.—(TC)—Randolph Scott, Maureen O'Sullivan—4306 (4-3-57)—Good western
210 **3:10 TO YUMA**—W-92m.—Glenn Ford, Van Heflin—4365 (8-21-57)—Well-made ,suspenseful
220 **TIJUANA STORY, THE**—MD-72m.—Rodolfo Acosta, James Darren—4389 (10-15-57)—Lower half
TORERO—DOC-75m.—Luis Procuna—4349 (7-10-57)—Okay bullfight film—Mexico
207 **TOWN ON TRIAL**—MD-95m.—John Mills, Barbara Bates—4349 (7-10-57)—Lower half—England
202 **20 MILLION MILES TO EARTH**—MD-82m.—William Hopper, Joan Taylor—4337 (6-12-57)—Mediocre science fiction
203 **27th DAY, THE**—MD-75m.—Gene Barry, Valerie French—4333 (5-29-57)—Good programmer
129 **UTAH BLAINE**—W-75m.—Rory Calhoun, Susan Cummings—4277 (1-23-57)—Average western
132 **WICKED AS THEY COME**—MD-94m.—Arlene Dahl, Phil Carey—4273 (1-9-57)—Fair programmer—England
213 **WOMAN OF THE RIVER**—D-92m.—(TC)—Sophia Loren, Gerard Oury—4365 (8-21-57)—Exploitable drama—Italy (dubbed)
205 **YOUNG DON'T CRY, THE**—D-89m.—Sal Mineo, James Whitmore—4357 (7-24-57)—Should draw teenagers
126 **ZARAK**—MD-99m.—(TC-CS)—Victor Mature, Anita Ekberg—4266 (12-26-56)— Colorful adventure
135 **ZOMBIES OF MORA TAU**—MD-70m.—Gregg Palmer, Allison Hayes—4297 (3-6-57)—Mild horror dualler

TO BE REVIEWED

ADMIRABLE CRICHTON, THE—(TC)—Kenneth More, Diane Cilento—England
BITTER VICTORY—(CS)—Richard Burton, Curt Jurgens
BONJOUR TRISTESSE—(CS-C)—David Niven, Deborah Kerr
COWBOY—(C)—Glenn Ford, Jack Lemmon
GIDEON'S DAY—Jack Hawkins, Anna Lee—England
GODDESS, THE—Kim Stanley, Lloyd Bridges
GOING STEADY—Molly Bee, Alan Reed, Jr.
ME AND THE COLONEL—Danny Kaye, Curt Jurgens
HIGH FLIGHT—(CS)—Ray Milland, Helen Cherry—England
KEY, THE—(CS)—William Holden, Sophia Loren
LINE-UP, THE—Eli Wallach, Robert Keith
NIGHT OF THE DEMON—Dana Andrews, Peggy Cummins—England
NO TIME TO DIE—Victor Mature, Leo Genn
RESCUE AT SEA—Gary Merrill, Nancy Davis
RETURN TO WARBOW—(C)—Phil Carey, William Leslie
SCREAMING MIMI—Anita Ekberg, Phil Carey
SEVENTH VOYAGE OF SINBAD, THE—(C)—Kerwin Mathews, Kathryn Grant
SHE PLAYED WITH FIRE—Jack Hawkins, Arlene Dahl—England
SNORKEL, THE—Peter VanFyck, Betta St. John
THIS BITTER EARTH—(TE-TC)—Silvana Mangano, Richard Conte
TRUE STORY OF LYNN STUART, THE—Betsy Palmer, Jack Lord
WHONE TRUTH, THE—Stewart Granger, Donna Reed—England
WORLD WAS HIS JURY, THE—Edmond O'Brien, Mona Freeman

CONTINENTAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BROTHERS IN LAW—C-90m.—Richard Attenborough, Ian Carmichael—4389 (10-16-57)—Humorous import—England
FRENCH THEY ARE A FUNNY RACE, THE—C-82m.—Jack Buchanan, Maritine Carol—4366 (8-21-57)—Mild satire—France (English dialogue)
LOVE LOTTERY, THE—C-89m.(TC)—David Niven, Peggy Cummins—4293 (2-20-57)—Lightweight farce—England
MAID IN PARIS—C-83m.—Dany Robin, Daniel Gelin—4366 (8-21-57)—Fair art comedy—France (titles)
MAN ESCAPED, A—D-94m.—Francois Leterrier—4394 (10-30-57)—High rating suspense—France (titles)
RAISING A RIOT—C-90m.—(TC)—Kenneth More, Shelagh Frazer—4366 (8-21-57)—Humorous import—England

DCA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABY AND THE BATTLESHIP, THE—C-96m.—John Mills, Richard Attenborough—4306 (4-3-57)—Amusing farce—England
BATTLE HELL—MD-010m.—Richard Todd, Akim Tamiroff—4325 (5-15-57)—Good navy yarn—England
BERMUDA AFFAIR—D-88m.—Kim Hunter, Gary Hunter—4342 (6-26-57)—Program material—England
BLONDE IN BONDAGE—MD-91m.—Anita Thallaug, Mark Miller—4406 (11-27-57)—Exploitable dope yarn—Sweden (dubbed)
CAST A DARK SHADOW—D-84m.—Dirk Bogarde, Margaret Lockwood—4413 (12-11-57)—Good suspense show—England
COLDITZ STORY, THE—MD-97m.—John Mills, Eric Portman—4318 (5-1-57)—Interesting war story—England
DEADLIER THAN THE MALE—MD-100m.—Jean Gabin, Daniele Dalorme—4406 (11-27-57)—Unusual murder meller—France (titles)
DEVIL'S GENERAL, THE—D-119m.—Curt Jurgens, Marianne Cook—4394 (10-30-57)—Nazi intrigue—Germany (titles)
ESCAPADE—D-87m.—John Mills, Yvonne Mitchell—4395 (10-30-57)—Talky import—England
FLESH IS WEAK, THE—D-90m.—John Derek, Milly Vitale—4406 (11-27-57)—Adult sexploitation—England
GOLD OF NAPLES—COMP-107m.—Sophia Loren, Vittorio De Sica—4301 (3-20-57)—Entertaining import—Italy (titles)
GREEN MAN, THE—C-80m.—Alastair Sim, Jill Adams—4342 (6-26-57)—Screwball comedy—England
HALF HUMAN—MD-70m.—John Carradine—4333 (5-29-57)—Exploitable horror entry—Japan (titles and dialogue)
HELL IN KOREA—MD-82m.—George Baker, Harry Andrews—4406 (11-27-57)—Okay war meller—England
JOHN AND JULIE—C-82m.—(EC)—Colin Gibson, Lesley Dudley—4342 (6-26-57)—Kids' adventure—England
LOSER TAKES ALL—C-88m.—(CS-EC)—Glynis Johns, Rossano Brazzi—4395 (10-30-57)—Light Romance—England
MADEMOISELLE STRIPTEASE—C-99m.—Daniel Gelin, Brigitte Bardot—4401 (11-13-57)—Fair farce—France (titles)
MILLER'S BEAUTIFUL WIFE, THE—C-99m.—(CS-TC)—Vittorio De Sica, Sophia Loren—4401 (11-13-57)—Adult farce—Italy (titles)
MONSTER FROM GREEN HELL—MD-71m.—Jim Davis, Barbara Turner—4334 (5-29-57)—Lower half
1,000 YEARS FROM NOW—MD-65m.—(RE)—Robert Clarke, Margaret Field—4307 (4-3-57)—Exploitable reissue of "Captive Women"
ROCK, ROCK, ROCK—MU-83m.—Tuesday Weld, Alan Freed—4266 (12-26-56)—Okay dualler
RODAN—MD-73m.—(TC)—Kenji Sawara—4407 (11-27-57)—Exploitable horror—Japan (dubbed)
SCANDAL IN SORRENTO—C-92m.—(CS-TC)—Vittorio De Sica, Sophia Loren—4350 (7-10-57)—Cute import—Italy (dubbed)
SILKEN AFFAIR, THE—C-96m.—David Niven, Genevieve Page—4374 (9-4-57)—Amusing comedy—England
UNNATURAL—D-90m.—Hildegarde Neff, Eric Von Stroheim—4402 (11-13-57)—Slow moving drama—Germany (dubbed)
WOMAN OF ROME—D-93m.—(C)—Gina Lollobrigida, Daniel Gelin—4277 (1-23-57)—Sexploitable art—Italy (dubbed)

TO BE REVIEWED

BLUE PETER, THE—Kieron Moore, Greta Gynt—England
CHILD'S PLAY—Mona Washbourne, Peter Martyn
END OF THE ROAD, THE—Edward Chapman, George Merritt
EVERY SECOND COUNTS—Barbara Lagge, Dominique Wilms—France (titles)
ORDERS ARE ORDERS—Margot Grahame, Maureen Swanson—England
WIDOW, THE—Patricia Roc, Akim Tamiroff—England

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

801 **ACTION OF THE TIGER**—MD-98m.—(CS-TC)—Van Johnson, Martine Carol—4366 (8-21-57)—Confusing meller
718 **BARRETTS OF WIMPOLE STREET, THE**—MD-105m—(CS-MC)—Jennifer Jones, John Gielgud—4277 (1-23-57)—Fine version of classic—England
716 **BOYS' TOWN**—MD-96m.—(RE)—Spencer Tracy, Mickey Rooney—4278 (1-23-57)—Topnotch for family
732 **BRIDE GOES WILD, THE**—C-98m—(RE)—Van Johnson, June Allyson—4334 (5-29-57)—Topnotch comedy
739 **DECISION AGAINST TIME**—D-87m.—Jack Hawkins, Elizabeth Sellers—4350 (7-10-57)—Tense import—England
724 **DESIGNING WOMAN**—C-117m.—(CS-MC)—Gregory Peck, Lauren Bacall—4301 (3-20-57)—Impressive comedy
808 **DON'T GO NEAR THE WATER**—C-107m.—(CS-MC)—Glenn Ford, Anne Francis—4402 (11-13-57)—Amusing comedy
714 **EDGE OF THE CITY**—D-85m—John Cassavetes, Sidney Poitier—4273 (1-9-57)—Off beat drama
725 **GASLIGHT**—MD-113m.—(RE)—Ingrid Bergman, Charles Boyer—4307 (4-3-57)—Tense meller
715 **GREEN DOLPHIN STREET**—D-141m.—(RE)—Lana Turner, Van Heflin—4278 (1-23-57)—Fine drama
740 **GUN GLORY**—W-89m.—(CS-MC)—Stewart Granger, Rhonda Fleming—4350 (7-10-57)—Interesting programmer
741 **HAPPY ROAD, THE**—C-100m.—Gene Kelly, Bobby Clark—4285 (2-6-57)—Fine for family
803 **HIRED GUN, THE**—W-64m.—(CS)—Rory Calhoun, Anne Francis—4377 (9-18-57)—Good western
719 **HOT SUMMER NIGHT**—MD-86m.—Leslie Nielsen, Colleen Miller—4285 (2-6-57)—Interesting programmer
802 **HOUSE OF NUMBERS**—D-92m.—(CS)—Jack Palance, Barbara Lang—4350 (7-10-57)—Good programmer
805 **INVISIBLE BOY, THE**—MD-90m.—Richard Eyer, Diane Brewster—4389 (10-16-57)—Okay programmer
712 **IRON PETTICOAT, THE**—C-87m.—(VV-TC)—Bob Hope, Katherine Hepburn—4274 (1-9-57)—Fairly amusing
806 **JAILHOUSE ROCK**—D-96m.—(CS)—Elvis Presley, Judy Tyler—4395 (10-30-57)—For better money
807 **LES GIRLS**—MU-116m.—(CS-MC)—Gene Kelly, Mitzi Gaynor—4382 (10-2-57)—Money musical
730 **LITTLE HUT, THE**—C-90m.—(EC)—Ava Gardner, David Niven—4326 (5-15-57)—Sophisticated comedy
736 **LIVING IDOL, THE**—D-101m.—(CS-EC)—Steve Forrest, Lilliane Montevecchi—4326 (5-15-57)—Colorful drama
722 **LIZZIE**—D-81m.—Eleanor Parker, Richard Boone—4298 (3-6-57)—Interesting psychological film
735 **MAN ON FIRE**—D-95m.—Bing Crosby, Inger Stevens—4338 (6-12-57)—High rating drama
733 **OUR VINES HAVE TENDER GRAPES**—D-105m.—(RE)—Edward G. Robinson—4334 (5-29-57)—Excellent drama
726 **POSTMAN ALWAYS RINGS TWICE, THE**—MD-113m.—(RE)—Lana Turner, John Garfield—4307 (4-3-57)—Names should gross
RAINTREE COUNTY—D-182m.—(Camera 65-TC)—Montgomery Clift, Elizabeth Taylor—4389 (10-16-57)—Impressive film
731 **SEVENTH SIN, THE**—D-94m.—(CS)—Eleanor Parker, George Sanders—4334 (5-29-57)—Romance for femmes
737 **SILK STOCKINGS**—MU-117m.—(CS-MC)—Fred Astaire, Cyd Charisse—4334 (5-29-57)—Top musical
717 **SLANDER**—D-81m.—Van Johnson, Ann Blyth—4266 (12-26-56)—Powerful topical drama
734 **SOMETHING OF VALUE**—MD-113m.—Rock Hudson, Dana Wynter—4318 (5-1-57)—Fascinating modern adventure
728 **TARZAN AND THE LOST SAFARI**—MD-80m.—(TC)—Gordon Scott, Yolande Donlan—4307 (4-3-57)—Should please fans—England
723 **TEN THOUSAND BEDROOMS**—C-114m.—(CS-MC)—Dean Martin, Eva Bartok—4290 (2-20-57)—Amusing entry
729 **THIS COULD BE THE NIGHT**—C-103m.—(CS)—Jean Simmons, Paul Douglas—4314 (4-17-57)—Delightful entertainment
738 **TIP ON A DEAD JOCKEY**—MD-98m.—(CS)—Robert Taylor, Dorothy Malone—4357 (7-24-57)—Interesting meller
804 **UNTIL THEY SAIL**—D-95m.—(CS)—Joan Fontaino, Paul Newman—4390 (10-16-57)—Slow moving war story
727 **VINTAGE, THE**—D-90m.—(CS-MC)—Mel Ferrer, Pier Angeli—4302 (3-20-57)—Interesting drama
720 **WINGS OF EAGLES, THE**—D-110m.—(MC)—John Wayne, Maureen O'Hara—4285 (2-6-57)—Top Navy story

TO BE REVIEWED

ALL AT SEA—Alec Guinness—England
BAY THE MOON—Jose Ferrer, Gena Rowlands
BROTHERS KARAMAZOV, THE—(MC)—Yul Brynner, Maria Schell
CRY TERROR—James Mason, Inger Stevens
GIGI—(CS-C)—Leslie Caron, Louis Jourdan
HANDLE WITH CARE—Dean Jones, Joan O'Brien
I ACCUSE—Jose Ferrer, Viveca Lindfors—England
LAW AND JAKE WADE, THE—Robert Taylor, Richard Widmark—England
MERRY ANDREW—(CS-MC)—Danny Kaye, Pier Angeli
SADDLE THE WIND—Robert Taylor, Julie London
SAFECRACKER, THE—Ray Milland, Jeannette Sterke—England
SEVEN HILLS OF ROME—Mario Lanza, Marisa Allasio—Italy
SHEEPMAN, THE—(CS-C)—Glenn Ford, Shirley MacLaine
TOM THUMB—(TC)—Russ Tamblyn, June Thurnburn
UNDERWATER WARRIOR—(CS)—Dan Dailey, Claire Kelly

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5612 **BEAU JAMES**—D-105m.—(VV-TC)—Bob Hope, Vera Miles—4338 (6-12-57)—Entertaining Hope
5609 **BUSTER KEATON STORY, THE**—C-91m.—(VV)—Donald O'Connor, Ann Blyth—4313 (4-17-57)—Nostalgic biography
5613 **DELICATE DELINQUENT, THE**—C-101m.—(VV)—Jerry Lewis, Martha Hyer—4350 (7-10-57)—Interesting Lewis
5704 **DEVIL'S HAIPPIN, THE**—D-82m.—(VV-TC)—Cornel Wilde, Jean Wallace—4390 (10-16-57)—Lower half
5607 **FEAR STRIKES OUT**—D-100m.—Anthony Perkins, Karl Malden—4286 (2-6-57)—Interesting drama
5614 **FOR WHOM THE BELL TOLLS**—D-130m.—(TC-RE)—Gary Cooper, Ingrid Bergman—4326 (5-15-57)—Great film
5608 **FUNNY FACE**—MU-103m.—(VV-TC)—Fred Astaire, Audrey Hepburn—4291 (2-20-57)—Highly entertaining western
5610 **GUNFIGHT AT THE OK CORRAL**—MD-122m.—(VV-TC)—Burt Lancaster, Kirk Douglas—4326 (5-15-57)—Super western
5706 **HEAR ME GOOD**—C-80m.—(VV)—Hal March, Joe E. Ross—4395 (10-30-57)—Fair comedy
5705 **JOKER IS WILD, THE**—D-123m.—(VV)—Frank Sinatra, Mitzi Gaynor—4382 (10-2-57)—Good biography
R5732 **JUMPING JACKS**—C-103m.—(RE)—Dean Martin, Jerry Lewis—4382 (10-2-57)—For better money
5611 **LONELY MAN, THE**—D-87m.—(VV)—Jack Palance, Anthony Perkins—4326 (5-15-57)—Good programmer
5616 **LOVING YOU**—D-101m.—(VV-TC)—Elvis Presley, Lisabeth Scott—4350 (7-10-57)—Presley rides high
5703 **MISTER ROCK AND ROLL**—MU-86m.—Alan Freed, Rocky Graziano—4395 (10-30-57)—For the addicts
5615 **OMAR KHAYYAM**—D-101m.—(VV-TC)—Cornel Wilde, Debra Paget—4361 (8-7-57)—Colorful costume story
5606 **RAINMAKER, THE**—D-121m.—(VV-TC)—Burt Lancaster, Katherine Hepburn—4274 (1-9-57)—High rating
5709 **SAD SACK, THE**—C-98m.—(VV)—Jerry Lewis, David Wayne—4395 (10-30-57)—Funny Lewis entry
R5731 **SAILOR BEWARE**—C-96m.—(RE)—Dean Martin, Jerry Lewis—4382 (10-2-57)—Should register

From Hell It Came	A2	AA
Frontier Woman		Misc.
Full of Life	A2	Col.
Funny Face	A1	Par.
Fury at Showdown	A2	UA
Fuzzy Pink Nightgown, The	A2	UA

G

Garment Jungle	A2	Col.
Gaslight		MGM
Gentle Touch, The	A1	Rank
Ghost Diver	A1	Fox
Giant Claw	A1	Col.
•Gideon's Day		Col.
•Gift of Love		Fox
•Gigi		MGM
Girl Can't Help It	B	Fox
Girl in Black Stockings, The	B	UA
Girl in the Kremlin, The	B	UI
•Girl in the Woods		Rep.
•Girl Most Likely, The		UI
•Girl on the Run		WB
God Is My Partner	A1	Fox
•Goddess, The		Col.
•God's Little Acre		UA
•Going Steady		Col.
Gold of Naples	B	DCA
Green Dolphin Street		MGM
Green Eyed Blonde	A2	WB
Green Man, The	B	DCA
Gun Battle at Monterey	B	AA
Gun Duel in Durango	A1	UA
•Gun Fever	A2	UA
Gun for a Coward	A1	UI
Gun Girls		Misc.
Gun Glory	A1	MGM
•Gun Trap at Abilene		WB
Gunfight at the OK Corral	B	Par.
•Gunfire at Indian Gap		Rep.
•Gunman's Walk		Col.
Guns Don't Argue	A2	Misc.
Guns of Fort Petticoat, The	A1	Col.
Gunsight Ridge	A1	UA

H

Half Human	A1	DCA
Halliday Brand, The	A2	UA
•Handle with Care		MGM
Happy Road, The	A1	MGM
Hard Man, The	A2	Col.
Harlem Globetrotters, The		Col.
Hatful of Rain	A2	Fox
Hear Me Good	A2	Par.
Heart of Show Business, The		Col.
Heaven Knows, Mr. Allison	A1	Fox
•Held on Suspicion		Rep.
Helen Morgan Story, The	A2	WB
•Hell Bent Kid, The		Fox
Hell Bound	B	UA
Hell Canyon Outlaws	A1	Rep.
Hell in Korea		DCA
Hell on Devil's Island	A2	Fox
•Hell Raiders		AI
•Hell Shop Mutiny		Rep.
Hellcats of the Navy	A1	Col.
Hell's Crossroads	B	Rep.
•Hell's Highway		WB
Hidden Fear	B	UA
•High Flight		Col.
•High Hell		Par.
High Terrace	A2	AA
Hired Gun, The	A1	MGM
Hit and Run	A2	UA
Hold That Hypnotist	A2	AA
•Hong Kong Incident		AA
Hot Rod Rumble	A2	AA
Hot Shots	A2	AA
•Hot Spell		Par.
Hot Summer Night	A2	MGM
Hunchback of Notre Dame, The	A2	AA
House of Numbers	B	MGM
•Houseboat		Par.
How to Murder a Rich Uncle	A1	Col.

I

•I Accuse		MGM
•I Bury the Living		UA
•I Married a Woman		UI
•I Was a Teenage Frankenstein		AI
I Was a Teenage Werewolf	B	AI
If All the Guys in the World	A1	BV
•If I Should Die		UI
•In the Money		AA
Incredible Shrinking Man, The	A1	UI
•Indiscreet		WB
Interlude	A2	UI
•International Counterfeiters		Rep.
Invasion of the Saucer-Men	B	AI
Invisible Boy, The	A1	MGM
Iron Petticoat, The	B	MGM
Iron Sheriff, The	A2	UA
•Island of Lost Women		WB
Island in the Sun	B	Fox
•Island Women	B	UA
Istanbul	A2	UI
It Happened in the Park		For

J

Jacqueline	A1	Rank
Jailhouse Rock	B	MGM
Jamboree	A1	WB
James Dean Story, The	A1	WB
Jeanne Eagels	B	Col.
•Jet Attack		AI
Jet Pilot	B	UI
Jim Thorpe—All-American		WB
Joe Butterfly	A2	UI
Joe Dakota	A1	UI
John and Julie	A1	DCA
Johnny Tremain	A1	BV
Johnny Trouble	A2	WB

Joker Is Wild	B	Par.
Journey to Freedom	A2	Rep.
•Joy Ride		Rep.
Julietta		For.
Jumping Jacks		Par.
Jungle Heat	A2	UA
•Juvenile Jungle		Rep.

K

Kelly and Me	A1	UI
Kettles on Old MacDonald's Farm, The	A1	UI
•Key, The		Col.
King and Four Queens	B	UA
•Kings Go Forth		UA
Kiss Them for Me	B	Fox
Kronos	A1	Fox

L

La Sorciere		For.
Lady of Vengeance	B	UA
•Lady Takes a Flyer, The		UI
Land Unknown, The	A2	UI
Last Bridge, The		For.
Last of the Badmen	A1	AA
Last Stagecoach West	A1	Rep.
•Law and Jake Wade, The		MGM
Lawless Eighties, The	A1	Rep.
•Left Handed Gun, The		WB
•Legend of the Lost		UA
Les Girls	B	MGM
Let's Be Happy	A1	AA
Light Across the Street, The	C	For.
•Light in the Forest, The		BV
•Line-Up, The		Col.
Little Hut, The	B	MGM
•Little Rascals Variety Show		AA
Living Idol, The	A2	MGM
Lizzie	B	MGM
Lonely Man, The	A1	Par.
Long Haul, The	B	Col.
•Long, Hot Summer, The		Fox
Looking for Danger		AA
Loser Takes All	B	DCA
•Lost City of Gold, The		UA
Lost Continent, The	A2	For.
Love in the Afternoon	B	AA
Love Lottery		Cont.
Love Me Madly		Misc.
Love Slaves of the Amazons	B	UI
Lover's Net	B	For.
Loving You		Par.
Lucy Gallant		Par.
Lure of the Swamp	A2	Fox

M

Mademoiselle Striptease	C	DCA
•Magnificent Brat, The		UI
Magnificent Seven, The	B	Col.
Maid in Paris	C	Cont.
Man Afraid	A1	UI
Man Beast		Misc.
Man Escaped, A		Cont.
•Man from God's Country		AA
Man in the Road, The	A1	Rep.
Man in the Shadow	B	UI
Man in the Vault	A2	UI
Man Is Armed, The	A2	Rep.
Man of a Thousand Faces	B	UI
Man on Fire	B	MGM
Man on the Prowl		UA
Man Who Turned to Stone, The	B	Col.
•Maracaibo		Par.
•Marjorie Morningstar		WB
•Matchmaker, The		Par.
•Me and the Colonel		Col.
Melbourne Rendezvous		TL
Men in War	A2	UA
•Merry Andrew		MGM
•Middle of the Street		UI
Midnight Story	A2	UI
Miller's Beautiful Wife, The	C	DCA
•Misguided		WB
•Missouri Traveler		BV
Mister Cory	B	UI
Mister Rock and Roll	B	Par.
•Money, Women and Guns		UI
Monkey on My Back	B	UA
Monolith Monsters, The	A1	UI
Monster from Green Hell	A1	DCA
Monster That Challenged the World, The	A1	UA
Monte Carlo Story, The	A2	UA
•Motorcycle Gang		AI
•Muggers, The		UA
•Mustang		UA
My Gun Is Quick	B	UA
My Man Godfrey	A2	UI

N

•Naked Africa		AI
Naked Eye, The	A2	Misc.
Naked Gun		Misc.
Naked in the Sun	A2	AA
Naked Paradise	B	AI
Nana	C	For.
•Never Love a Stranger		AA
•Never Steal Anythng Small		UI
•Night of the Demon		Col.
Night Passage	A1	UI
Night Runner, The	A2	UI
Night the World Exploded, The	A1	Col.
•Notorious Mr. Monks, The		Rep.
No Down Payment	A2	Fox
•No Power on Earth		UI
•No Time for Sergeants		WB
No Time to Be Young	B	Col.
•No Time to Die		Col.
Noah's Ark	A1	Misc.
Not of This Earth	A2	AA

5702 **SHORT CUT TO HELL**—MD-87m.—(VV)—Robert Ivers, Georgann Johnson—4382 (10-2-57)—Remake for program
5701 **STOWAWAY GIRL**—D-87m.—Trevor Howard, Elsa Martinelli—4382 (10-2-57)—Okay programmer—England
5708 **TIN STAR, THE**—W-93m.—(VV)—Henry Fonda, Anthony Perkins—4390 (10-16-57)—Superior western
5604 **THREE VIOLENT PEOPLE**—W-100m.—(VV-TC)—Charlton Heston, Anne Baxter—4267 (12-26-57)—Okay western
5707 **ZERO HOUR**—D-81m.—Dana Andrews, Linda Darnell—4396 (10-30-57)—Good suspense yarn

TO BE REVIEWED

ANOTHER TIME, ANOTHER PLACE—Lana Turner, Barry Sullivan—England
BUCCANEER, THE—(VV-TC)—Yul Brynner, Charlton Heston
DESIRE UNDER THE ELMS—Sophia Loren, Anthony Perkins
HIGH HELL—John Derek, Elaine Stewart
HOT SPELL—(VV)—Shirley Booth, Anthony Quinn
HOUSEBOAT—(VV-TC)—Cary Grant, Sophia Loren
MARACAIBO—(VV-TC)—Cornel Wilde, Jean Wallace
MATCHMAKER, THE—(VV)—Shirley Booth, Anthony Perkins
ROCK-A-BYE BABY—(VV-TC)—Jerry Lewis, Marilyn Maxwell
SPANISH AFFAIR—(VV-C)—Carmen Sevilla, Richard Kiley
ST. LOUIS BLUES—(VV)—Nat "King" Cole, Pearl Bailey
TEACHER'S PET—(VV)—Clark Gable, Doris Day
VERTIGO—(VV-C)—James Stewart, Kim Novak
WILD IS THE WIND—(VV)—Anna Magnani, Anthony Quinn

RANK

DISTRIBUTED DURING THE PAST 12 MONTHS

ACROSS THE BRIDGE—MD-103m.—Rod Steiger—4402 (11-13-57)—Suspenseful meller—England
ALLIGATOR NAMED DAISY, AN—C-84m.—Donald Sinden, Diana Dors—4407 (11-27-57)—Amusing import—England
AS LONG AS THEY'RE HAPPY—C-76m.—Jack Buchanan, Janette Scott—4383 (10-2-57)—Lightweight programmer—England
BLACK TENT, THE—D-93m.—Anthony Steel, Donald Sinden—4366 (8-21-57)—Okay programmer—England
CHECKPOINT—MD-86m.—(EC)—Anthony Steel, Odile Versois—4374 (9-4-57)—Actionful meller—England
GENTLE TOUCH, THE—D-86m.—George Baker, Belinda Lee—4366 (8-21-57)—Interesting story—England
JACQUELINE—D-92m.—John Gregson, Jacqueline Ryan—4377 (9-18-57)—Art import—England
OUT OF THE CLOUDS—D-80m.—(EC)—Anthony Steel, Margot Lorenz—4351 (7-10-57)—Okay programmer—England
PURSUIT OF THE GRAF SPEE—D-106m.—(VV-TC)—John Gregson, Anthony Quayle—4390 (10-16-57)—Highly interesting—England
REACH FOR THE SKY—D-123m.—Kenneth More, Muriel Pavlow—4318 (5-1-57)—Interesting air story—England
SPANISH GARDENER, THE—D-95m.—(VV-TC)—Dirk Bogarde, Jon Whitley—4391 (10-16-57)—Art programmer—England
THIRD KEY, THE—D-83m.—Jack Hawkins, Dorothy Alison—4351 (7-10-57)—Well made mystery—England
TOWN LIKE ALICE, A—D-107m.—Virginia McKenna, Peter Finch—4367 (8-21-57)—Different war story—England
TRIPLE DECEPTION—MD-85m.—(VV-TC)—Michael Craig, Julia Arnall—4367 (8-21-57)—High rating meller—England
VALUE FOR MONEY—C-93m.—(VV-TC)—John Gregson, Diana Dors—4361 (8-7-57)—Amusing art entry—England

TO BE REVIEWED

BOLSHOI BALLET, THE—(EC)—Galina Ulanova
ONE WAY OUT—Jill Adams, Lyndon Brook

REPUBLIC

DISTRIBUTED DURING THE PAST 12 MONTHS

5601 **ABOVE US THE WAVES**—MD-92m.—John Mills, John Gregson—4274 (1-9-57)—Exciting meller—England
5603 **ACCUSED OF MURDER**—MD-74m.—(NA-TR)—David Brain, Vera Ralston—4286 (2-6-57)—Adequate programmer
5607 **AFFAIR IN RENO**—C-75m.—(NA)—John Lund, Doris Singleton—4314 (4-17-57)—Average programmer
5660 **BEGINNING OF THE END**—MD-73m.—Peggie Castle, Peter Graves—4351 (7-10-57)—For horror fans—AB-PT
5702 **CROOKED CIRCLE, THE**—MD-72m.—(NA)—John Smith, Fay Spain—4413 (12-11-57)—Prize ring meller for lower half
5606 **DUEL AT APACHE WELLS**—W-70m.—(NA)—Anna Maria Alberghetti, Ben Cooper—4307 (4-3-57)—Lower half
5616 **HELL CANYON OUTLAWS**—W-72m.—Dale Robertson, Brian Keith—4396 (10-30-57)—Okay western
5608 **HELLS CROSSROADS**—W-73m.—(NA)—Stephen McNally, Peggie Castle—4307 (4-3-57)—Better western
5615 **JOURNEY TO FREEDOM**—MD-60m.—Jacques Scott, Jean Ann Lewis—4351 (7-10-57)—Lower half filler
5617 **LAST STAGECOACH WEST**—W-67m.—(NA)—Jim Davis, Mary Castle—4396 (10-30-57)—Okay western
5613 **LAWLESS EIGHTIES, THE**—W-70m.—(NA)—Buster Crabbe, Marilyn Saris—4396 (10-30-57)—Fair western
5610 **MAN IN THE ROAD, THE**—MD-83m.—Derek Farr, Ella Raines—4327 (5-15-57)—Lower half—England
5538 **MAN IS ARMED, THE**—MD-70m.—Dane Clark, May Wynn—4302 (3-20-57)—Okay dualler
5622 **PANAMA SAL**—C-70m.—(NA)—Elena Verdugo, Edward Kemmer—4402 (11-13-57)—Lower half
5614 **PAWNEE**—W-80m.—(TR)—George Montgomery, Lola Albright—4361 (8-7-57)—Lower half
5701 **RAIDERS OF OLD CALIFORNIA**—W-72m.—Jim Davis, Arleen Whelan—4413 (12-11-57)—Average for lower half
5609 **SPOILERS OF THE FORREST**—MD-69m.—(NA-TR)—Rod Cameron, Vera Ralston—4334 (5-29-57)—Lower half
5619 **TAMING SUTTON'S GAL**—D-71m.—(NA)—John Lupton, Gloria Talbott—4383 (10-2-57)—Lower half—England
5604 **TEARS FOR SIMON**—MD-91m.—(EC)—David Farrar, Julia Arnall—4291 (2-20-57)—Good suspense—England
5612 **TIME IS MY ENEMY**—MD-64m.—Dennis Price, Renee Asherson—4396 (10-30-57)—Lower half—England
5661 **UNEARTHLY, THE**—MD-73m.—John Carradine, Allison Hayes—4351 (7-10-57)—Mediocre horror—AB-PT
5621 **WAYWARD GIRL, THE**—MD-71m.—(NA)—Marcia Henderson, Peter Walker—4383 (10-2-57)—Lower half
5611 **WEAPON, THE**—MD-80m.—Steve Cochran, Lizabeth Scott—4342 (6-26-57)—Fast paced meller—England

TO BE REVIEWED

EIGHTEEN AND ANXIOUS—Mary Webster, William Campbell—AB-PT
FIGHTING WILDCATS—Keefe Brasselle, Kay Callard
GIRL IN THE WOODS—Margaret Hayes, Forrest Tucker—AB-PT
GUNFIRE AT INDIAN GAP—(NA)—Anthony George, Vera Ralston
HELD OB SUSPICION—Phyllis Kiek, Dan O'Herlihy
HELL SHIP MUTINY—Jon Hall, John Carradine
INTERNATIONAL COUNTERFEITERS—Gordon Howard, Trina Garden
JOY RIDE—Gene Evans, Carolyn Kearney
JUVENILE JUNGLE—Carey Allen, Rebecca Welles
NOTORIOUS MR. MONKS, THE—Vera Ralston, Don Kelly
OPERATION CONSPIRACY—Philip Friend, Mary Mackenzie
OUTCASTS OF THE CITY—Robert Hutton, Osa Massen
SCOTLAND YARD DRAGNET—Roland Culver, Patricia Roc—England
STREET OF DARKNESS—Robert Keys, John Close
THUNDER OVER TANGIER—Robert Hutton, Lisa Gastoni
WEST OF SUEZ—John Bentley, Vera Fosek

TRANS-LUX

DISTRIBUTED DURING THE PAST 12 MONTHS

BED OF GRASS—MD-80m.—Anna Brazzou, Mike Nichols—4413 (12-11-57)—Tragedy for art spots—Greece—Titles
FOUR BAGS FULL—D-84m.—Jean Gabin, Bourvil—4403 (11-13-57)—Entertaining—France (titlos)
MELBOURNE RENDEZVOUS—DOC-87m.—(C)—4391 (10-16-57)—Sports fans only—Australia

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

726 **ABDUCTORS, THE**—MD-80m.—(RS)—Victor McLaglen, Fay Spain—4352 (7-10-57)—Lower half
746 **ABOMINABLE SNOWMAN, THE**—MD-85m.—(RS)—Forrest Tucker—4402 (11-13-57)—Okay horror
727 **AFFAIR TO REMEMBER, AN**—D-115m.—(CS-DC)—Cary Grant, Deborah Kerr—4357 (7-24-57)—Highly entertaining
731 **APACHE WARRIOR**—W-74m.—(RS)—Keith Larsen, Eugenia Paul—4362 (8-7-57)—Okay programmer
755 **APRIL LOVE**—MU-97m.—(CS-DC)—Pat Boone, Shirley Jones—4407 (11-27-57)—Entertaining entry
627 **ANASTASIA**—D-105m.—(CS-DC)—Ingrid Bergman, Yul Brynner—4267 (12-26-56)—Beautifully enacted
734 **BACK FROM THE DEAD**—MD-79m.—(RS)—Peggie Castle, Arthur Franz—4362 (8-7-57)—Lower half horror
716 **BADLANDS OF MONTANA**—W-75m.—(RS)—Rex Reason, Beverly Garland—4327 (5-15-57)—Actionful western
723 **BERNARDINE**—C-95m—(CS-DC)—Pat Boone, Terry Moore—4352 (7-10-57)—Good for younger set
628 **BLACK WHIP, THE**—W-77m.—(RS)—Hugh Marlowe, Coleen Gray—4267 (12-26-56)—Adult, offbeat western
714 **BOY ON A DOLPHIN**—D-111m.—(CS-DC)—Alan Ladd, Sophia Loren—4314 (4-17-57)—Well-made adventure yarn
711 **BREAK IN THE CIRCLE**—MD-69m.—Forrest Tucker, Eva Bartok—4327 (5-15-57)—Lower half—England
715 **CHINA GATE**—MD-97m.—(CS)—Gene Barry, Angie Dickinson—4327 (5-15-57)—Suspenseful adventure
739 **COPPER SKY**—D-77m.—Jeff Morrow, Coleen Gray—4378 (9-18-57)—Talky programmer
744 **COURAGE OF BLACK BEAUTY**—D-77m.—(C)—John Crawford—4367 (8-21-57)—A boy and his horse
740 **DEERSLAYER, THE**—MD-78m.—(CS-DC)—Lex Barker, Cathy O'Donnell—4391 (10-16-57)—Okay Indian story
719 **DESK SET**—C-103m.—(CS-DC)—Spencer Tracy, Katharine Hepburn—4328 (5-15-57)—Highly amusing
803 **ENEMY BELOW, THE**—MD-98m.—(CS-DC)—Robert Mitchum, Curt Jurgens—4407 (11-27-57)—Absorbing, suspenseful
806 **ESCAPE FROM RED ROCK**—W-73m.—(RS)—Brian Donlevy, Eileen Janssen—4414 (12-11-57)—Mediocre western
736 **FORTY GUNS**—W-80m.—(CS)—Barbara Stanwyck, Barry Sullivan—4383 (10-2-57)—Good western
750 **GHOST DIVER**—MD-76m.—(RS)—James Craig, Audrey Totter—4403 (11-13-57)—Lower half
629 **GIRL CAN'T HELP IT, THE**—MUC-99m.—(CS-DC)—Tom Ewell, Jayne Mansfield—4274 (1-9-57)—Highly entertaining
724 **GOD IS MY PARTNER**—D-80m.—(RS)—Walter Brennan, Marion Ross—4358 (7-24-57)—Good family entertainment
725 **HATFUL OF RAIN, A**—D-109m.—(CS)—Eva Marie Saint, Don Murray—4342 (6-26-57)—Powerful drama

735 **HELL ON DEVIL'S ISLAND**—MD-74m.—Helmut Dantine, Donna Martell—4374 (9-4-57)—Average programmer
710 **HEAVEN KNOWS, MR. ALLISON**—D-105m.—(CS-DC)—Deborah Kerr, Robert Mitchum)-4302 (3-20-57)-Warm, appealing drama
721 **ISLAND IN THE SUN**—D-119m.—(CS-DC)—James Mason, Joan Fontaine—4343 (6-26-57)—Offbeat drama
751 **KISS THEM FOR ME**—C-105m.—(CS-DC)—Cary Grant, Jayne Mansfield—4403 (11-13-57)—Entertaining
712 **KRONOS**—MD-78m.—(RS)—Jeff Morrow, Barbara Lawrence—4318 (5-1-57)—Interesting space tale
722 **LURE OF THE SWAMP**—MD-74m.—(RS)—Marshall Thompson, Joan Vohs—4338 (6-12-57)—Lower half
743 **NO DOWN PAYMENT**—D-105m.—(CS)—Joanne Woodward, Tony Randall—4383 (10-2-57)—Interesting adult drama
632 **OASIS**—MD-84m.—(CS-EC)—Michele Morgan, Cornell Borchers—4278 (1-23-57)—Mediocre programmer—Morocco
706 **OH MEN, OH WOMEN**—C-90m.—(CS-DC)—Dan Dailey, Ginger Rogers—4291 (2-20-57)—Mildly amusing
810 **PLUNDER ROAD**—MD-72m.—(RS)—Gene Raymond, Jeanne Copper—4414 (12-11-57)—Good program entry
702 **QUIET GUN, THE**—W-77m.—(RS)—Forrest Tucker, Mara Corday—4291 (2-20-57)—Lower half
718 **RESTLESS BREED, THE**—W-81m.—(C)—Scott Brady, Anne Bancroft—4328 (5-15-57)—For duallers
708 **RIVER'S EDGE, THE**—D-86m.—(CS-DC)—Ray Milland, Debra Paget—4308 (4-3-57)—Good cast, mediocre story
741 **ROCKABILLY BABY**—D-82m.—(RS)—Virginia Field, Douglas Kennedy—4397 (10-30-57)—Lower half
737 **SEA WIFE**—D-82m.—(CS-C)—Richard Burton, Joan Collins—4362 (8-7-57)—Offbeat with angles
713 **SHE DEVIL**—MD-77m.—(RS)—Mari Blanchard, Jack Kelly—4319 (5-1-57)—Okay lower half
703 **SMILEY**—D-97m.—(CS-TC)—Ralph Richardson—4292 (2-20-57)—Import for program—Australia
745 **STOPOVER TOKYO**—MD-100m.—(CS-DC)—Robert Wagner, Joan Collins—4397 (10-30-57)—Fairly interesting
709 **STORM RIDER, THE**—W-70m.—(RS)—Scott Brady, Mala Powers—4302 (3-20-57)—Satisfactory western
738 **SUN ALSO RISES, THE**—D-129m.—(CS-C)—Tyrone Power, Ava Gardner—4375 (9-4-57)—Lavish with names
701 **THREE BRAVE MEN**—D-88m.—(CS)—Ray Milland, Ernest Borgnine—4278 (1-23-57)—Topical thought-provoking
747 **THREE FACES OF EVE**—D-91m.—(CS)—Joanne Woodward, David Wayne—4367 (8-21-57)—Well-made psychological drama
704 **TRUE STORY OF JESSE JAMES, THE**—MD-92m.—(CS-DC)—Robert Wagner, Jeffrey Hunter—4292 (2-20-57)—Satisfactory programmer
705 **TWO GROOMS FOR A BRIDE**—C-73m.—John Carroll, Virginia Bruce—4352 (7-10-57)—Lower half—England
748 **UNDER FIRE**—D-78m.—Rex Reason, Henry Morgan—4378 (9-18-57)—Okay programmer
733 **UNKNOWN TERROR, THE**—MD-70m.—(RS)—John Howard, Mala Powers—4362 (8-7-57)—Mediocre horror
717 **WAY TO THE GOLD, THE**—MD-94m.—(CS)—Jeffrey Hunter, Sheree North—4328 (5-15-57)—Mild meller
720 **WAYWARD BUS, THE**—D-89m.—(CS)—Dan Dailey, Jayne Mansfield—4338 (6-12-57)—Episodic but name values
732 **WILL SUCCESS SPOIL ROCK HUNTER** —C-94m.—(CS-DC)—Jayne Mansfield, Tony Randall—4362 (8-7-57)—Limited appeal
631 **WOMEN OF PITCAIRN ISLAND, THE**—MD-72m.—(RS)—James Craig, Lynn Bari—4267 (12-26-56)—Exploitable programmer
742 **YOUNG AND DANGEROUS**—D-78m.—(RS)—Mark Damon, Lili Gentle—4397 (10-30-57)—Problems of youth

TO BE REVIEWED

BEAUTIFUL BUT DANGEROUS—Gina Lollobrigida, Robert Alda—Italy
BLOOD ARROW—Scott Brady, Phyllis Coates
CATTLE EMPIRE—(CS)—Joel McCrea, Phyllis Coates
DARK VALOR—(RS)—Rex Reason, Henry Morgan
DESERT HELL—Brian Keith, Barbara Hale
FAREWELL TO ARMS—(CS-DC)—Jennifer Jones, Rock Hudson
FRAULEIN—(CS-DC)—Dana Wynter, Mel Ferrer
GIFT OF LOVE, THE—(CS-DC)—Robert Stack, Lauren Bacall
HELL BENT KID, THE—(CS-DC)—Don Murray, Diane Varsi
LONG HOT SUMMER, THE—(CS-DC)—Paul Newman, Joanne Woodward
PEYTON PLACE—(CS-DC)—Lana Turner, Lloyd Nolan
RIDE A VIOLENT MILE—(RS)—John Agar, Penny Edwards
SING, BOY, SING—(CS)—Tommy Sands, Lili Gentle
SOUTH PACIFIC—(Todd-AO-TC)—Mitzi Gaynor, Rossano Brazzi
TOWNSEND HARRIS STORY, THE—(CS-DC)—John Wayne
YOUNG LIONS, THE—(CS)—Marlon Brando Montgomery Clift

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

AROUND THE WORLD IN 80 DAYS—TRAV-173m.—(Todd-AO-EC)—David Niven, other stars—4243 (10-31-56)—Fabulous entertainment—Todd
BABY FACE NELSON—MD-85m.—Mickey Rooney, Carolyn Jones—4407 (11-27-57)—Exploitable meller—Fryman-ZS
BACHELOR PARTY, THE—D-93m.—Don Murray, Patricia Smith—4303 (3-20-57)—Highly interesting—Hecht-Lancaster
BAILOUT AT 43,000—MD-78m.—John Payne, Karen Steele—4319 (5-1-57)—Okay programmer—Pine-Thomas
BAYOU—D-88m.—Peter Graves, Lita Milan—4343 (6-26-57)—Lower half—Ripps
BIG POODLE, THE—MD-83m.—Errol Flynn, Rosanna Rory—4286 (2-6-57)—Actionful programmer—Blumberg
BIG CAPER, THE—MD-84m.—Rory Calhoun, Mara Costa—4314 (4-17-57)—Good programmer—Pine-Thomas
BOP GIRL GOES CALYPSO—MU-79m.—Judy Tyler, Bobby Troup—4358 (7-24-57)—Teenage programmer—Bel-Air
BUCKSKIN LADY, THE—W-66m.—Patricia Mediana, Richard Denning—4352 (7-10-57)—Adult western—Bishop-Hittleman
CARELESS YEARS, THE—D-70m.—Dean Stockwell, Natalie Trundy—4378 (9-18-57)—Teenage programmer—Bryna
CHICAGO CONFIDENTIAL—MD-74m.—Brian Keith, Beverly Garland—4367 (8-21-57)—Fast moving programmer—Peerless
CRIME OF PASSION—MD-84m.—Barbara Stanwyck, Sterling Hayden—4278 (1-23-57)—Fine acting helps meller—Peerless
DALTON GIRLS, THE—W-71m.—Merry Anders, Lisa Davis—4414 (12-11-57)—Different and can be sold—Bel-Air
DANCE WITH ME HENRY—C-79m.—Bud Abbott. Lou Costello—4270 (12-26-57)—Mediocre entry—Goldstein
DELINQUENTS, THE—MD-71m.—Tom Laughlin, Peter Miller—4298 (3-6-57)—Ineffective treatment—Imperial
DRANGO—D-92m.—Jeff Chandler, Joanne Dru—4279 (1-23-57)—Absorbing costume drama—Earlmar
ENEMY FROM SPACE—MD-84m.—Brian Donlevy, Vera Day—4375 (9-4-57)—Okay science fiction—Hinds—England
FIVE STEPS TO DANGER—MD-80m.—Ruth Roman, Sterling Hayden—4279 (1-23-57)—Interesting meller—Kesler
FOUR BOYS AND A GUN—MD-73m.—Frank Sutton, Tarry Green—4275 (1-9-57)—Lower half—Security
FURY AT SUNDOWN—W-75m.—John Derek, Carolyn Craig—4308 (4-3-57)—Lower half—Goldstein
FUZZY PINK NIGHTGOWN—C-87m.—Jane Russell, Keenan Wynn—4363 (8-7-57)—Misses the boat—Russ-Field
GIRL IN BLACK STOCKINGS, THE—MD-73m.—Lex Barker, Anne Bancroft—4384 (10-2-57)—Interesting mystery—Bel-Air
GUN DUEL IN DURANGO—W-73m.—George Montgomery, Ann Robinson—4319 (5-1-57)—Okay western—Peerless
GUNSIGHT RIDGE—W-85m.—Joel McCrea, Joan Weldon—4375 (9-4-57)—Good western—Libra
HALLIDAY BRAND, THE—D-77m.—Joseph Cotton, Viveca Lindfors—4286 (2-6-57)—Better western—Young
HELL BOUND—MD-79m.—John Russell, June Blair—4384 (10-2-57)—Lower half—Bel-Air
HIDDEN FEAR—MD-83m.—John Payne, Natalie Norwick—4352 (7-10-57)—Lower half—St. Aubrey-Kohn
HIT AND RUN—MD-84m.—Cleo Moore, Hugo Haas—4303 (3-20-57)—Sordid, exploitable programmer—Haas
IRON SHERIFF, THE—W-73m.—Sterling Hayden, Constance Ford—4308 (4-3-57)—Interesting western—Grand
JUNGLE HEAT—MD-75m.—Lex Barker, Mari Blanchard—4367 (8-21-57)—Lower half —Bel-Air
KING AND FOUR QUEENS, THE—W-86m.—(CS-DC)—Clark Gable, Eleanor Parker—4270 (12-26-56)—Okay western—Russ-Field-Gabco
LADY OF VENGEANCE—MD-73m.—Dennis O'Keefe, Ann Sears—4367 (8-21-57)—Mediocre programmer—Balaban—England
MAN ON THE PROWL—MD-86m.—Mala Powers, James Best—4414 (12-11-58)—Hair-raiser for lower half—Jana-Lesser
MEN IN WAR—MD-104m.—Robert Ryan, Aldo Ray—4287 (2-6-57)—Well-made war film—Security
MONSTER THAT CHALLENGED THE WORLD, THE—MD-83m.—Tim Holt, Audrey Dalton—4335 (5-29-57)—Okay science fiiction—Gramercy
MONKEY ON MY BACK—D-93m.—Cameron Mitchell, Dianne Foster—4334 (5-29-57)—Highly exploitable biography—Small
MONTE CARLO STORY, THE—C-99m.—(TE-TC)—Marlene Dietrich, Vittorio DeSica—4343 (6-26-57)—Colorful but slow—Titanus—Europe
MY GUN IS QUICK—MD-88m.—Robert Bray, Whitney Blake—4368 (8-21-57)—For the duallers—Saville
OUTLAW'S SON—W-89m.—Dane Clark, Ben Cooper—4352 (7-10-57)—Fair western—Bel-Air
PATHS OF GLORY—MD-86m.—Kirk Douglas, Ralph Meeker—4410 (11-27-57)—Impressive war realism—Bryna
PHARAOH'S CURSE—MD-66m.—Mark Dana, Ziva Rodann—4292 (2-20-57)—Lower half—Bel-Air
PRIDE AND THE PASSION, THE—MD-131m.—(VV-TC)—Cary Grant, Frank Sinatra—4353 (7-10-57)—High rating—Kramer
REVOLT AT FORT LARAMIE—D-73m.—(DC)—John Dehner, Gregg Palmer—4303 (3-20-57)—Good programmer—Bel-Air
RIDE BACK, THE—W-79m.—Anthony Quinn, Lita Milan—4319 (5-1-57)—Superior western—Aldrich
RIDE OUT FOR REVENGE—W-79m.—Rory Calhoun, Gloria Grahame—4397 (10-30-57)—Slow western—Bryna
SAINT JOAN—D-110m.—Richard Widmark, Richard Todd—4328 (5-15-57)—Classic needs solling—Preminger
SATCHMO THE GREAT—DOC-63m.—Louis Armstrong—4378 (9-18-57)—Entertaining and different—CBS-TV
SPRING REUNION—D-79m.—Dana Andrews, Betty Hutton—4308 (4-3-57)—Moderate programmer—Bryna
STREET OF SINNERS—MD-76m.—George Montgomery, Geraldine Brooks—4375 (9-4-57)—Lower half—Security
SWEET SMELL OF SUCCESS—D—Burt Lancaster, Tony Curtis—4343 (6-26-57)—Good topical meller—Hecht-Hill-Lancaster
TIME LIMIT—D-96m.—Richard Widmark, Richard Basehart—4378 (9-18-57)—Taut drama packs wallop—Heath
TOMAHAWK TRAIL—W-60m.—Chuck Connors, Susan Cummings—4270 (12-26-56)—Lower half—Bel-Air
TROOPER HOOK—W-81m.—Joel McCrea, Barbara Stanwyck—4343 (6-26-57)—Good action yarn—Fielding
12 ANGRY MEN—D-95m.—Henry Fonda, Lee J. Cobb—4298 (3-6-57)—High rating drama—Orion-Nova
VALERIE—MD-84m.—Sterling Hayden, Anita Ekberg—4358 (7-24-57)—Okay programmer—Makelim
VAMPIRE, THE—MD-74m.—John Beal, Colleen Gray—4292 (2-20-57)—Horror for lower half—Gramercy
VOODOO ISLAND—MD-76m.—Boris Karloff, Beverly Tyler—4292 (2-20-57)—Horror for lower half—Gramercy
WAR DRUMS—W-75m.—(DC)—Lex Barker, Joan Taylor—4308 (4-3-57)—Okay programmer—Bel-Air
WITNESS FOR THE PROSECUTION—D-114m.—Tyrone Power, Marlene Dietrich—4410 (11-27-57)—High rating film—Small

TO BE REVIEWED

BIG COUNTRY, THE—(TE-TC)—Gregory Peck, Jean Simmons—Worldwide
CHINA DOLL—Victor Mature, Lili Hua—Batjac
COUNTERPLOT—Forrest Tucker, Allison Hayes—Odell
CURSE OF DRACULA—Francis Lederer, Norma Eberhardt—Gramercy
FORT BOWIE—Ben Johnson, Jan Harrison—Bel-Air
FORT MASSACRE—Joel McCrea, Susan Cabot—Mirisch
GOD'S LITTLE ACRE—Robert Ryan, Tina Louise—Harmon

O

Oasis	B	Fox
Obersteigher, Der (The Foreman)..		For.
Oedipus Rex		Misc.
Oh, Men! Oh, Women!	A2	Fox
Oklahoma	B	Misc.
Oklahoman, The	A1	AA
•Old Man and the Sea, The		WB
Old Yeller		BV
Omar Khyyam	A1	Par.
On the Bowery		Misc.
•Once Upon a Horse		UI
1,000 Years from Now	B	DCA
•One Way Out		Rank
•Onionhead		WB
•Operation Conspiracy		Rep.
Operation Mad Ball	A1	Col.
•Orders Are Orders		DCA
•Oregon Passage		AA
Our Vines Have Tender Grapes		MGM
Out of the Clouds	A1	Rank
•Outcasts of the City		Rep.
Outlaw's Son	A2	UA

P

•Pagans, The		AA
Pajama Game, The	B	WB
Pal Joey	B	Col.
Panama Sal	B	Rep.
Pantaloons	B	For.
Paris Does Strange Things	B	WB
•Paris Holiday		UA
Parson and the Outlaw, The	A2	Col.
Passionate Summer	C	For.
Paths of Glory	A2	UA
Pawnee	A1	Rep.
Perri	A1	BV
•Persuader, The	A1	AA
•Peyton Place	A3	Fox
Phantom Stagecoach, The	A1	Col.
Pharaoh's Curse	A2	UA
Pickup Alley	A2	Col.
•Pistolero		UA
Plunder Road		Fox
Portland Expose	B	AA
Postman Always Rings Twice, The		MGM
Pride and the Passion	B	UA
Prince and the Showgirl	B	WB
Public Pigeon No. 1	A1	UI
Pursuit of the Graf Spee	A1	Rank

Q

Quantez	A2	UI
•Quantrill's Raiders		AA
•Quiet American, The		UA
Quiet Gun, The	B	Fox

R

Raiders of Old California	A1	Rep.
Rainmaker, The	B	Par.
Raintree County	A2	MGM
Raising a Riot		Cont.
•Raw Wind in Eden		UI
•Rawhide Breed, The		AA
Razzia	B	For.
Reach for the Sky	A1	Rank
Rebel Girls		For.
Rebel Without a Cause		WB
Reform School Girl		AI
•Rescue at Sea		Col.
Restless Breed, The	A2	Fox
•Return to Warbow		Col.
Revolt at Fort Laramie	A1	UA
•Ride a Violent Mile		Fox
Ride Back, The	A2	UA
Ride Out for Revenge	A1	UA
River's Edge, The	B	Fox
Rising of the Moon, The	A1	WB
•Rock A Bye Baby		Par.
Rock All Night	A2	AI
Rock Around the World		AI
Rock Baby, Rock It		Misc.
Rock, Rock, Rock	A1	DCA
Rockabilly Baby	A1	Fox
Rockin' the Blues		Misc.
Royal Affairs in Versailles	B	For.
Rumble on the Docks	B	Col.
Run of the Arrow	A2	UI
•Run Silent, Run Deep		UA

S

•Sabu and the Magic Ring		AA
Sad Sack, The	A1	Par.
•Saddle the Wind		MGM
•Saga of Hemp Brown, The		UI
Sailor Beware		Par.
Saint Joan	A2	UA
•St. Louis Blues		Par.
Satchmo the Great		UA
•Savage Princess		UA
Sayonara	A2	WB
Scandal in Sorrento	B	DCA
•Scotland Yard Dragnet		Rep.
•Screaming Mimi		Col.
Sea Wife	A2	Fox
Search for Paradise	A1	Misc.
•Seven Guns to Sin Mesa		AA
Seventh Sin, The	A2	MGM
•Seventh Voyage of Sinbad, The		Col.
Shadow on the Window, The	A2	Col.
She Devil	B	Fox
•She Played with Fire	A2	Col.
Shoot Out at Medicine Bend	A1	WB
Short Cut to Hell	B	Par.
Sierra Stranger	A2	Col.
Silk Stockings	B	MGM
Silken Affair, The	A2	DCA
•Sing, Boy, Sing		Fox

Sins of Casanova		For.
Slander	A2	MGM
Slaughter on Tenth Avenue	A2	UI
•Sleeping Beauty		BV
Slim Carter	A1	UI
Smiley	A1	Fox
•Snorkel, The		Col.
Something of Value	A2	MGM
Sorority Girl		AI
•South Pacific		Fox
Spanish Affair	A1	Par.
Spanish Gardener, The	A1	Rank
Spirit of St. Louis	A1	WB
Spoilers of the Forest	A1	Rep.
Spook Chasers	A1	AA
Spring Reunion	A2	UA
•Stage Struck		UI
•Stakeout on Dope Street	A2	WB
•Steel Bayonet		UA
Stella	C	For.
Stopover Tokyo	A1	Fox
•Storm Out of the West		AA
Storm Rider The	A1	Fox
Story of Esther Costello, The	B	Col.
Story of Mankind, The	A1	WB
Stowaway Girl	B	Par.
Strange One, The	B	Col.
Strangers on a Train		WB
•Street of Darkness		Rep.
Street of Sinners	B	UA
•Summer Love		UI
Sun Also Rises, The	B	Fox
Sweet Smell of Success	B	UA

T

•Take My Hand		UI
Tall Stranger, The		AA
Tall T, The	A2	Col.
Taming Sutton's Girl	A2	Rep.
Tammy and the Bachelor	A1	UI
Tarantula		UI
Tarnished Angels, The	B	UI
Tarzan and the Lost Safari	A1	MGM
Tattered Dress, The	A2	UI
•Teacher's Pet		Par.
Tears for Simon	A1	Rep.
Teen Age Thunder		Misc
•Teenage Doll	B	AA
Tel Aviv Taxi		For.
Tempest in the Flesh		For.
•Ten Days to Tulara		UA
Ten Thousand Bedrooms	A1	MGM
That Night	A1	UI
They Who Dare		Misc.
Third Key, The	A1	Rank
•This Better Earth		Col.
This Could Be the Night	B	MGM
•This Happy Feeling		UI
This Is Russia		UI
Three Brave Men	A1	Fox
Three Faces of Eve	B	Fox
Three Feet in a Bed		For.
3:10 to Yuma	A2	Col.
Three Violent People	A2	Par.
Thrillarama		Misc.
•Thunder over Tangier		Rep.
•Thunder Road		UA
•Tiger by the Tail		UA
Tijuana Story, The	A2	Col.
Time Is My Enemy	A1	Rep.
Time Limit	A2	UA
•Time to Love and a Time to Die		UI
Tin Star, The	A1	Par.
Tip on a Dead Jockey	A2	MGM
Tomahawk Trail	A2	UA
•Too Much, Too Soon		WB
Top Secret Affair	B	WB
Torero	A1	Col.
•Touch of Evil		UI
Town on Trial	B	Col.
Town Like Alice	A1	Rank
•Townsend Harris Story, The		Fox
Triple Deception	A2	Rank
Trooper Hook	A2	UA
True Story of Jesse James	B	Fox
•True Story of Lynn Stuart, The		Col.
12 Angry Men	A1	UA
20 Million Miles to Earth	A1	Col.
27th Day, The	A2	Col.
•Twilight for the Gods		UI
Two Grooms for a Bride	B	Fox
Two Loves Had I		For.

U

Undead, The		AI
Under Fire	A1	Fox
•Undersea Girl		AA
•Underwater Warrior		MGM
Unearthly, The	A2	Rep.
Unholy Wife, The	A2	UI
Unknown Terror, The	A2	Fox
Unnatural		DCA
Untamed Youth	B	WB
Until They Sail	B	MGM
•Up in Smoke		AA
Utah Blaine	A1	Col.

V

Valorie	B	UA
Value for Money	B	Rank
•Vertigo		Par.
•Viking Women		AI
•Vikings, The		UA
Vintage, The	A2	MGM
Violators, The	A2	UI
Virtuous Scoundrel, The		For.
Voodoo Island	A1	UA
Voodoo Woman	A2	AI

GUN FEVER—Mark Stevens, Jana Davi—Jackson-Weston
I BURY THE LIVING—Richard Boone, Theodore Bikel—Maxim
ISLAND WOMEN—Marie Windsor, Vince Edwards—Security—British West Indies
KINGS GO FORTH—Frank Sinatra, Natalie Wood—Ross-Eton
LEGEND OF THE LOST—(TE)—John Wayne, Sophia Loren—Batjac
LOST CITY OF GOLD, THE—Lone Ranger, Noreen Nash—Wrather
MUSTANG—Jack Beutel, Madalyn Trahey—Arnell
MUGGERS, THE—Kent Smith, Nana Martin—Barbizon
PARIS HOLIDAY—(TE-EC)—Bob Hope, Anita Ekberg—Tolda—France
PISTOLERO—Jack Palance—Philip Waxman
QUIET AMERICAN, THE—Audie Murphy, Michael Redgrave—Figaro—Viet-Nam
RUN SILENT, RUN DEEP—Clark Gable, Burt Lancaster—Hecht-Hill-Lancaster
SAVAGE PRINCESS—(TC)—Mehboob—India
STEEL BAYONET—Leo Genn, Kieron Moore—Carreras
TEN DAYS TO TULARA—Sterling Hayden, Grace Raynor—Sherman
THUNDER ROAD—Robert Mitchum, Sandra Knight—DRM
TIGER BY THE TAIL—Larry Parks, Constance Smith—Canyon
VIKINGS, THE—(VV-TC)—Kirk Douglas, Tony Curtis, Janet Leigh—Bryna
WINK OF AN EYE—Jonathan Kidd, Doris Dowling—Ivar

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5810 **ALL MINE TO GIVE**—D-102m.—(TC)—Cameron Mitchell, Glynis Johns—4397 (10–30–57)—Good for femmes—RKO
5712 **BATTLE HYMN**—D-108m.—(CS-TC)—Rock Hudson, Dan Duryea—4270 (12–26–57)—Well-made and appealing
5719 **DEADLY MANTIS, THE**—MD-78m.—Craig Stevens, Alix Talton—4309 (4–3–57)—Lower half
5804 **DOCTOR AT LARGE**—C-98m.—(VV-EC)—Dirk Bogarde, Muriel Pavlow—4344 (6–26–57)—Highly humorous—England
5803 **ESCAPADE IN JAPAN**—D-92m.—(TE-TC)—Teresa Wright, Cameron Mitchell—4379 (9–18–57)—Entertaining
5718 **GIRL IN THE KREMLIN, THE**—MD-81m.—Lex Barker, Zsa Zsa Gabor—4319 (5–1–57)—Exploitation programmer
5711 **GUN FOR A COWARD**—88m.(CS-EC)—Fred MacMurray, Jeffrey Hunter—4271 (12–26–56)—Satisfactory western
5715 **INCREDIBLE SHRINKING MAN, THE**—MD-81m.—Grant Williams, Randy Stuart—4287 (2–6–57)—Impressive science fiction
5728 **INTERLUDE**—D-89m.—(CS-TC)—June Allyson, Rossano Brazzi—4344 (6–26–57)—Romance for femmes
5709 **ISTANBUL**—MD-84m.—(CS-TC)—Errol Flynn, Cornell Borchers—4279 (1–23–57)—Okay programmer
5732 **JET PILOT**—MD-112m.—(TC)—John Wayne, Janet Leigh—4384 (10–2–57)—Names should help
5723 **JOE BUTTERFLY**—C-90m.—(CS-TC)—Audie Murphy, George Nader—4320 (5–1–57)—Highly amusing
5730 **JOE DAKOTA**—W-79m.—(EC)—Jock Mahoney, Luana Patten—4344 (6–26–57)—Good, offbeat western
5714 **KELLY AND ME**—D-86m.—(CS-TC)—Van Johnson, Piper Laurie—4279 (1–23–57)—Okay programmer
5721 **KETTLES ON OLD MAC DONALD'S FARM, THE**—C-82m.—Marjorie Main, Parker Fennelly—4353 (7–10–57)—Average for series
5727 **LAND UNKNOWN, THE**—MD-78m.—(CS)—Jock Mahoney, Shawn Smith—4353 (7–10–57)—Good science fiction
5806 **LOVE SLAVES OF THE AMAZONS**—MD-81m.—(EC)—Don Taylor, Gianna Segale—4410 (11–27–57)—Exploitation item
5720 **MAN AFRAID**—MD-84m.—(CS)—George Nader, Phyllis Thaxter—4314 (4–17–57)—Good programmer
5733 **MAN OF A THOUSAND FACES**—D-122m.—(CS)—James Cagney, Dorothy Malone—4358 (7–24–57)—Well-made, interesting
5812 **MAN IN THE SHADOW**—MD-80m.—(CS)—Jeff Chandler, Colleen Miller—4414 (12–11–57)—Interesting programmer
709 **MAN IN THE VAULT**—MD-73m.—William Campbell, Anita Ekberg—4267 (12–26–56)—For duallers
5726 **MIDNIGHT STORY, THE**—MD-89m.—(CS)—Tony Curtis, Marisa Pavan—4344 (6–26–57)—Interesting meller
5713 **MISTER CORY**—D-92m.—(CS-EC)—Tony Curtis; Martha Hyer—4280 (1–23–57)—Well-made, attractive
5807 **MY MAN GODFREY**—C-92m.—(CS-EC)—June Allyson, David Niven—4375 (9–4–57)—Highly amusing
5805 **MONOLITH MONSTERS**—MD-77m.—Grant Williams, Lola Albright—4397 (10–30–57)—Satisfactory science fiction
5725 **NIGHT PASSAGE**—MD-90m.—(TE-TC)—James Stuart, Audie Murphy—4344 (6–26–57)—Entertaining action entry
5710 **NIGHT RUNNER, THE**—MD-79m.—Ray Danton, Colleen Miller—4280 (1–23–57)—Lower half
5722 **PUBLIC PIGEON NO. 1**—C-79m.—(TC)—Red Skelton, Vivian Blaine—4320 (5–1–57)—Amusing entry
5734 **QUANTEZ**—W-80m.—(CS-EC)—Fred MacMurray, Dorothy Malone—4375 (9–4–57)—Names to help
5729 **RUN OF THE ARROW**—D-86m.—(TC)—Rod Steiger, Sarita Montiel—4338 (6–12–57)—Good, offbeat western
5801 **SLAUGHTER ON TENTH AVENUE**—MD-103m.—Richard Egan, Jan Sterling—4379 (9–18–57)—Good meller
5802 **SLIM CARTER**—D-82m.—(EC)—Jock Mahoney, Julie Adams 4384 (10–2–57)—Neat programmer
5724 **TAMMY AND THE BACHELOR**—C-89m.—(CS-TC)—Debbie Reynolds, Leslie Nielsen—4335 (5–29–57)—Enjoyable for all
5811 **TARNISHED ANGELS, THE**—D-91m.—(CS)—Rock Hudson, Dorothy Malone—4410 (11–27–57)—Saleable offbeat entry
5716 **TATTERED DRESS, THE**—D-93m.—(CS)—Jeff Chandler, Jeanne Crain—4298 (3–6–57)—Highly interesting
5731 **THAT NIGHT**—D-88m.—John Beal, Augusta Dabney—4363 (8–7–57)—Heart attack made interesting—RKO
5809 **THIS IS RUSSIA**—DOC-67m.—(EC)—Written and photographed by Sid Feder—4415 (12–11–57)—Interesting travelogue
5735 **UNHOLY WIFE, THE**—D-94m.—(TC)—Diana Dors. Rod Steiger—4376 (9–4–57)—Fair programmer—RKO
5808 **VIOLATORS, THE**—D-76m.—Arthur O'Connell, Nancy Malone—4411 (11–27–57)—Lower half soap opera—RKO
5711 **YOUNG STRANGER, THE**—D-84m.—James MacArthur, Kim Hunter—4292 (2–20–57)—Interesting, well-made—RKO

TO BE REVIEWED

BIG BEAT, THE—(C)—William Reynolds, Andra Martin
DAMN CITIZEN!—Keith Andes, Margaret Hayes
FEMALE ANIMAL, THE—(CS)—Hedy Lamarr, George Nader
FLOOD TIDE, THE—(CS)—George Nader, Cornell Borchers
GIRL MOST LIKELY, THE—Jane Powell, Kaye Ballard—RKO
I MARRIED A WOMAN—George Gobel, Diana Dors—RKO
IF I SHOULD DIE—(CS)—Jeffrey Hunter, Joanna Moore
LADY TAKES A FLYER, THE—(CS-C)—Lana Turner, Jeff Chandler
MAGNIFICENT BRAT, THE—(CS-C)—Dan Duryea, Jan Sterling
MIDDLE OF THE STREET—(CS-C)—Audie Murphy, Gia Scala
MONEY, WOMEN, AND GUNS—(CS-C)—Jock Mahoney, Jean Hagen
NEVER STEAL ANYTHING SMALL—(CS-C)—James Cagney, Shirley Jones
NO POWER ON EARTH—(CS)—Richard Egan, Julie London
ONCE UPON A HORSE—(CS-C)—Don Rowan, Dick Martin; Martha Hyer
RAW WIND IN EDEN—(CS-C)—Esther Williams, Jeff Chandler
SAGA OF HEMP BROWN, THE—(CS-C)—Rory Calhoun, Beverly Garland
SUMMER LOVE—John Saxon, Judy Meredith
TAKE MY HAND—(C)—Teresa Wright, Cameron Mitchell—RKO
THIS HAPPY FEELING—(CS-C)—Debbie Reynolds, Curt Jurgens
TIME TO LOVE AND A TIME TO DIE, A—(CS-C)—John Gavin, Lisa Pulver
TOUCH OF EVIL—Charlton Heston, Orson Welles
TWILIGHT FOR THE GODS—(C)—Rock Hudson, Cyd Charisse
WESTERN STORY, THE—CS-C)—Jock Mahoney, Gilbert Roland
WILD HERITAGE—(CS-C)—Will Rogers, Jr., Maureen O'Sullivan
WONDERFUL YEARS, THE—(CS)—John Saxon Sandra Dee

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

621 **BAND OF ANGELS**—MD-127m.—(WC)—Clark Gable, Yvonne De Carlo—4358 (7–24–57)—Has all the angles
610 **BIG LAND, THE**—W-93 m.—(WC)—Alan Ladd, Virginia Mayo—4287 (2–6–57)—Colorful outdoor show
702 **BLACK PATCH**—W-83m.—George Montgomery, Diana Brewster—4379 (9–18–57)—Good off-beat western
705 **BLACK SCORPION, THE**—MD-88m.—Richard Denning, Mara Corday—4384 (10–2–57)—Average "big bug" entry
623 **BRIGHT LEAF**—D-110m.—(RE)—Gary Cooper, Lauren Bacall—4329 (5–15–57)—Names will help
708 **BOMBERS B-52**—D-106m.—(CS-WC)—Natalie Wood, Karl Malden—4398 (10–30–57)—Good service film
612 **COUNTERFEIT PLAN, THE**—MD-79m.—Zachary Scott, Peggie Castle—4309 (4–3–57)—Lower half—England
620 **CURSE OF FRANKENSTEIN, THE**—MD-83m.—(C)—Peter Cushing, Hazel Court—4345 (6–26–57)—Gruesome horror—England
617 **D. I., THE**—D-106m.—Jack Webb, Jackie Loughery—4338 (6–12–57)—Forceful Marines yarn
4912 **DEEP ADVENTURE**—NOV-46m.—(WC)—Ross Allen, Dottie Lee Phillips—4353 (7–10–57)—Colorful program addition
414 **EAST OF EDEN**—D-115m.—(CS-WC-RE)—James Dean, Julie Harris—4309 (4–3–57)—Dean name will help
616 **FACE IN THE CROWD, A**—D-125m.—Andy Griffith, Patricia Neal—4339 (6–12–57)—Compelling adult fare
710 **GREEN-EYED BLONDE, THE**—MD-73m.—Susan Oliver, Linda Plowman—4415 (12–11–57)—For the lower half
704 **HELEN MORGAN STORY, THE**—DMU-118m.—(CS)—Ann Blyth, Paul Newman—4384 (10–2–57)—Entertaining
709 **JAMBOREE**—MU-86m.—Kay Medford, Robert Pastine—4411 (1–27–57)—Rock 'n' roll bonanza
623 **JAMES DEAN STORY, THE**—NOV-82m.—James Dean—4363 (8–7–57)—Lower half for addicts
631 **JIM THORPE—ALL-AMERICAN**—D-107m.—(RE)—Burt Lancaster, Steve Cochran—4329 (5–15–57)—Names should help
703 **JOHNNY TROUBLE**—D-80m.—Ethel Barrymore, Cecil Kellaway—4379 (9–18–57)—For family spots
611 **PARIS DOES STRANGE THINGS**—C-86m.—(TC)—Ingrid Bergman, Mel Ferrer—4299 (3–6–57)—Poor import—France
701 **PAJAMA GAME, THE**—MU-101m.—(WC)—Doris Day, John Raitt—4363 (8–7–57)—Highly entertaining
618 **PRINCE AND THE SHOWGIRL, THE**—C-117m.—(TC)—Marilyn Monroe, Laurence Olivier—4335 (5–29–57)—Highly entertaining
504 **REBEL WITHOUT A CAUSE**—D-111m.—(CS-WC-RE)—James Dean, Natalie Wood—4309 (4–3–57)—Names will help
622 **RISING OF THE MOON, THE**—CD-81m.—Cyril Cusack, Noel Purcell—4353 (7–10–57)—Charming Irish film—Ireland
711 **SAYONARA**—D-147m.—(TR-TC)—Marlon Brando, Patricia Owens—4403 (11–13–57)—High rating
615 **SHOOT-OUT AT MEDICINE BEND**—W-87m.—Randolph Scott, Angie Dickinson—4315 (4–17–57)—Okay programmer
614 **SPIRIT OF ST. LOUIS, THE**—D-138m.—(CS-WC)—James Stewart, Patricia Smith—4299) 3–6–57)—High rating

706 **STORY OF MANKIND, THE**—NOV-100m.—(TC)—Ronald Coleman, Sir Cedric Hardwicke, all star cast—4398 (10-30-57)—Sell the "names"
635 **STRANGERS ON A TRAIN**—MD-101m.—(RE)—Farley Granger, Ruth Roman—4329 (5-15-57)—Top Hitchcock
609 **TOP SECRET AFFAIR**—C-100m.—Susan Hayward, Kirk Douglas—4280 (1-23-57)—Highly amusing
613 **UNTAMED YOUTH**—MD-80m.—Mamie Van Doren, John Russell—4309 (4-3-57)—Exploitable
634 **WEST POINT STORY. THE**—C-107m.—(RE)—James Cagney, Virginia Mayo—4329 (5-15-57)—Pleasing
632 **WINNING MAN, THE**—D-98m.—(RE)—Doris Day, Ronald Reagan—4329 (5-15-57)—Names should help
707 **WOMAN IN A DRESSING GOWN**—D-93m.—Yvonne Mitchell, Anthony Quayle—4379 (9-18-57)—Off-boat drama—England
608 **WRONG MAN, THE**—D-105m.—Henry Fonda, Vera Miles—4275 (1-9-57)—Interesting
619 **X, THE UNKNOWN**—MD-80m.—Dean Jagger, Edward Chapman—4345 (6-26-57)—Okay lower half—England
636 **YOUNG MAN WITH A HORN**—D-112m.—(RE)—Kirk Douglas, Lauren Bacall—4329 (5-15-57)—Has angles

TO BE REVIEWED

ACROSS THE EVERGLADES—Christopher Plummer, Gypsy Rose Lee
BLONDE AND DANGEROUS—Susan Oliver, Linda Reynolds
BORN RECKLESS—Mamie Van Doren, Jeff Richards
CHASE A CROOKED SHADOW—Richard Todd, Anna Baxter—England
DARBY'S RANGERS—(WC)—Etchika Choureau, James Garner
DEEP SIX, THE—Alan Ladd, Dianne Foster
FORT DOBBS—Clint Walker, Virginia Mayo
GIRL ON THE RUN—Efrem Zimbalist, Jr., Erin O'Brien
GUN TRAP AT ABILENE—George Montgomery, Neville Brand
HELL'S HIGHWAY—Brian Keith, Merry Anders
INDISCREET—Cary Grant, Ingrid Bergman—England
ISLAND OF LOST WOMEN—Jeff Richards, Venetia Stevenson
LEFT HANDED GUN, THE—Paul Newman, Lita Milan
MARJORIE MORNINGSTAR—(C)—Gene Kelly, Natalie Wood
MISGUIDED—George Baker, Carole Lesley
NO TIME FOR SERGEANTS—Andy Griffith. Myron McCormick
OLD MAN AND THE SEA, THE—(CS-WC)—Spencer Tracy
ONIONHEAD—Andy Griffith, Erin O'Brien
STAKEOUT ON DOPE STREET—Yale Wexler, Abby Dalton
TOO MUCH, TOO SOON—Errol Flynn, Dorothy Malone
WESTBOUND—Randolph Scott, Virginia Mayo
WITH YOU IN MY ARMS—Tab Hunter, Etchika Choureau

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AND GOD CREATED WOMAN—D-92m.—(CS-EC)—Brigitte Bardot—4411 (11-27-57)—Sexy, popular import—France (dubbed or titles)—Kingsley-Int.
ANGLES OF DARKNESS—D-84m.—Linda Darnell, Anthony Quinn—4281 (1-23-57)—Exploitation item—Italy (dubbed)—Excelsior
CONSTANT HUSBAND, THE—C-88m.—Rex Harrison, Margaret Leighton—4385 (10-2-57)—Art house fluff—England—Stratford
DON GIOVANNI—MU-153m.—(EC)—4293 (2-20-57)—Art house opera—Austria—Festival
FEDRA, THE DEVIL'S DAUGHTER—D-102m.—Emma Penella—4415 (12-11-57)—Stark drama for art spots—Spain—Titles—Times
FERNANDEL THE DRESSMAKER—C-84m.—Fernandel, Suzy Delair—4403 (11-13-57)—Trite Comedy—France (titles)—Union
IT HAPPENED IN THE PARK—D-80m.—Vittorio DeSica—4385 (10-2-57)—Entertaining for art spots—France-Italy (titles)—Ellis
JULIETTA—C-96m.—Jean Marais, Dany Robin—4415 (12-11-57)—Charming French farce—France—Titles—Kingsley-Int.
LAST BRIDGE, THE—D-90m.—Maria Schell—4411 (11-27-57)—Potent art fare—Austria (titles)—Kingsley-Int.
LA SORCIERE—D-97m.—Marina Vlady—4281 (1-23-57)—Okay art entry—France (titles)—Ellis
LIGHT ACROSS THE STREET, THE—D-76m.—Brigitte Bardot—4398 (10-30-57)—For art spots—France (titles)—UMPO
LOST CONTINENT, THE—DOC-69m.—(CS-C)—4310 (4-3-57)—Interesting documentary—Italy—Lopert
LOVER'S NET—D-110m.—Francoise Arnoul, Daniel Gelin—4385 (10-2-57)—Good art house fare—France (titles)—Times
NANA—D-122m.—(EC)—Martine Carol, Charles Boyer—4355 (7-10-57)—Lavish but tasteless—France (titles)—Times
OBERSTEIGHER, DER (THE FOREMAN)—C-98m.—4271 (12-26-56)—Cute import—Austria (titles)—Casino
PANTALOONS—C-93m.—(EC)—Fernandel—4293 (2-20-57)—Amusing import—France (titles)—UMPO
PASSIONATE SUMMER—D-97m.—Madeleine Robinson, Raf Vallone—4411 (01- 7-57)—Sordid art drama—France-Italy (titles)—Kingsley-Int.
RAZZIA—105m.—Jean Gabin, Magali Ncel, Dalio—4415 (12-11-57)—Interesting dope traffic meller—France—Titles—Kassler
REBEL GIRLS—65m.—Eddie del Mar—4415 (12-11-57)—Exploitation filler—Philippines—English dialogue—Luzon
ROYAL AFFAIRS IN VERSAILLES—D-152m.—(EC)—Sacha Guitry, Claudette Colbert—4320 (5-1-57)—Lengthy art entry—France (titles)—Times
SINS OF CASANOVA—D-104m.—(EC)—Gabriele Ferzetti, Corinne Calvert—4398 (10-30-57)—Interesting import—Italy (titles)—Times
STELLA—D-93m.—4339 (6-12-57)—Fair Greek art offering—Greece (titles)—Burstyn
TEL AVIV TAXI—C-70m.—4293 (2-20-57)—Fair Israeli comedy—Israel (English dialogue)—Principal
TEMPEST IN THE FLESH—D-92m.—Francoise Arnoul—4294 (2-20-57)—Highly effective adult import—France (titles)—Pacemaker
THREE FEET IN A BED—C-78m.—Fernandel—4379 (9-18-57)—Moderately amusing—France (titles)—Janus
TWO LOVES HAD I—MU-98m.—(TC)—Gabriele Ferzetti, Marta Toren—4271 (12-26-56)—Good art entry—Italy (English dialogue)—Jacon
VIRTUOUS SCOUNDREL, THE—C-90m.—Michel Simon—4385 (10-2-57)—Amusing Guitry creation—France (titles)—Zenith
WE ARE ALL MURDERERS—D-113m.—Marcel Mouloudji—4385 (10-2-57)—Superior drama—France (titles)—Kingsley-Int.
WEE GEORDIE—C-93m.—Bill Travers, Alastair Sim—4280 (1-23-57)—Highly amusing —English—Times
WHITE SHIEK, THE—C-86m.—Alberto Sordi, Brunella Bovo—4310 (4-3-57)—Highly amusing—Italy (titles)—Janus

MISCELLANEOUS

(Distributors' addresses will be furnished on request)

ALBERT SCHWEITZER—BIOD-80m.—(EC)—Produced and directed by Jerome Hill—4303 (3-20-57)—Okay for art spots—deRochemont
ARMORED ATTACK (THE NORTH STAR)—MD-105m.—(RE)—Anne Baxter, Dana Andrews—4380 (9-18-57)—Gripping war tale—NTA
BATTLE STRIPE (THE MEN)—D-85m.—(RE)—Marlon Brando, Teresa Wright—4380 (9-18-57)—Outstanding war story—NTA
BIG FUN CARNIVAL, THE—NOV-90m.—Marian Stafford, Bunin Puppets—4281 (1-23-57)—For youngsters—APA
CARNIVAL ROCK—D-74m.—Susan Cabot, Brian Hutton—4398 (10-30-57)—For rock 'n' rollers—Howco
CARTOUCHE—MD-73m.—Richard Basehart, Patricia Roc—4375 (9-4-57)—Lower half filler—RKO
CURFEW BREAKERS—MD-70m.—Paul Kelly, Cathy Downs—4310 (4-3-57)—Mild 'teen age drug traffic expose—Screen Guild
DAUGHTER OF HORROR (DEMENTIA)—MD-60m.—Adrienne Barrett—4294 (2-20-57)—Exploitation entry—E. P. I.
FLAMING TEEN-AGE, THE—MD-55m.—Noel Reyburn, Ethel Barrett—4329 (5-15-57)—Amateurish "fast buck" attempt—Truman Ent.
FRONTIER WOMAN—W-80m.—(VR-EC)—Cindy Carson, Lance Fuller—4275 (1-9-57)—Indian thriller for duallers—Top
GUN GIRLS—MD-66m.—Jeanne Ferguson, Tim Farrell—4415 (12-11-57)—Bad film about bad girls—Eros
GUNS DON'T ARGUE—DOC-92m.—Myron Healy, Jean Harvey—4398 (10-30-57)—Gangsters vs. G-Men—Visual Drama
LOVE ME MADLY—C-60m. (Part color)—Marilyn Waltz, Lynn Craig—4271 (12-26-56)—"Fast buck" compilation—McCarthy
MAN BEAST—MD-62m.—Rock Madison, Virginia Mayner—4290 (2-20-57)—Lower half—Associated
NAKED EYE, THE—DOC-71m.—4320 (5-1-57)—Photography for art spots—Film Rep.
NAKED GUN—W-69m.—Willard Parker, Mara Corday—4305 (4-3-57)—Lower half—Associated
NOAH'S ARK—D-72m.—(RE)—Dolores Costello, George O'Brien—4359 (7-24-57)—Museum piece—Associated Artists-Dominant
OKLAHOMA!—MU-143m.—(Todd-AO-EC)—Gordon MacRae, Shirley Jones—4051 (10-9-57)—High rating—Magna
OEDIPUS REX—D-88m.—(EC)—Stratford, Ontario, Shakespearean Festival players—4281 (1-23-57)—For art spots, schools—MPD
ON THE BOWERY—DOC-65m.—Produced by Lionel Rogosin—4315 (4-17-57)—For art spots—Rogosin
ROCK BABY, ROCK IT—MU-67m.—Johnny Carroll, Kay Wheeler—4329 (5-15-57)—Mediocre "beat" film—Freebar
ROCKIN' THE BLUES—MU-66m.—Mantin Moreland, Flourney Miller—4310 (4-3-57)—All Negro rock 'n' roll opus—Jewel
SEARCH FOR PARADISE—TRAV-120m.—(Cinerama-TC)—Lowell Thomas—4391 (10-16-57)—For limited exhibition—SW-Cinerama
TEEN AGE THUNDER—ME-74m.—Charles Courtney, Melinda Byron—4399 (10-30-57)—Suitable for 'teen agers—Howco
THEY WHO DARE—MD-101m.—(TC)—Dirk Bogarde, Akim Tamiroff—4092 (1-25-57)—Interesting war entry—Famous
THRILLARAMA—NOV-90m.—(EC)—4299 (3-6-57)—Not so good wide-screen—Thrillarama
WALK INTO HELL—MD-93m.—(EC)—Chips Rafferty—4380 (9-18-57)—Excellent film of type—Patric—New Guinea
WHITE SLAVERY—DOC-56m.—4359 (7-24-57)—Exploitable—Eden

W

Walk into Hell		Misc.
War Drums	A1	UA
Way to the Gold, The	A2	Fox
Wayward Bus, The	B	Fox
Wayward Girl, The	B	Rep.
We Are All Murderers	A2	For.
Weapon, The	A2	Rep.
Wee Geordie	A1	For.
•West of Suez		Rep.
•Westbound		WB
West Point Story, The		WB
•Western Story, The		UI
Westward Ho, the Wagons	A1	BV
•White Huntress		AI
White Shiek	B	For.
White Slavery		Misc.
•Whole Truth, The		Col.
Wicked as They Come	B	Col.
•Widow, The		DCA
•Wild Heritage		UI
•Wild Is the Wind		Par.
Will Success Spoil Rock Hunter	B	Fox
Winning Team, The		WB
Wings of Eagles, The	A1	MGM
•Wink of An Eye	A2	UA
•With You in My Arms		WB
Witness for the Prosecution		UA
Woman in a Dressing Gown	A2	WB
Women of Pitcairn Island	A2	Fox
Woman of Rome	C	DCA
Woman of the River	B	Col.
•Wonderful Years, The		UI
•World Was His Jury, The		Col.
Wrong Man, The	A1	WB

X

X, the Unknown	A1	WB

Y

Young and Dangerous	A2	Fox
Young Don't Cry, The	A2	Col.
•Young Land, The		BV
•Young Lions, The		Fox
Young Man with a Horn		WB
Young Stranger, The	A1	UI

Z

Zero Hour	A1	Par.
Zombies of Mora Tau	B	Col.
Zarak	B	Col.

REMINDER —
Sell Our Slogan!
"GET MORE OUT OF LIFE...GO OUT TO A MOVIE!"

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1955-56 shorts product will be found on pages 4386 and 4387 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR.—Ed.)

Buena Vista

LIVE ACTION
TECHNICOLOR FEATURETTES

	(............)	Cow Dog	E	22m. 4246
	(......)	Wet Back Hound	E	18m. 4331
0058	(......)	Alaskan Sled Dog	E	9m. 4404
	(......)	Niok	E	29m. 4416

PEOPLES AND PLACES
(CinemaScope; Technicolor)

	(............)	Disneyland	E	42m. 4271
0070	(......)	Lapland	E	29m. 4411

WALT DISNEY CARTOONS

	(............)	A Cowboy Needs A Horse	E	8m. 4247

WALT DISNEY CLASSIC CARTOON REISSUES
(Technicolor)

74101	(Aug. 3)	The Hockey Champ	E	7m. 4208
74102	(Aug. 24)	Pluto At The Zoo	G	8m. 4211
74103	(Sept. 14)	Donald's Tire Trouble	E	7m. 4247
74104	(Oct. 5)	The Purloined Pup	G	7m. 4247
74105	(Oct. 26)	Bill Posters	G	8m. 4252
74106	(Nov. 16)	Pluto's Playmate	E	8m. 4256
74107	(Dec. 7)	Donald's Snow Fight	G	7m. 4283
74108	(Dec. 28)	Society Dog Show	E	7m. 4283
74108	(Jan. 18)	Donald's Gold Mine	G	7m. 4283
74110	(Feb. 8)	T-Bone For Two	G	7m. 4283
74111	(Mar. 1)	Dumbell Of The Yukon	G	7m. 4294
74112	(Mar. 22)	Bone Trouble	E	9m. 4294
74113	(............)	Window Cleaners	G	8½m. 4295
74114	(......)	The Sleepwalker	F	7m. 4392
74115	(......)	Trombone Trouble	G	7m. 4392
74116	(......)	In Dutch	G	7m. 4392
74117	(......)	Squatter's Rights	G	7m. 4392
74118	(......)	Rescue Dog	G	7m. 4392

WALT DISNEY REISSUES FROM "MUSICLAND"

54106	(......)	Contrasts In Rhythm	G	8m. 4399
44118	(......)	Once Upon A Wintertime	G	9m. 4400
54107	(......)	Blame It On The Samba	G	6m. 4399
44113	(......)	Two For The Record	G	8m. 4400
44114	(......)	Johnny Fedora and Alice Blue Bonnet	G	6m. 4399
44116	(......)	Casey At The Bat	G	9m. 4399
43601	(......)	Pecos Bill	G	22m. 4399

Columbia

TWO REEL COMEDIES

SPECIAL COMEDY FEATURETTE

2411	(Oct. 24)	Tricky Chicks (Muriel Landers)	F	16½m. 4399

ASSORTED FAVORITE REPRINTS (6)

2421	(Sept. 5)	A Pinch In Time (Herbert)	G	16m. 4404
		(Vague)	F	15½m. 4404
2422	(Nov. 7)	Nursie Behave		
2423	(Dec. 12)	Foy Meets Girl (Eddie Foy, Jr.)		

COMEDY FAVORITES RE-RELEASES

2431	(Oct. 10)	He's In Again (Schilling & Lane)	F	16½m. 4404
2432	(Nov. 28)	Sappy Pappy (Andy Clyde)		

CINEMASCOPE MUSICAL TRAVELARKS

(Technicolor)

2441	(Oct. 31)	Land of Laughter	G	15m. 4386

SERIALS

2120	(Sept. 26)	The Vigilante (Reissue)	G	15ep. 4399

THE THREE STOOGES (8)

2401	(Sept. 12)	Horsing Around	F	15m. 4399
2402	(Oct. 17)	Rusty Romeos	F	15m. 4399
2403	(Dec. 5)	Outer Space Jitters		

One Reel

CANDID MICROPHONES

(Reissue)

2551	(Sept. 5)	Series 4, No. 3	F	10m. 4412
2552	(Dec. 5)	Series 4, No. 4		

CAVALCADE OF BROADWAY

(Reissue)

2951	(Sept. 19)	Havana Madrid	G	10m. 4412
2952	(Nov. 14)	New York After Midnight		
2953	(Dec. 19)	Eddie Condon's		

COLOR FAVORITES CARTOONS

(Technicolor)
(Reissue)

2601	(Sept. 12)	The Miner's Daughter	F	6m. 4404
2602	(Oct. 10)	Big House Blues	G	7m. 4404
2603	(Nov. 7)	Giddyap	G	6½m. 4404
2604	(Nov. 21)	Snowtime	F	7m. 4412
2605	(Dec. 12)	Let's Go		

CINEMASCOPE MAGOOS

(Technicolor)

2751	(Sept. 26)	Magoo Saves The Bank	G	6m. 4399
2752	(Oct. 24)	Rock Hound Magoo	G	6m. 4412
2753	(Nov. 28)	Magoo's Moose Hunt		

SCREEN SNAPSHOTS

(Color)

2851	(Oct. 3)	Hollywood Glamour On Ice	F	10½m. 4412

WORLD OF SPORTS

2801	(Oct. 24)	Champion Stunt Drivers	G	9½m.
2802	(Nov. 28)	Sports Down Latin Way		

MGM

One Reel

CINEMASCOPE CARTOONS

(Technicolor)

C-931	(Sept. 6)	Muchos Mouse	G	7m. 4404
C-932	(Oct. 4)	Blackboard Jumble	F	7m 4404
C-933	(Nov. 1)	Tom's Photo Finish	G	7m. 4404
C-934	(Dec. 6)	One Droopy Knight		

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

W-961	(Sept. 6)	Out-Foxed	G	8m. 4392
W-962	(Sept. 20)	Jerry and The Lion	G	7m. 4392
W-963	(Oct. 11)	Goldilocks and The Three Bears	F	11m. 4392
W-964	(Nov. 8)	Texas Tom		
W-965	(Nov. 29)	The Fishing Bear		

Paramount

POPEYE CHAMPIONS REISSUES

(Technicolor)

E17-1	(Sept. 6)	Tops In The Big Top	F	7m. 4388
E17-2	(Sept. 6)	Wotta Knight	F	7m. 4392
E17-3	(Sept. 6)	Tar With A Star	G	7m. 4392
E17-4	(Sept. 6)	How Green Was My Spinach	E	7m. 4388
E17-5	(Sept. 6)	Fistic Mystic	F	7m. 4388
E17-6	(Sept. 6)	Safari So Good	G	7m. 4388
E17-7	(Sept. 6)	Barking Dogs Don't Fite	G	7m. 4388
E17-8	(Sept. 6)	Baby Wants Spinach	G	7m. 4388

CARTOON CHAMPIONS REISSUES

(Technicolor)

S17-1	(Sept. 13)	Deep Boo Sea	G	7m. 4388
S17-2	(Sept. 13)	Spunky Skunky	G	7m. 4392
S17-3	(Sept. 13)	Cat-Choo	G	7m. 4388
S17-4	(Sept. 13)	Audrey The Rainmaker	G	7m. 4386
S17-5	(Sept. 13)	Cat Tamale	G	7m. 4388
S17-6	(Sept. 13)	By Leaps And Hounds	F	8m. 4388
S17-7	(Sept. 13)	Scout Fellow	G	8m. 4388
S17-8	(Sept. 13)	Cat Carson Rides Again	F	7m. 4388
S17-9	(Sept. 13)	The Awful Tooth	F	7m. 4386
S17-10	(Sept. 13)	Law And Audrey	G	7m. 4388
S17-11	(Sept. 13)	City Kitty	G	7m. 4388
S17-12	(Sept. 13)	Clown On The Farm	G	7m. 4388

CASPER CARTOONS

(Technicolor)

B16-1	(Nov. 2)	Fright From Wrong	G	6m. 4256
B16-2	(Jan. 4)	Spooking About Africa	F	6m. 4295
B16-3	(Mar. 1)	Hooky Spooky	F	6m. 4355
B16-4	(May 24)	Peekaboo	F	6m. 4359
B16-5	(July 19)	Ghost of Honor	G	6m. 4399
B16-6	(Aug. 30)	Ice Scream	F	6m. 4399

HERMAN AND CATNIP CARTOONS

(Technicolor)

H17-1	(Nov. 22)	One Funny Knight		

NOVELTOONS

(Technicolor)

P17-1	(Sept. 20)	Possum Pearl		
P17-2	(Oct. 4)	Jumping With Toy		

POPEYE CARTOONS

(Technicolor)

E16-1	(Oct. 12)	Parlez Vous Woo	G	6m. 4256
E16-2	(Nov. 16)	I Don't Scare	F	6m. 4295
E16-3	(Dec. 14)	A Haul In One	G	6m. 4295
E16-4	(Feb. 8)	Nearlyweds	F	7m. 4355
E16-5	(Apr. 5)	The Crystal Brawl	F	6m. 4359
E16-6	(May 10)	Patriotic Popeye	F	8m. 4368
E16-7	(June 21)	Spree Lunch	F	6m. 4400
E16-8	(Aug. 9)	Spooky Swabs	F	6m. 4400

SPEAKING OF ANIMALS CHAMPIONS

(Reissue)

A15-1	(Sept. 30)	Tain't So	F	10m. 4044
A15-2	(Sept. 30)	Monkey Shines	G	9m. 4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m. 4043
A15-4	(Sept. 30)	From A To Zoo	E	9m. 4043

TOPPERS

M15-1	(Oct. 7)	Three Kisses	E	10m. 4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m. 4096
M15-3	(Jan. 27)	Animals A La Carte	F	10m. 4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m. 4126
M15-5	(May 4)	Ups And Downs	G	9m. 4179
M15-6	(Aug. 24)	Herman Hickman's Football Review	G	10m. 4256

VISTAVISION SPECIALS

(Technicolor)

V15-1	(............)	Bing Presents Oreste	E	10m. 4126
V15-2	(June 29)	VistaVision Visits Panama	G	10m. 4187
V15-3	(Aug. 3)	VistaVision Visits Gibraltar	G	10m. 4240
V15-4	(Oct. 5)	VistaVision Visits Austria	E	17m. 4252

Republic

SERIALS

5682	(Oct. 15)	Federal Operator 99 (Reissue)	G	12ep. 4246
5683	(Jan. 14)	Dangers Of The Canadian Mounted (Reissue)	G	12ep. 4299
5684	(Apr. 8)	The Purple Monster Strikes (Reissue)	G	15ep. 4323
	( )	Radar Men From The Moon (Reissue)	G	12ep. 4416

20th Century-Fox

ONE REEL CINEMASCOPE

(Color)

7701	(Jan.)	Port Of Sports	G	9m. 4331
7702	(Feb.)	Divided By The Sea	E	7m. 4331
7703	(Mar.)	Future Baseball Champs (Black and White)	G	10m. 4331
7704	(Apr.)	Bluefin Fury	E	8m. 4331
7705	(May)	Orient Express To Hong Kong	G	9m. 4331
7706	(June)	Guardians Of The North	G	8m. 4369
7707	(July)	Tempo Of Tomorrow	F	8m. 4376
7708	(Aug.)	Swamp Boat Sports	E	9m. 4376
7709	(Sept.)	Midway Medley		
7710	(Oct.)	Journey Thru Ceylon		

TWO REEL CINEMASCOPE COLOR SPECIALS

7608	(Apr.)	Land Of The Bible (DeLuxe Color)	E	18m. 4114
7609	(June)	Dark Wave (Technicolor)	E	23m. 4177

One Reel

ONE REEL CINEMASCOPE TERRYTOONS

(Technicolor)

5701	(Jan.)	John Doormat In Topsy TV	F	7m. 4315
5702	(Feb.)	Spoofy In Gag Buster	F	7m. 4355
5703	(Mar.)	Beefy In A Bum Steer	F	7m. 4355
5704	(Apr.)	Sniffer In The Bone Ranger	F	7m. 4380
5705	(May)	Gaston Is Here	G	6m. 4368
5706	(June)	Shove Thy Neighbor	G	7m. 4386
5707	(July)	Clint Clobber's Cat	F	6m. 4376
5708	(Aug.)	Flebus	G	7m. 4331

TERRYTOON TOPPERS

(Technicolor)

5731	(Jan.)	Heckle And Jeckle In Pirate's Gold	G	7m. 4355
5732	(Feb.)	A Hare-Breadth Finish	G	7m. 4339
5733	(Mar.)	African Jungle Hunt	F	7m. 4347
5734	(Apr.)	Dimwit In Daddy's Little Darling	G	7m. 4380
5735	(May)	Love Is Blind	G	7m. 4392
5736	(June)	Mighty Mouse in Beauty on the Beach	F	7m. 4416
5737	(July)	All This And Rabbit Stew	F	7m. 4116
5738	(Aug.)	Beaver Trouble	G	7m. 4416
5739	(Sept.)	Mighty Mouse In Goons From The Moon		
5740	(Oct.)	Nutsy In Squirrel Crazy		

MOVIETONE MELODY

7201	(Nov.)	Lawrence Welk and His Champagne Music (Reissue)	F	9m. 4295

Universal-International

Two Reel

SPECIALS

3601	(Mar. 4)	Song of The Grape (Color)	G	20m. 4323
3602	(July 5)	The Fabulous Land (Color) (CS)		

MUSICAL FEATURETTES

3651	(Nov. 25)	Riddles In Rhythm	G	15m. 4283
3652	(Dec. 17)	Skylarkin' Time	F	15m. 4283
3653	(Feb. 11)	Rhythms With Regis	F	14m. 4315
3654	(Feb. 25)	Golden Ladder	G	15m. 4323
3655	(Mar. 11)	Swingin' And Singin'	G	15m. 4331
3656	(April 8)	Riot In Rhythm	G	16m. 4368
3657	(May 6)	Dance Demons	G	15m. 4368
3658	(June 3)	The Goofers	G	16m. 4391
3659	(July 1)	The Elgart Touch	F	15m. 4391
3660	(July 29)	Record Hop	G	15m. 4412

LAWRENCE WELK MUSICAL FEATURETTES

3607	( )	Champagne Music	F	15m. 4391
3608	( )	Lawrence Welk & Orch.	F	15m. 4391
3609	( )	The Modernaires and Lawrence Welk & Orch.	F	15m. 4391

COLOR PARADES

3671	(Dec. 24)	Holiday In The Hills	G	9m. 4283
3672	(Jan. 21)	Valley of Two Faces (CS)	G	10m. 4283
3673	(Feb. 11)	Frozen Frontier	G	9m. 4323
3674	(Mar. 25)	Junior Jamboree	G	9m. 4323
3675	(May 20)	Crossroads Of The Ages	G	9m. 4323
3676	(July 1)	The Lion Dancers (CS)	G	8m. 4392
3677	(Sept. 2)	Hurray All Boats	G	9m. 4376
3678	(Oct. 14)	A Brief Case	G	9m. 4380

WALTER LANTZ CARTUNES

(Technicolor)

3611	(Dec. 17)	Woodpecker Meets Davy Crewcut	G	6m. 4283
3612	(Jan. 14)	Fowled Up Party	G	6m. 4283
3613	(Feb. 11)	Red Riding Hoodlum	G	6m. 4283
3614	(Mar. 11)	The Plumber Of Seville	F	6m. 4283
3615	(Apr. 8)	Box Car Bandit	G	6m. 4283
3616	(May 6)	Operation Cold Feet	G	6m. 4283
3617	(June 3)	Unbearable Salesman	G	6m. 4380
3618	(July 1)	International Woodpecker	G	6m. 4323
3619	(July 29)	To Catch A Woodpecker	G	6m. 4392
3620	(Aug. 26)	Goofy Gardner	F	6m. 4376
3621	(Sept. 23)	Round Trip To Mars	G	6m. 4392
3622	(Oct. 21)	The Big Snooze		
3623	(Nov. 18)	Dopy Dick, The Pink Whale		

VARIETY VIEWS

3691	(Feb. 4)	Milk Run	G	9m. 4323
3692	(Mar. 4)	Monkeys Are The Craziest	F	9m. 4323
3693	(Apr. 1)	Bear Cubs Go Rural	F	9m. 4323
3694	(May 6)	Brooklyn Goes To Detroit	F	9m. 4323
3695	(June 17)	Your Zoo	E	9m. 4371
3696	(July 15)	What A Safari	F	9m. 4412

Warners

One Reel

BLUE RIBBON HIT PARADES

(Reissue)
(Technicolor)

5301	(Sept. 7)	Hare Splitter		
5302	(Sept. 21)	Pop 'im Pop		
5303	(Oct. 19)	His Bitter Half		
5304	(Nov. 9)	The Leghorn Blows at Midnight		

BUGS BUNNY SPECIALS

(Technicolor)

5721	(Nov. 2)	Show Biz Bugs	F	7m. 4412

MERRIE MELODIES

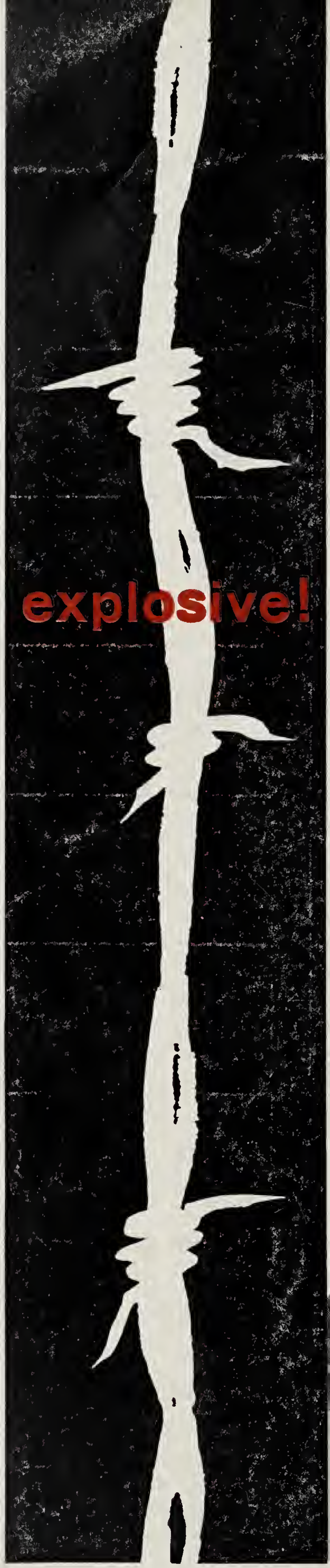
(Technicolor)

5701	(Nov. 16)	Mouse-Taken Identity	F	7m. 4412
5702	(Nov. 30)	Gonzales' Tamales	F	7m. 4412

so-called National Release Date loses much of its former importance. It is now much more necessary to know the order in which current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

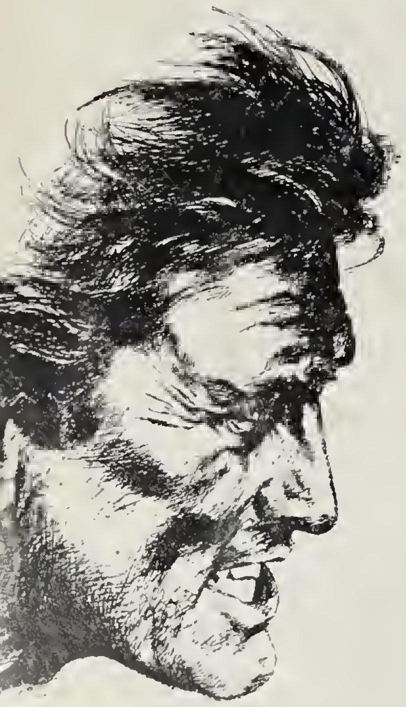
	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	RANK	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	Gun Battle At Monterey Sterling Hayden Pamela Duncan Teenage Doll June Kenney John Brinkley Fay Spain Undersea Girl Mara Corday Pat Conway Naked In The Sun (C) James Craig Barton MacLane Lita Milan Looking for Danger Bowery Boys Affair In Havana John Cassavetes Raymond Burr Sara Shane The Tall Stranger (C) (CS) Joel McCrea Virginia Mayo Hunchback Of Notre Dame (TC-CS) Gina Lollobrigida Anthony Quinn	Domino Kid Rory Calhoun Kristine Miller The Tijuana Story Rodolfo Acosta James Darren Jean Wiles The Harlem Globetrotters (RE) Operation Mad Ball Jack Lemmon Ernie Kovacs Kathryn Grant Decision At Sundown (TC) Randolph Scott Karen Steele Escape From San Quentin Johnny Desmond Merry Anders Torero (Mexican-made) Luis Procuna Pal Joey (TC) Rita Hayworth Frank Sinatra Kim Novak	House Of Numbers Jack Palance Barbara Lang The Hired Gun Rory Calhoun Anne Francis Until They Sail Jean Simmons Joan Fontaine Paul Newman The Invisible Boy Richard Eyer Diane Brewster Philip Abbott I Accuse Jose Ferrer Viveca Lindfors Anton Walbrook Les Girls (C-CS) Gene Kelly Mitzi Gaynor Kay Kendall Taina Elg Jailhouse Rock (CS) Elvis Presley Judy Tyler	Mr. Rock And Roll Alan Freed Rocky Graziano Lionel Hampton The Devil's Hairpin (VV-TC) Cornel Wilde Jean Wallace The Joker Is Wild (VV) Frank Sinatra Jeanne Crain Sailor Beware (RE) Dean Martin Jerry Lewis Jumping Jacks (RE) Dean Martin Jerry Lewis Hear Me Good (VV) Hal March Merry Anders Zero Hour Dana Andrews Linda Darnell Sterling Hayden The Tin Star (VV) Henry Fonda Anthony Perkins Betsy Palmer	Triple Deception (TC-VV) Michael Craig The Third Key Jack Hawkins The Spanish Gardener (TC-VV) Dirk Bogarde Jon Whiteley The Black Tent (TC-VV) Anthony Steel A Town Like Alice Virginia McKenna The Gentle Touch (T) George Baker As Long As They're Happy (EC) Jack Buchanan Diana Dors Jacqueline John Gregson Kathleen Ryan Pursuit Of The Graf Spee (TC-VV) John Gregson An Alligator Named Daisy (TC-VV) Donald Sinden Diana Dors Across The Bridge Rod Steiger Marla Landi	Time Is My Enemy Dennis Price Renee Asherson (English) The Lawless Eighties Buster Crabbe Marilyn Saris Pawnee (C) G. Montgomery, Lola Albright Last Stagecoach West Jim Davis, Mary Castle Taming Sutton's Gal John Lupton, Gloria Talbott Hell Canyon Outlaws Dale Robertson Brian Keith Rosonna Rory Operation Conspiracy Philip Friend Mary Mackenzie The Wayward Girl Marcia Henderson Peter Walker	Ride A Violent Mile (RS) John Agar Penny Edwards April Love (DC-CS) Pat Boone Shirley Jones Under Fire Rex Reason Henry Morgan Steve Brodie Ghost Diver James Craig Audrey Totter The Abominable Snowman (RS) Forrest Tucker Peter Cushing Kiss Them For Me (C-CS) Cary Grant Jayne Mansfield Plunder Road Gene Raymond Jeanne Cooper	Valerie Sterling Hayden, Anita Ekberg Jungle Heat Lex Barker, Mari Blanchard My Gun Is Quick Robert Bray Lady Of Vengeance Dennis O'Keefe, Ann Sears Chicago Confidential Brian Keith Beverly Garland Gunsight Ridge Joel McCrea Mark Stevens Joan Weldon Enemy From Space Brian Donlevy The Careless Years Dean Stockwell Natalie Trundy Street Of Sinners Geo. Montgomery Geraldine Brooks Satchmo, The Great Louis Armstrong Time Limit Richard Widmark Richard Basehart	The Land Unknown (CS) Jock Mahoney, Shawn Smith Jet Pilot (TC) John Wayne, Janet Leigh Quantez (EC-CS) Fred MacMurray Dorothy Malone The Unholy Wife (TC) Diana Dors Rod Steiger Escapade In Japan (TC-TE) Teresa Wright Cameron Mitchell Slaughter On Tenth Avenue Richard Egan Jan Sterling Dan Duryea Slim Carter (C) Jock Mahoney Tim Hovey Julie Adams My Man Godfrey (EC-CS) June Allyson David Niven	Black Patch George Montgomery Diane Brewster Johnny Trouble Ethel Barrymore Cecil Kellaway Stuart Whitman The Helen Morgan Story (CS) Ann Blyth Paul Newman Richard Carlson Black Scorpion Richard Denning Mara Corday The Story Of Mankind All-Star Cast Woman In A Dressing Gown Yvonne Mitchell Anthony Quayle Bombers B-52 (WC-CS) Karl Malden Natalie Wood Jamboree Count Basie & Orchestra Fats Domino	I Was A Teenage Werewolf Michael Landon Yvonne Lime (American-Int.) Invasion Of The Saucer Men Steve Terrell Gloria Castillo (American-Int.) Reform School Girl Gloria Castillo (American Int.) Rock Around The World Tommy Steele (American Int.) The Amazing Colossal Man Glenn Langan Cathy Downs (American Int.) The Cat Girl Lynn Tracey Barbara Shelley (American Int.) Perri (TC) (Disney) (Buena Vista)
PROMISED FOR EARLY RELEASE	The Persuader James Craig Kristine Miller Sabu and the Magic Ring (C) Sabu Up In Smoke Bowery Boys The Man From God's Country (C-CS) George Montgomery Randy Stuart Oregon Passage (C-CS) John Ericson Lola Albright Blonde Blackmailer Richard Arlen Constance Leigh Rawhide Breed Rex Reason Ann Doran	The Long Haul Victor Mature Diana Dors (English) The Hard Man (TC) Guy Madison Valerie French Return To Warbow (C) Phil Carey Catherine McLeod The World Was His Jury Edmond O'Brien Mona Freeman	Saddle The Wind Robert Taylor John Cassavetes Julie London Don't Go Near The Water (MC-TC) Glenn Ford Anne Francis Gia Scala All At Sea Alec Guinness (English) The Safecracker Ray Milland Seven Hills Of Rome Mario Lanza	Sad Sack (VV) Jerry Lewis Phyllis Kirk David Wayne Spanish Affair (C-VV) Richard Kiley Carmen Sevilla High Hell (VV) John Derek Elaine Stewart	One Way Out Jill Adams Lyndon Brook The Bolshoi Ballet (EC) Smiles Of A Summer Night Ulla Jacobson	Panama Sal Elena Verdugo Edward Kemmer Raiders Of Old California Jim Davis Arleen Whelan The Crooked Circle John Smith Fay Spain Thunder Over Tangier Robert Hutton Lisa Gastoni Gunfire at Indian Gap Vera Ralston George Macready Hell Ship Mutiny Jon Hall John Carradine Roberta Hayes Fighting Wildcats Keefe Brasselle Kay Callard Outcasts Of The City Robert Hutton Osa Massen Scotland Yard Dragnet Roland Culver Patricia Roc	Escape From Red Rock Brian Donlevy Eilene Janssen Peyton Place (DC-CS) Lana Turner Lloyd Nolan Hope Lange Sing, Boy, Sing (CS) Tommy Sands Lili Gentle The Enemy Below (DC-CS) Robert Mitchum Curt Jurgens Frank Albertson Blood Arrow Scott Brady Phyllis Coates A Farewell To Arms (DC-CS) Jennifer Jones Rock Hudson Vittorio DeSica Fraulein (C-CS) Dana Wynter Mel Ferrer Diamond Safari Kevin McCarthy (South African Made)	Hell Bound John Russell June Blair The Girl In Black Stockings Lex Barker Anne Bancroft Mustang Jack Beutel Steel Bayonet Leo Genn Ride Out For Revenge Rory Calhoun Tiger By The Tail Larry Parks Gun Fever Mark Stevens	The Monolith Monsters Grant Williams Lola Albright Love Slaves Of The Amazons (EC) Don Taylor Gianna Segale The Violators Arthur O'Connell The Tarnished Angels (CS) Rock Hudson Dorothy Malone Robert Stack All Mine To Give (TC) Glynis Johns Cameron Mitchell Rex Thompson (RKO) Man In The Shadow (CS) Jeff Chandler Colleen Miller Orson Welles This Is Russia (C) Sid Feder documentary	The Green Eyed Blonde Susan Oliver Linda Plowman Sayonara (TE) Marlon Brando Red Buttons Patricia Owens The Forbidden Desert (Documentary)	Old Yeller (TC) Fess Parker Jeff York Dorothy McGuire (Disney) (Buena Vista) Sorority Girl Susan Cabot (American-Int.) Motorcycle Gang Anne Neyland Steve Terrell (American Int.) The Flesh Is Weak John Derek (English) (DCA) Blonde In Bondage (Swedish) (DCA) The Blue Peter Kieron Moore (English) (DCA)

SYMBOLS USED ABOVE: CS—CinemaScope, C—Color, RE—Reissue, TC—Technicolor, VV—VistaVision—Name of country, other than U.S.A., indicates import.



KIRK DOUGLAS

PATHS OF GLORY



co-starring
RALPH MEEKER · ADOLPHE MENJOU with GEORGE MACREADY · WAYNE MORRIS · RICHARD ANDERSON
Screenplay by STANLEY KUBRICK, CALDER WILLINGHAM and JIM THOMPSON · Based on the novel by HUMPHREY COBB
Directed by STANLEY KUBRICK · Produced by JAMES B. HARRIS · A Bryna Production

THR
UA

WORLD PREMIERE, DECEMBER 20th, FINE ARTS THEATRE, L.A.

THIS ISSUE STARTS OUR 40TH SERVICE YEAR

MOTION PICTURE EXHIBITOR

Plus... SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

DECEMBER 25, 1957 VOLUME 59 NUMBER 9
IN TWO SECTIONS • THIS IS SECTION ONE

Toll-TV Ballot Coming In L. A.

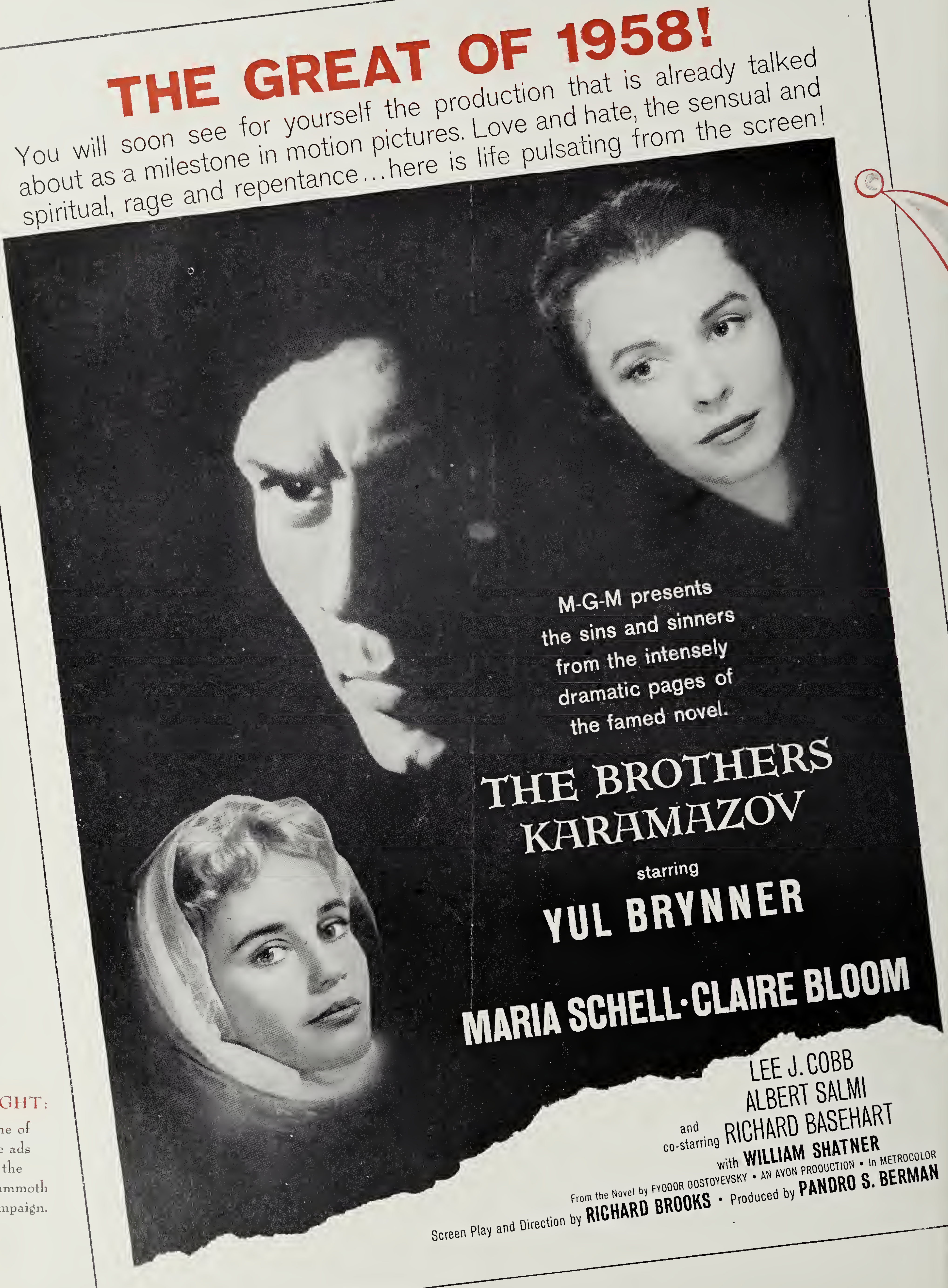
(See Page 8)

Johnston Fights For Ad Campaign

(See Page 12)

Even Santa is pleased by the Bright, New trade paper Leader as he awaits this new issue, happily dated by accident of calendar Dec. 25, and beginning the 40th year of service to the theatreman.

featuring: *1957 . . . YEAR OF UNDERSTANDING*



RIGHT:
One of the ads in the mammoth campaign.

THE GREAT OF 1958!

You will soon see for yourself the production that is already talked about as a milestone in motion pictures. Love and hate, the sensual and spiritual, rage and repentance... here is life pulsating from the screen!

M-G-M presents
the sins and sinners
from the intensely
dramatic pages of
the famed novel.

THE BROTHERS
KARAMAZOV

starring

YUL BRYNNER

MARIA SCHELL · CLAIRE BLOOM

LEE J. COBB
ALBERT SALMI
and co-starring RICHARD BASEHART
with **WILLIAM SHATNER**

From the Novel by FYODOR DOSTOYEVSKY • AN AVON PRODUCTION • In METROCOLOR
Screen Play and Direction by **RICHARD BROOKS** · Produced by **PANDRO S. BERMAN**

HAIL KING "KARAMAZOV"

Film Research Surveys reports one of the highest ratings of all time at first theatre Preview in New York, confirming every forecast of its greatness from Coast Previews. The famed novel has now become a memorable motion picture.

M-G-M HAS WHAT IT TAKES FOR THAT INDUSTRY SLOGAN: "Get More Out Of Life . . . Go Out To A Movie"

For the information of exhibitors everywhere,

20th ANNOUNCES ITS RELEASE SCHEDULE FOR

JANUARY '58

For Special Engagements

THE SELZNICK STUDIO PRESENTS
ERNEST HEMINGWAY'S

A Farewell To Arms

COLOR by DE LUXE
CINEMASCOPE

starring
ROCK HUDSON
JENNIFER JONES
VITTORIO DE SICA
Produced by DAVID O. SELZNICK • Directed by CHARLES VIDOR
Screenplay by Ben Hecht

For Selected Engagements

JERRY WALD'S

Peyton Place

COLOR by DE LUXE
CINEMASCOPE

starring LANA TURNER
HOPE LANGE • LEE PHILIPS • LLOYD NOLAN
DIANE VARSI • ARTHUR KENNEDY
RUSS TAMBLYN • TERRY MOORE
featuring DAVID NELSON • BARRY COE
BETTY FIELD • MILDRED DUNNOCK • LEON AMES • LORNE GREENE
Produced by JERRY WALD • Directed by MARK ROBSON
Screenplay by JOHN MICHAEL HAYES

ROBERT MITCHUM
CURT JURGENS

The Enemy Below

COLOR by DE LUXE
CINEMASCOPE

Produced and Directed by DICK POWELL
Screenplay by WENDELL MAYES

TOMMY SANDS
LILI GENTLE

Sing Boy Sing

CINEMASCOPE
co-starring
EDMOND O'BRIEN
Produced and Directed by HENRY EPHRON
Screenplay by CLAUDE BINYON

Escape From Red Rock

REGALSCOPE
starring
BRIAN DONLEVY
Produced by BERNARD GLASSER • Directed by EDWARD BERNDS
Written by EDWARD BERNDS

A REGAL FILMS INC. PRODUCTION
RELEASED BY 20th CENTURY-FOX

Diamond Safari

starring
KEVIN McCARTHY
with ANDRE MORELL
Produced and Directed by GERALD MAYER
Screenplay by LARRY MARCUS

**Clip
and
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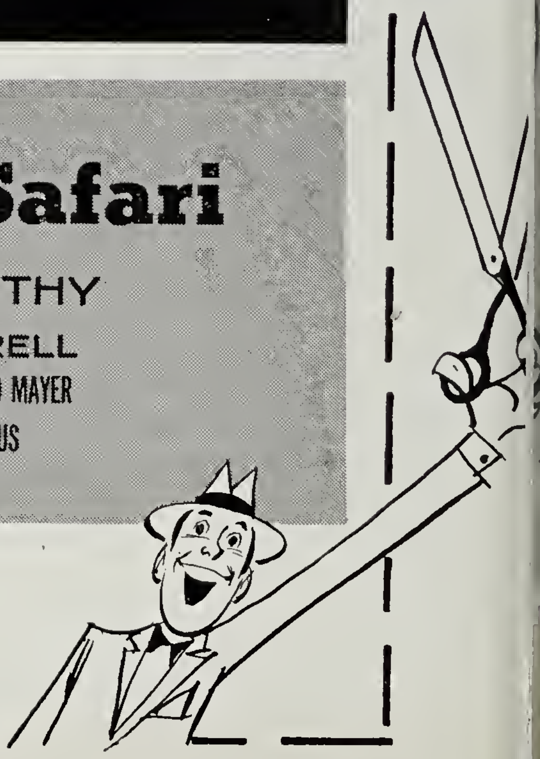

40 Years of Service to the Theatre Industry

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DECEMBER 25, 1957

as we screen it - - -

MERRY CHRISTMAS

At this busy holiday season, as the shaky old wreck that was 1957 draws to a close, we pause in our busy effort to serve in an unusual way, and wish one and all that Christmas peace of mind that was promised by the angels of old, and would be welcome now.

There is reason to believe that 1958 can be a better year. Let us pray that it will be. And let us try to insure that it will be by individually working harder and trying harder than ever before in our lives.

Hard work never hurt anyone. Let's roll up our sleeves and go to it.

Merry Christmas!

THE PRESLEY PULL AS JACK BRAUNAGEL SEES IT

Many of you who have attended theatre owner conventions, particularly where drive-in clinics were on the agenda, will remember a wiry little showman named Jack Braunagel, who often delivered the most informative operational discourse. Jack is a dedicated perfectionist, with a lot of theatre management with Commonwealth Circuit of Kansas City behind him, but as a current executive of the United Theatres Circuit of North Little Rock, Ark., he is still probing for the best ways to capture patron interest and to build boxoffice grosses. We found much food for thought in a column from the North Little Rock Times of Nov. 21, that Jack was good enough to forward to us. It reads as follows:

"This southern boy Elvis Presley is liable to change the entire thinking of those in the entertainment business if his phenomenal success continues. Elvis has done something no star has done since the old days of big stars—made three pictures in one year—and had every one turn out to be a sensational record breaker. He hasn't seemed to lose one bit of his popularity.

"Secondly, he is the only star whose disks have sold over one and one half million for five or six straight records. Even Crosby never did that in his top days.

"Third, he makes about 10 or 12 personal appearances a year and averages about $20,000 for each appearance.

"Now what are we trying to prove about this lad who only two or three short years ago was playing with a bunch of young boys in any Arkansas meeting hall they could rent, and hoping to get enough out of it to buy their gas back to Memphis? The answer is this:

"Everyone in show business has tried to figure out the answer for his success—what is he doing different, for example, than Pat Boone or Jayne Mansfield?

"Well, the answer seems to be TV. Elvis made some appearances right after his first film. His advisors discovered they didn't 'take'—and advised Elvis to stay off TV, and his popularity would last—they wouldn't tire of him. Elvis was smart enough to follow their advice, and now the results are speaking for themselves. A year later he is still at the top—while others have fallen by the wayside.

"Other stars are beginning to discover that a top TV star's life ends after one big year, then they start down the ladder—the public tires of them. You don't agree? Well, what has happened to Milton Berle, Martha Raye, Jackie Gleason? And a few others who were in many a conversation, but are now off the air. They made it big for a year or so—gave most of their take to the government in income taxes—and now are willing to flit in and out of any program and lend their name to it for a few dollars.

"Yes, there's liable to be a new trend besides type of music that Elvis Presley might start. He might be the start of a new era of star's thinking—that they would rather be like Crosby, Cooper, Cary Grant, and hundreds of others, and have a good living for 20 or 25 years—than toss their whole career into one, two, or even five years, and then be done!

"One thing is preventing the trend from happening faster—agents who get 10 or 15 per cent of a star's earnings and want to get all they can as fast as they can. Then they can grab another star and keep going in the big brackets, while the ex-star sits and wonders how they went so quickly from a 'Sputnik' to a fizzled-out firecracker!"

In an accompanying letter, Jack Braunagel develops this thought further. "When Pat Boone made his first picture it did nearly as well as Presley's, and the patrons enjoyed him as much. Since then he has been on TV a lot, and we hear it said that patrons have tired of him. It is going to be interesting to see whether this won't have an effect on 'April Love' as compared to 'Bernardine'."

Interesting, isn't it? And we share Jack's curiosity about how many millions of dollars in film rentals alone are lost because of frequent TV appearances.

A NOTE OF OPTIMISM

We see from Thomas M. Pryor's column, HOLLYWOOD VIEWS, as published in The New York Times of Nov. 17, that: "The prospect of a happy holiday work season looms brightly for production crews, who customarily experience a slowdown in December. The forecast this year is full speed ahead, with some thirty-seven features scheduled to be in front of the cameras during the next several weeks."

Maybe theatremen can look forward to a happy Easter!

Letters . . .

UNSOLICITED • The letters from readers **which appear on this** page are not solicited. **MOTION PICTURE EXHIBITOR does not** suggest questions to readers in order to provide a **flow of letters.**

From FITCHBURG, MASS.

Apparently, those who are complaining that Catholics are all knock and no boost in the Legion of Decency movement simply do not know where to apply for the boost.

I have always found the parochial schools to be marvelously cooperative in giving assistance to any movie that will be beneficial to their students. By this I do not mean movies that apply particularly to the Catholic Church, either. This very week the parochial schools in Fitchburg distributed a large number of comic-type heralds on "PURSUIT OF THE GRAF SPEE" for us. On road-show pictures with a special student's price they never fail to put the exchange tickets right into their children's hands when requested and when the production has educational value.

Undoubtedly, the clergy has, at one time or another, attacked "the movies," but, as for personal contacts, I have never been received less than cordially and have always received wholehearted cooperation for a worthy plan or idea.

Any manager who has conducted the Walt Disney stars about his city can attest to the warmth of the reception he has found in Catholic schools. Certainly this is a "boost" of tremendous proportions when taken into account over the years and industry-wide.

From my own experience I would say that the Catholic "boost" is definite, powerful, and gladly given if you know where to apply.

FRANK BOYLE
Fitchburg Theatre

EDITOR'S NOTE: The entire industry recognizes that there are exceptions, however few. As a matter of fact, Archbishop Cushing of the Boston diocese has been quick to recognize the ultimate effect, on both theatres and patrons, attendant to helping the good, as well as condemning the evil. Unfortunately, a great majority of U. S. bishops seem not to differentiate between the good and the evil, but to regard all movies as some kind of pestilence that should be discouraged and stamped out.

From EAST ROCHESTER, N. Y.

We couldn't get along without MOTION PICTURE EXHIBITOR. We vote it the best in the business.

HAROLD CYGERT
Rialto Theatre

EDITOR'S NOTE: Written across the renewal statement, and accompanied by a renewal check, this is the nicest possible endorsement any trade paper could receive.

From WILMINGTON, N. C.

I read every issue of your fine trade paper from cover to cover, and I would like more information regarding a mention in your editorial of Nov. 20 headed "SLOGAN SELLING." Deep in that editorial you refer to Merle J. Burns of Menno, S. Dak., who uses a reference to TV-produced cancer in his advertising.

I want very much to use his phrase in our promotion covering five theatres, and I would like to have a little more information. How is Mr. Burns using this reference on his screen, over radio, or in newspapers? What has the reaction been to date? Has it helped his business? Has it caused any controversy?

E. M. MARKS, general manager,
Tarheel Theatres, Inc.

EDITOR'S NOTE: A copy of Mr. Marks letter has been sent to Mr. Burns who we feel certain will be happy to help a fellow theatreman. We understand that it is an admitted scientific fact that a faulty TV set does emit X-rays measurable at least for several feet in front of the tube. There is also some medical thinking that exposure to X-rays over a long period will induce cancer. Mr. Burns draws these two facts to the attention of his patrons.

From FARMINGTON, N. M.

Just a note to comment on the editorial in the Nov. 27 issue of MOTION PICTURE EXHIBITOR ("WHAT'S IT ABOUT?").

A quick "capsule" synopsis in the product indexes would certainly be a great help in more ways than one. Not only would it be a tremendous help in answering telephone inquiries at the boxoffice, etc., but it would supply a needed service to newspapers for the "Movie" page. By making such a "capsule" synopsis available to the theatre staff, it would also serve as a conversation piece away from the theatre.

This would be a much-needed addition to the many theatre services already provided by your fine publication.

KELLY A. CRAWFORD, Mgr.
Allen Theatres (3)

EDITOR'S NOTE: We have been too occupied with "THE CHECK-UP" indexes, and with the new service format of this long established department, to follow through on the "capsule" synopsis idea, but we'll get on it pretty soon now. Of course there is always the detailed synopsis in the PINK-SECTION REVIEWS. And if a permanent file is saved they would be easy to find. But, let us see about it!

From RICHMOND, VA.

Congratulations are in order for combining Showmen's Trade Review into MOTION PICTURE EXHIBITOR. I believe that your paper, excellent as it has always been, will be even more useful than ever to exhibitors. It is sort of a Bible with me!

SAM BENDHEIM, JR.
The Neighborhood Group
of Motion Picture Theatres

EDITOR'S NOTE: Thanks a lot! And we do hope that you, and the hundreds of other theatremen who have similarly expressed themselves, approve of the many improvements and additions that have been made in recent weeks. We're trying!

From COATICOOK, QUE., CANADA

Just received my new MOTION PICTURE EXHIBITOR and Showmen's Trade Review combined magazine, and I find it very much improved. On Page 18, I noticed the new Pocket-Size Date Book, and as my new year starts Jan. 1, 1958, I just wonder if I could obtain a set of sheets for six months or even a year back, so I can be up-to-date and going, come New Years? If so, would you also include one soft backed 6-ring leatherette binder. You can forward C.O.D. or send me a bill.

HAROLD BELL
Theatre Manager

EDITOR'S NOTE: Thanks! The Pocket-Size Date Book forms are dated for the full year starting with the first week of each July and running through the last week of the following June. A set ordered now would be good from the day received right through next June, and the cost, to subscribers ONLY, is 60 cents. The soft leatherette 6-ring binder is also sold to subscribers ONLY, and costs $1.25, although it should last for several years. And all prices include mailing charges.

From TOLEDO, O.

Congratulations on the smoothness with which you accomplished the transition in combining Showmen's Trade Review into MOTION PICTURE EXHIBITOR.

Here is another request for a special service. If still available, I would appreciate receiving a copy of your reprint, "SLIDING SCALE METHOD OF FILM BUYING," as published originally in MOTION PICTURE EXHIBITOR over two years ago (Nov. 1955). Incidentally, I have also found tearsheets in our files of "THE EXHIBITOR'S PRICE CEILING PLAN . . . AND HOW TO APPLY IT TO YOUR OWN OVERHEAD" as originally published in your same paper back on March 18, 1942. Continued success to you!

MARTIN G. SMITH
Smith and Beidler Theatres

EDITOR'S NOTE: As the industry's only detailed study of "SLIDING SCALE," and of how to develop a "scale" for any particular theatre, this is still a standard and much sought after document. Only the trade paper that understands theatre business could have prepared it. It is a pleasure to comply with Mr. Smith's request.

From PHILADELPHIA, PA.

The constructive thoughts contained in Jack Beresin's letter, published in the Dec. 11 issue of MOTION PICTURE EXHIBITOR, should be put into forceful action at the earliest possible date.

Let's not talk any more about what should be done. Let's do it. Mr. Beresin's generous offer to lend his support to the industry in any SELL campaign directed at the public, is a rallying point around which to launch a real hard-hitting campaign.

Let's show our free competitors that they can't knock out the true champs of the entertainment world, even though at times we seem to be old, shaky and reeling.

PAUL KLIEMAN
Reo Amusement Co.

EDITOR'S NOTE: Lets! Needed: some young, non-shaky and not reeling showmen like Mr. Klieman. And the sincerity, and devotion to this industry of the Mr. Berèsins. With this we can accomplish wonders.

NEWS CAPSULES

FILM FAMILY ALBUM

Holiday Hypos New Films

NEW YORK—The advent of the Christmas holiday helped the new arrivals in the Broadway first runs with most getting off to fast starts in their premieres.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"EIGHTEEN AND ANXIOUS" (AB-PT-Republic). Paramount ($47,654)*—Dropped to $12,000 for the last five days of the second week.

"PEYTON PLACE" (20th-Fox). Roxy ($81,398)—Thursday through Sunday claimed at $56,536, with the second session happy indeed at $90,000. Usual stage show.

"SAYONARA" (Warners). Radio City Music Hall ($146,192)—Thursday through Sunday reported at $106,000, with the third week expected to reach $190,000. Usual stage show.

"LEGEND OF THE LOST" (UA). Capitol ($39,813)—Opening week estimated at $75,000.

"WILD IS THE WIND" (Paramount). Astor ($24,578)—Expected to hit $24,000 on second session.

"OPERATION MAD BALL" (Columbia). Victoria ($21,930)—The fifth and last week was heading toward $13,000.

"RAINTREE COUNTY" (MGM). Loew's State ($18,644). First week reported at $45,000.

"BRIDGE ON THE RIVER KWAI" (Columbia). RKO Palace on reserved seat two-a-day policy, claimed $31,000 for the opening week consisting of 10 shows.

Figures in parentheses represent 1956 weekly averages as reported in MOTION PICTURE EXHIBITOR.

AT DEADLINE:

"Oscar" On Theatre-TV

NEW YORK—The Academy Award presentation telecast, to be held Wednesday, March 26, 1958, will be shown on large screen television at two Walter Reade Theatres, president Walter Reade, Jr., announced. The theatres are the Saint James, Asbury Park, N. J., and the Strand, Plainfield, N. J.

Industry's Most Complete Saveable Review Section

IN THIS ISSUE

1. The Blue Peter (DCA)
2. The Bolshoi Ballet (Rank)
3. Cabaret (Film Rep.)
4. Eighteen and Anxious (AB-PT: Rep).
5. A Farewell To Arms (Fox)
6. Forbidden Desert (WB)
7. The Girl Most Likely (RKO-U-I)
8. Hell Ship Mutiny (Rep.)
9. Legend Of The Lost (UA)
10. The Persuader (AA)
11. Peyton Place (Fox)
12. Ride A Violent Mile (Fox)
13. Teenage Doll (AA)
14. Undersea Girl (AA)
15. Wild Is The Wind (Par.)

PLUS EIGHT SHORTS

A Quick Summary of All Important Industry News . . . condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED

AT 2 P.M. ON MONDAY, Dec. 23

It is revealed that exhibitors sought the Paramount backlog to keep it from being sold to TV, but the plan is seen to have little chance of success. (See Page 8)

American International pledges to keep its films from TV for at least 10 years after theatrical release. (See Page 8)

20th-Fox schedules 65 features at a cost exceeding $65,000,000 in an ambitious 1958 slate. (See Page 8)

Los Angeles Council approves toll-TV franchise but it appears that the question will go to public referendum. (See Page 8)

The industry launches an all-out effort to boost the Oscar ceremony TV audience from 65,000,000 to 75,000,000 viewers. (See Page 9)

Paramount denies a rumor that it plans to shift George Weltner to the coast in a general realignment of top personnel. (See Page 9)

National Theatres reports that its income for the last fiscal year compared favorably with the previous one. (See Page 9)

Eric Johnston fights to save the institutional ad campaign from scrapping as U-I remains the only holdout. (See Page 12)

Warner Brothers promoted Jules Lapidus to the post of assistant general sales manager. (See Page 12)

An anti-trust suit brought in New York by an exhibitor against Schine interests and distributors is dismissed. (See Page 13)

United Artists will invite its roster of producers to make films for proposed TV series. (See Page 18)

Kenneth N. Hargreaves, president, Rank Film Distributors of America; and Charles B. Moss, left, executive director, B. S. Moss Corporations, recently signed a management contract for the operation of the Odeon, Broadway and 47th Street, New York, latest Rank American show-case.

BROADWAY GROSSES

Gold Bands

Roberta Breall, daughter of Frank Breall, former Hamrick-Evergreen manager in Portland and currently sponsor there for Northwest Releasing shows, became the bride of First Lieutenant Robert Margolies on Dec. 8.

Hugh Owen, Paramount vice-president, last fortnight was married in Stamford, Conn., to Joan Dolores Carpenter of Palm Beach, Fla., and Yonkers, N.Y. The couple will reside in the Madison Hotel, New York, of which Owen is president.

Sick Call

Albert Critchlow, owner and manager, Roxana, Roxana, Ill., was in serious condition in Barnes Hospital in St. Louis, suffering from pneumonia and complications.

Mary Giallella, veteran 20th-Fox inspectress in Buffalo, fractured her arm. She was expected to be in Sisters' Hospital there for some time.

Mrs. Henry Greenberger, wife of the president of Cleveland Motion Picture Exhibitors Association and one of the senior partners in the Community Circuit there, was in Mt. Sinai Hospital recovering from surgery.

E. C. Pearson, MGM field publicity representative, suffered a heart attack in the Terminal Station in Cleveland last fortnight and was reported in fair condition in the Lutheran Hospital in that city.

Obituaries

Leslie G. Dowdell, 60, a veteran booker in Cleveland, died suddenly last fortnight. He had been a chronic asthma victim for a long time. Survivors include his widow, Mary, and son, Dick, Univeral head booker in Cleveland.

Saul Heyman, owner, Keith-Albee, Huntingdon, W. Va., died there last fortnight.

Frederic A. Kehl, 87, who pioneered in the use of electric lettering for theatre marquees, died in the Barnes Hospital, St. Louis, on Dec. 12, after a long illness.

Kape Masel, 82, theatre operator in Cincinnati some 25 years ago, died there last fortnight.

William H. Wagner, 73, for many years a projectionist in the Strand, Reading, Pa., and in other theatres there, died last fortnight in his West Reading home. He was the father of 12 children.

AT DEADLINE:

Anti-Check Law Killed

LITTLE ROCK, ARK.—Arkansas' anti-blind checking law, passed by the recent legislature, was held to be unconstitutional by Attorney General Bruce Bennett.

The attorney general based his opinion on the points that the law could not be justified on behalf of public health, safety or welfare; that it might conceivably deprive certain classes of citizens from their rights without due process of law.

Texas is the only other state which now has a blind check law.

Exhibs Sought Paramount Backlog

Pinanski Plan Called For Reissue Of Features To Theatres Instead Of Allowing Them To Video

By BILL SPECHT

NEW YORK—Paramount Pictures has discussed the possibility of leasing its backlog to exhibitors who wished to keep these seven hundred plus features off television, Paramount vice-president Paul Raibourn acknowledged last week, adding:

"I don't think that anything will come of it."

Raibourn declined to mention the names of the exhibitors with whom Paramount had discussions, but it was reliably learned that the idea had originated with Sam Pinanski of Boston, head of the American Theatres Corporation, who had approached other exhibitors in the major theatre circuit category, among them S. H. Fabian, president of Stanley Warner.

Pinanski hit upon the idea reportedly when he sought means to stop the drop in business which has been making itself felt in his area as well as in other areas. The Boston showman, who is also associated with banks and insurance companies in the Hub City, is said to believe that the sharp decline in theatre attendance is directly traceable to the availability of theatrical motion pictures on television.

He is further thought to fear that if more theatrical motion pictures become available, theatre business will take a further trouncing.

Hence the idea of trying to keep the Paramount backlog off the television market.

The Pinanski plan was said not to have been fully worked out but envisaged that a group of the more powerful exhibitors might band together, raise the needed money, and lease the Paramount backlog for a specified number of years. During this time, the backlog would be available to them and to other exhibitors to play in theatres on a rental basis. Paramount under the plan possibly would have handled physical distribution of the prints.

Labor Hits Toll-TV

ATLANTIC CITY, N.J.—Organized labor unanimously scored toll television last fortnight and resolved to notify the Federal Communications Commission and Congress of its position in a resolution approved by the membership of the AFL-CIO in the course of the annual convention here.

The resolution urged that the membership work to defeat those toll TV proponents "who are trying to penalize the public and destroy free television." Like a resolution passed in 1955, the measure cited the public's right to unrestricted use of public broadcast privileges.

The five unions introducing and pushing the resolution through passage were IBEW, IATSE, NABET, RTDG, and AFTRA.

WB Controversy Settled

NEW YORK—Controversy at Warner Bros. over discharges in its art and publicity department were settled by compromise, it was learned this week. The settlement provides that three out of four seniors in the publicity department remain and that three out of 24 members discharged remain.

Fox Schedules 65 Pix At Cost of $65 Million

HOLLYWOOD—Twentieth Century-Fox will produce 65 features in 1958 at a cost of $65,000,000, an "unprecedented" budget, president Spyros P. Skouras announced here last week.

Skouras, optimistic over the future, revealed that 35 of the 65 will be studio produced under direction of studio chief Buddy Adler and the remainder would be made by Regal Films, which produces programmers for Fox under the direction of Robert Lippert.

Sources said here that both Skouras and Adler felt that the time was ripe for a strong production program, even though Fox is reviewing operations with a view to effecting further economies which may mean reduction in department personnel.

L.A. Okays Toll-TV; Referendum Expected

HOLLYWOOD—Toll television was approved by the City Council last week in an eight to six vote on the second reading of a ratifying ordinance for franchises, although there were indications that the controversial issue might wind up on the ballot for public referendum.

Leading the opposition at Council hearings was Julius F. Tuchler, representing the Southern California Theatre Owners Association. In urging the Council to reject or delay consideration of the ordinance, Tuchler contended that "the overwhelming majority" of the public is "unreservedly opposed" to subscription television in any of its forms. Speaking for the proponents, Jerome L. Doff, vice-president and a director of Skiatron TV, Inc., charged that the exhibitor group was "exceeding the limits of propriety" in issuing to the Council, in the words of the theatremen, an "ultimatum" which, said Doff, "is in reality an admission of self-interest."

Speaking in favor of cable television was Pat Somerset, Hollywood Film Council, who stated that he reflected the views of Hollywood's organized entertainment labor force as associate secretary of the Screen Actors Guild, president AFL film council, and in other capacities.

Schenck To Leave Loew's

NEW YORK—Marvin Schenck last week announced his resignation from the dual position of an MGM studio executive and a vice-president of Loew's, Inc., to take effect in March.

Schenck, who joined the Marcus Loew booking agency in New York when he was 15 and who later was head booker for the Loew theatre circuit, plans a European vacation, after which he may become affiliated with a booking agency.

Cinerama In Havana

NEW YORK—The Radio Centro at Havana, Cuba, will become a Cinerama theatre on Feb. 24, with "This is Cinerama" as the attraction, Cinerama's B. G. Kranze announced last week following conclusion of an agreement with the theatre's operator, Oscar Maestre.

AI Pledges 10-Year Ban On Sales To TV

NEW YORK — American International pledged last week that it would not sell its product to television outlets for at least 10 years after theatrical release, "if then," in a letter from James H. Nicholson, president, and Samuel Z. Arkoff, vice-president, to Ernest G. Stellings, president of Theatre Owners of America, and to Julius Gordon, Allied States Association head.

At the same time, the AI executives announced that the firm's production will increase from 22 theatrical films this year to between 30 and 36 features in 1958. Nicholson and Arkoff confirmed an all-year, no closed season release policy under which the company has operated since its inception.

The letter further expressed the hope that other producers would follow suit and welcomed exhibitors who wish to take "a more active partnership in the company," including an offer of facilities for production.

An earlier AI pledge regarding television sales was revised upward in the letter from seven years to 10. Nicholson and Arkoff told the exhibitor leaders that the action was prompted by their devotion to theatrical motion pictures.

Columbia Reports Loss

NEW YORK—Columbia Pictures Corporation reported a net loss after taxes of $425,000 for the quarter ended Sept. 28, 1957. This compares with a net profit after taxes of $843,000 for the same quarter last year.

The board declared a stock dividend of 2½ percent on its outstanding common stock and voting trust certificates for common stock, payable on Jan. 30, 1958, to stockholders of record on Dec. 30, 1957, but deemed it advisable in view of present business conditions to omit the payment of a cash dividend.

The board also declared the regular quarterly dividend of $1.06¼ on the $4.25 cumulative preferred stock payable Feb. 14, 1958, to stockholders of record on Jan. 31.

Hospital Show A Hit

SARANAC LAKE, N.Y.—Seven talent unions gave their annual show to the 62 patients of the Will Rogers Memorial Hospital here last week, taking two days off from their work schedules to make the trip from New York to the industry's chest disease hospital and back.

The unions involved included the American Guild of Variety Artists, Actors Equity, Screen Actors Guild, American Federation of Radio and Television Artists, American Guild of Musical Artists, and Local 802, American Federation of Musicians.

Trans-Lux Expands

NEW YORK — Trans-Lux Distributing Corporation last week announced that it had acquired distribution rights in the United States for "The Lovemaker," originally entitled "Grande Rue." The company has also taken over distribution for Ellis Films in the midwest area of Milwaukee, Minneapolis, Des Moines, Chicago, Omaha, Kansas City, St. Louis and Indianapolis.

NT Earnings Steady; Theatre Income Up

LOS ANGELES—Earnings of National Theatres, Inc. for the fiscal year ended Sept. 24, 1957, closely paralleled the preceding year, Elmer C. Rhoden, president, announced last week in the annual report to shareholders.

Consolidated net income for the 52 weeks was $2,266,096, or 84 cents a share on the 2,699,486 shares of common stock outstanding. Earnings for the previous year, exclusive of the net gain on the sale of the Roxy Theatre, New York City, were also 84 cents a share.

Theatre operations produced 74 cents a share in earnings during 1957 compared with 63 cents in 1956. The remaining earnings both years were derived from the sale of real estate and capital assets.

"The improvement in theatre earnings resulted from reductions of expenses and increases in admission prices made possible by a revision of federal admission tax rates," Rhoden said. He stated that the downward trend in attendance and the shortage of quality motion pictures continues.

Gross income for fiscal 1957 was $58,927,856 compared with $59,707,251 for the preceding year. Grosses for the first half were above the corresponding period the year before, but decreased in the second six months.

The company's policy of converting into cash unprofitable properties and assets not needed in the business moved at a slower pace during the year because of the tight money market, Rhoden said.

Progress has been made in diversification, Rhoden said, through an agreement for the purchase of television station WDAF-TV and radio station WDAF in Kansas City.

National Theatres has completed photography on the first picture in its Cinemiracle process. Called "Cinemiracle Adventure," it will be released in the forepart of 1958 in New York, Los Angeles and Chicago. Arrangements are being made with Warner Bros. Pictures, Inc., to produce three Cinemiracle pictures, beginning in spring 1958 with production of Max Reinhardt's "The Miracle".

Berenson Heads Gulf Allied

NEW ORLEANS—Allied Theatre Owners of the Gulf States last week announced that its new offices would be at 218 South Liberty Street here and that the following had been elected officers:

Abe Berenson, president; F. G. Prat, Jr., vice-president; Ed Ortte, treasurer; E. R. Sellers, secretary.

Berenson is also a director to national Allied, and the Gulf Allied directors include E. K. Crosby, Lake Charles, La.; Mike Ripps, Metairie, La.; Berenson; William Butterfield, Pascagoula, Miss; Ortte of Gulfport; Frank De Graauw, Abbeville, La.; Claude Darce, Morgan City, La.; D. B. Fiske, Oakgrove, La.; Ted Solomon, McComb, Miss.; J. V. O'Quinn, New Iberia, La.; F. G. Prat, Jr., Vachierie, La.; George Baillio, Lake Charles, La.; Richard Guidry, Galliano, La.; William Sendy, New Orleans; Joseph Barcelona, Baton Rouge, La.; Nick Lamantia, Bogalusa, La.; and E. R. Sellers, Opelousas, La.

Craft Joins MGM Records

NEW YORK—Norman Craft who formerly made records under the Lance Record label and has been more recently associated with Mercury is to join MGM Records around the first of the year, the subsidiary of Loew's announced last week.

All-Out Industry Effort Launched To Increase Oscar Telecast Viewers

NEW YORK—Efforts to increase the television audience watching the 1958 Academy Awards presentation from 65,000,000 to 75,000,000 viewers will be made over the coming months as a result of plans decided upon by the advertising and publicity directors' committee of the Motion Picture Association of America and the Council of Motion Picture Organizations here last week.

The campaign for the greater audience will be conducted with the aid of exhibition, which is reported to be wholeheartedly in favor of making this year's Oscar event, to be held on March 26, one of the biggest in the history of the event. The 1958 telecast, to cost $600,000, which is being put up by both the MPAA and producers ,will be the first that is being sponsored by divisions of the industry. In the past, the event was sponsored by Oldsmobile and carried that company's advertising messages.

Paramount ad vice-president Jerome Pickman and United Artists ad director Roger Lewis head a special MPAA committee to work on the telecast promotion. This committee and COMPO have appointed another committee consisting of Loew's Theatres' Ernie Emerling, RKO Theatres' Harry Mandel, Stanley Warner's Harry Goldberg, and COMPO's Charles McCarthy and Oscar Doob, to prepare a promotional manual with the asistance of circuit heads throughout the country. A special trailer with lobby posters will also be available, and efforts will be made to get at least 10,000 theatres to promote the Oscar telecast.

It was pointed out that while the event does not take place until March 26, the intervening time will be needed to get the campaign into high gear and all plans at local levels should be ready by Feb. 1.

H-H-L '58 Slate Sets 11 Features At $12 Million

NEW YORK—Hecht-Hill-Lancaster last week announced a program of 11 features for 1958 to be produced at a cost of over $12,000,000 for United Artists release. The titles follow:

"Colonel Riedl," directed by Billy Wilder; "The Unforgiven," starring Burt Lancaster, who will also co-star with Rita Hayworth in "The Summer of the 17th Doll"; four to be produced by Harry Kleiner—"The Rabbit Trap," "Cry Tough," "The Tall Dark Man," and "The Hitchhiker"; "Take a Giant Step," to be produced by Julius Epstein; "First Love" and "The Dreamers," to be produced by William Schorr, and "The Catbird Seat," to be produced in England.

Para. Denies Rumor Of Weltner Shift

NEW YORK — Reports printed elsewhere that George Weltner would give up his post as world-wide distribution chief of Paramount Pictures to go to the coast and replace Y. Frank Freeman as head of the studio were denied here last week by a high executive in the company.

Asked about the report, the official replied, "It hasn't even been discussed."

The report that advertising and publicity vice-president Jerome Pickman would replace Weltner in the sales spot was also denied.

The two reports gained credence because Weltner is known to be highly considered by president Barney Balaban as a man with a "sharp pencil" who knows how to pare costs and who in addition to his general sales knowledge has auditing experience.

Pickman also has been noticeably taking an interest in sales and presentation policies over the years and has been heard to remark that distribution had to find new ways to handle pictures, especially as to established clearances and the like.

Motion Picture Pioneers president Ned E. Dipinet, with Gerald M. Loeb, center, partner in E. F. Hutton and Company, stock brokers; and Frederick Brisson, co-producer, "The Pajama Game," met recently in New York to plan for the dinner on Jan. 21 when Jack L. Warner, president, Warner Brothers, is to receive the Humanitarian Award of the National Foundation for Infantile Paralysis.

40 YEARS YOUNG!

With the Christmas Issue, the 40th consecutive year of SERVICE to this Industry was started by~

The BRIGHT New Trade Paper Leader

JAY EMANUEL, publisher, has operated theatres since 1912. He became a partner in MOTION PICTURE EXHIBITOR in 1929 after eight years as MGM sales manager in Philadelphia and other top distribution posts. Active in civic and industry endeavors, he is a founder and former chief barker of Variety Tent 13, and founder and honorary president of Temple Beth Zion.

PAUL J. GREENHALGH, general manager, is MOTION PICTURE EXHIBITOR's senior employee (February, 1922). Appointed advertising manager in 1926, he became general manager and stockholder in 1936, and more recently has been identified with development, writing, circulation, etc. He has also been identified with theatre sidelines.

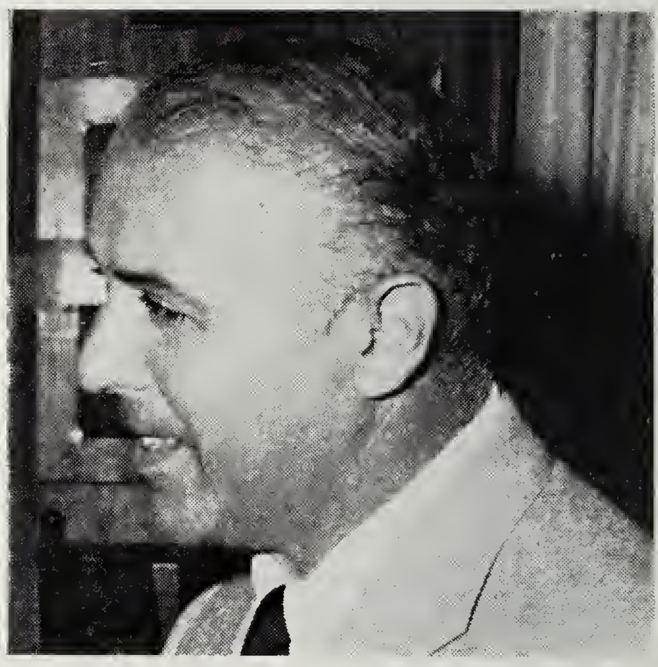
ALBERT J. MARTIN, advertising manager, has had extensive experience in advertising agency, sales promotion, and publishing fields since 1933. He has been associated with Jay Emanuel Publications for the past 12 years.

MEN
Trade

. . . and we use the word "men" in its broadest sense for we mean women, too. Seen on these pages are some of the key persons currently making

M. R. (Mrs. "Chick") LEWIS, presently MPE associate editor, is the widow of the founder and publisher of SHOWMEN'S TRADE REVIEW. She was STR president in her own right until it was combined with MPE.

PAUL MANNING, west coast editor, directs the monthly STUDIO SURVEY supplement to MPE and the annual Laurel Awards edition of the SURVEY.



WILLIAM SPECHT, of the New York editorial staff, is a veteran newspaper man who saw infantry service in the South Pacific during World War II. He joined SHOWMAN'S TRADE REVIEW as news editor after the war.

BOONE MANCALL, New York advertising sales, has been associated with the industry for 35 years in various publicity and publishing posts, and was SHOWMEN'S TRADE REVIEW vice-president and advertising director.

ALBERT ERLICK, editor of MPE, joined the company in October, 1952, after graduating from the Temple University School of Journalism and doing interim free-lance magazine work.

MAX CADES, business manager, has been with Jay Emanuel Publications since December, 1938. He is a veteran in more ways than one, having served in the armed forces from October, 1940, until December, 1945.

make Papers

MEL KONECOFF, New York editor, has been associated with MOTION PICTURE EXHIBITOR for 15 years. He is famous for his pipe and his appetite in industry circles.

MOTION PICTURE EXHIBITOR the Bright, New Industry Leader. Only the limitations of space prevent a bow to many other important employees.

GEORGE FREES NONAMAKER, feature editor, has been with MPE for 16 years. He is a veteran trade paper writer and has had extensive experience in exhibition and industry publicity.

WILLIAM C. HADDOCK, editor of MPE's monthly PHYSICAL THEATRE-EXTRA PROFITS Department and of the annual THEATRE CATALOG, joined the company in May, 1955.

MARY C. DONAHUE, office manager and bookkeeper, has been with the company since March, 1944. In all that time, she has never been a penny short or over in a pay-roll envelope, but there are hopes.

JOCK MacGREGOR, who represented SHOWMEN'S TRADE REVIEW in London, now joins the MPE staff. He is active in all industry undertakings in Great Britain, including the Variety Club.

Johnston Fights To Save Ad Plan From Scrapping; U-I Only Objector

NEW YORK—Motion Picture Association of America president Eric Johnston strove last week to win unanimous approval from the members of his association for the proposed industry institutional advertising plan.

Johnston went into action at an MPAA board meeting when it appeared that the plan might be scrapped because two members, Warner Bros. and Universal, might not go along with it. Following a meeting held at the Harvard Club, it appeared that the plan might win, with Universal being the only remaining holdout and with a meeting scheduled later to be held with Universal president Milton Rackmil and executive vice-president Al Daff, who flew from Hollywood to New York especially for a conference.

The Universal objections, which were said to be based purely on cost, had been voiced by advertising and publicity department heads here at a previous meeting and did not necessarily reflect top level thinking. For this reason, optimism prevailed in MPAA headquarters.

Warners' advertising and publicity vice-president Robert Taplinger earlier had voiced objections to the plan. Taplinger desired a public relations set-up which would combat erroneous reports on the industry as well as criticism. However, Warners' top brass had been persuaded to go along with the institutional plan, which has already been approved by exhibition.

Johnston reportedly made ardent pleas to the holdouts, and, in addition, banking circles were thought to have made their views known, indicating that the banks, realizing the perilous condition of exhibition at the moment, are convinced that business must be built at the local level by creating new interest in the theatre as a place of amusement as well as of movies as a means of entertainment.

One subject discussed at the most recent MPAA board meeting was financing. Apparently some company heads feared that their share of the ad campaign costs, one half of $2,800,000 with the other half to be furnished by exhibition, was too high. Realistic thinkers were said to have pointed out that distribution was committed actually to raising only an amount equal to that raised by exhibition, and that it was an open question whether exhibition would raise $1,400,000. The exhibitor formula is based on participants each paying one half of one per cent of their last year's film rental.

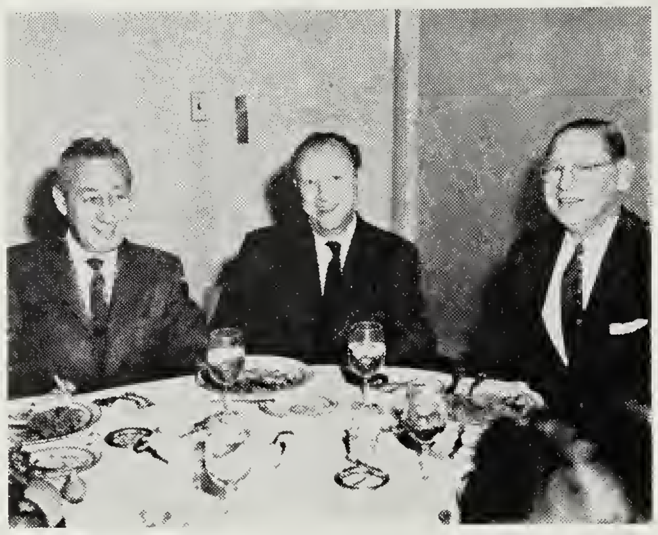
Following Thursday's meeting, Johnston issued a statement which read in part:

"It is nonsense to think that this industry has lost its public. Surely 45 million American customers every week can't be wrong; nor can we be wrong when we have such a loyal public.

"In recent times, a few persons in our industry, in production and in exhibition, have rushed into print reciting dirges over the industry. I do not speak of their motives, but in downbeating the motion picture business they are deceiving themselves, and worse still, they are cruelly deceiving the public."

RKO Ups Labow

NEW YORK—Jack L. Labow has been appointed RKO director of Australasia.



Edward Hyman, vice-president, AB-PT, right, and Robert Shapiro, managing director, Paramount, New York, hosted a lunch recently for Arthur Epstein, distributor of "It's Great To Be Young," set to open at the theatre during the holidays.

Telemovies Exec Resigns

OKLAHOMA CITY—Phil Hays, manager, Video Independent Theatres' operations at Bartlesville, Okla., has resigned from the company, Video announced today.

Hays has been Video manager at Bartlesville nine years, and has been in direct charge of the telemovie project there since its beginning.

Wayne Wallace, who has been assisting Hays, is temporary replacement.

"Peyton Place"

"Peyton Place," the controversial but fabulously popular novel by Grace Metalious, has been transferred brilliantly to the screen by 20th-Fox and is sure to please any audience anywhere. Producer Jerry Wald proves again that he ranks with the best.

The story deals with a typical American small town, placid on the surface but seething underneath with every human passion, particularly the sexual variety. Director Mark Robson is to be congratulated for the tasteful manner in which he has handled material that could have been tasteless stuff.

The cast is excellent, headed by Lana Turner, Lloyd Nolan, and new discoveries Hope Lange, Lee Phillips, and Diana Varsi, as exciting a trio of potential stars as ever hit the screen. They are ably supported by Russ Tamblyn, Terry Moore, Arthur Kennedy, and Leon Ames.

"Peyton Place" is shocking, exciting, dramatic, and, above all, fascinating from beginning to end. Play it as quickly as you can, and dust off the S.R.O. sign for this engagement.

As evidence of the masterful way the book has been brought to the screen with no loss of dramatic power but with nothing that should offend a thinking adult, the Legion of Decency rates it A-3, morally unobjectionable for adults. The rating adds that this is for the film, not the book.

—J. E.

WB Ups Lapidus To New Sales Post

NEW YORK—Warner Bros. general sales manager Charles Boasberg last week confirmed appointment of eastern division manager Jules Lapidus to the post of assistant general sales manager.

Succeeding Lapidus in the eastern division post is former eastern sales manager Norman Ayers, who will have former midwest division manager Ralph Ianuzzi as his assistant.

Former southwest district manager Ed Williamson takes over the midwest division, while Ollie Williamson remains in the post of southern division manager. Southeast district manager Grover Livinston becomes assistant southern division manager.

Boasberg Heads Two Warners Subsidiaries

NEW YORK—Warner Bros. general sales manager Charles Boasberg last week was named president of Warners' two subsidiaries, Warner Bros. Pictures Distributing Corp. and Warner Bros. Pictures Distribution Company, Ltd., Ben Kalmenson, executive vice-president of the parent company, announced.

Commonwealth Expands

KANSAS CITY—Negotiations were completed last fortnight for Commonwealth Theatres, Inc., to acquire the Mid-Central Theatres properties on Dec. 15. The deal was announced jointly by Louis Higdon, president of Mid-Central, and Richard Orear, executive vice-president of Commonwealth.

The addition of the Mid-Central properties brings the Commonwealth circuit to 62 indoor theatres and 40 drive-ins. Before the acquisition, Commonwealth operated 48 indoor and 35 outdoor theatres in a six state area, Missouri, Arkansas, Kansas, Nebraska, South Dakota, and Iowa. The Mid-Central in Kansas theatres include five in Manhattan and three in Parsons and others in Beloit, Hiawatha, Junction City, and Lawrence, both drive-in and conventional.

Orear pointed out that field operations of Commonwealth are now divided into two districts. Doug Lightner formerly handled half the circuit as district manager, with his office in Columbia, Mo. He recently moved his district office into headquarters in Kansas City.

The other district, formerly supervised by M. B. Smith and Roy Tucker, will be supervised by Tucker, promoted to district manager. Smith will continue as advertising chief of the circuit.

Elmer Rhoden, Jr., is president of Commonwealth. The circuit has some theatres in Kansas City, including indoor and drive-in.

Israel Committee Named

NEW YORK—Three major company presidents—Paramount's Barney Balaban, 20th-Fox's Spyros P. Skouras, and Warners' Jack Warner—will be cochairmen of the Motion Picture Industry Committee to assist in the participation of the 10th anniversary of Israel, former Senator Herbert H. Lehman, chairman of the committee, announced last week.

Hurok Joins Skiatron

NEW YORK — Sol Hurok has signed with Skiatron TV, a toll TV system, to handle the "cultural" entertainment of the company, according to president Matthew Fox.

The NEW YORK Scene

By Mel Konecoff

ONCE AGAIN, the executive committee of the National Conference's amusement division gathered last week at the Waldorf-Astoria to formulate plans for the forthcoming campaign and to listen to newly appointed chairman Alex Harrison, general sales manager of 20th-Fox, introduced by J. Robert Rubin who noted that the organization was starting its 22nd year of operation.

Harrison grabbed the bull by the horns stating that he expects to break all past records as far as collections are concerned. He announced that the annual dinner, which needs the unqualified support of the entire industry, will honor Bill Heineman and Spyros S. Skouras, past distributor and exhibitor chairman respectively. He opined that field appointments must be made carefully with an eye towards getting the best men available in each area to spark regional drives. Eugene Picker, Loew's Theatres vice-president, was named to head the local area.

HARRISON AND THE INDUSTRY: Alex Harrison took the aforementioned occasion to blast critics and pessimists both within and without the industry who have been running it down of late. Declared he, this is not a dying industry, and he wished that the prophets of gloom would go their way.

Said he, we are a strong industry provided the men are as strong as the need. Exhibitors must re-examine their positions and the distributors can provide the product. The public is getting the wrong idea about the business from rumors and speculation. This is an industry of enthusiasm, but he wondered where it had gone.

We're spending more money this year than last year at 20th-Fox, said he, and we're going forward with faith, courage, and the knowledge that the motion picture industry provides the greatest form of entertainment.

The industry, he opined, still provides the greatest example of what can be done to promote good will and brotherhood throughout the world. Since we disseminate information all over the world, we perhaps can influence the movement on behalf of peace and good will.

TOUR NOTE: The Rank Organization took note of two things last week at a reception at the 21 Club for the trade press where Season's Greetings were extended by president Ken Hargreaves, and introductions to British starlet April Olrich were in order. This gal, who appears in "Pursuit of the Graf Spee," has traveled 22,301 miles throughout the country plugging the film and meeting, press, exhibitors, and the public, making as many as five towns in one day.

She seems like a regular, and she was thoroughly impressed with Texas and Texans. In one city there, she confused a waiting committee by getting off the plane with a 10 gallon hat and a bow-legged walk, and they thought for sure she was home-grown and almost passed her up. (Our aside: We didn't know Texas gals were bow-legged.)

She reported that she had a devil of a time getting Melba toast so exploitation manager Leo Pillot wound up carrying the things in his pockets (he's just a crumb at heart but a good kid). She claims she had a wonderful time and can't understand why American players would turn down a tour of this sort. What's more important is that it garnered the film and the organization several trunkloads of space in papers.

CELEBRATION: Associated Motion Picture Advertisers held its 41st annual Christmas Party last week at the Sheraton Astor with close to 150 attendees present. Most everyone came away with some sort of memento. Bob Montgomery presided while entertainment was provided by Peter Ustinov. Beauty was provided by Tina Louise and Julie Newmar.

THE METROPOLITAN SCENE: The benefit premiere of "Old Yeller" saw leading celebrities in attendance at the Trans-Lux 52nd Street. The event aided the March of Dimes and was covered by the ABC Radio Network as well as the Armed Forces Radio Service . . . . Charlie Okun, Coca Cola's goodwill ambassador to the industry, was seriously ill and has been confined to the Americana Hotel in Miami Beach under the care of a doctor. He celebrated his 35th anniversary on Dec. 23. Come back to us soon, Charlie . . . . Columbia held several advance previews of "The Bridge on the River Kwai" for press, civic leaders, industryites, etc. . . . Fox invited Broadway show casts, as well as press reps and other opinion molders to a special screening of "Farewell to Arms" at the Roxy the other morning . . . . Otto Preminger was guest speaker at City College's Institute of Film Techniques . . . . Saul Bass, who designed titles and credits for "Around The World in 80 Days," "Carmen Jones," "The Man With The Golden Arm," had a display at the American Institute of Graphic Arts open to the public . . . Rock 'n' Roll in the person of Alan Freed and associates will have the Paramount on Broadway jumping commencing today . . . . New German Isetta miniature motor cars being used in the new Roxy stage show . . . . That attractive logotype that is being used to publicize the industry slogan, "Get More Out Of Life . . . Go Out To A Movie," was designed and contributed by Sam Kaiser of Kaiser, Sedlow and Temple of 21 E. 40th Street. Six agencies submitted copy and layouts . . . . "Escapade in Japan" bowed at the Little Carnegie on Monday . . . . Holiday greetings in from Charles Einfeld, Lynn Farnol, Harry Goldberg, John Cassidy, Harry Mandel, Martin Davis, the Leon Bambergers, Al Steen, the Milt Livingstons, Robert Rothafel, Jack Galloway, Leon Brandt, Harry Algus, Rutgers Neilsens, Mort Sunshine, The Herbert Yates, Nick John Matsoukas, French Film Office, George Waldman, Leo Samuels, Charles Franke, Syd Gross, Walt Disney and staff, UPA, etc.

B-V Changes Field Staff

NEW YORK—Buena Vista domestic sales manager Irving H. Ludwig last week announced the following changes in the field staff:

Don Conley, former Seattle branch manager, takes over the Los Angeles branch, and is replaced by Ernest Piro in Seattle. Wayne Morse joins the staff as St. Louis branch manager, a new post.

Suit Against Schine Dismissed By Court

ALBANY—Finis was written in U.S. District Court for northern New York to the $370,566 anti-trust suit instituted by Max Fogel and Webster Rosewood Theatre Corporation, operator, Webster, Rochester, against Schine Chain Theatres, Inc., three Schine subsidiaries, several top Schine officers, and eight major distributors, for alleged monopolistic practices in restraint of trade, when Judge James T. Foley dismissed the complaint for lack of proof.

Judge Foley, who presided at a number of pre-trial conferences and during the taking of testimony without jury here last summer, handed down an arrestingly-worded decision rejecting most of plaintiff's contentions and much of its testimony. He ruled there had not been "sufficient showing" that defendants, by unlawful use of monopoly buying power with alleged co-conspirators (the distributors) and with others, had conspired during 1942-50 to "arbitrarily deprive plaintiff from first-run neighborhood or the right to compete for neighborhood first-run in Rochester"; that conduct of defendants (Schines) in the two periods they partnered in Webster, and the "circumstances" surrounding their operation, as well as the testimony "as a whole, rebuts any presumption or inference of conspiracy afforded by the consent decree in the Government case (against Schine interests) and particularly during claimed period"; there was "no demand or request" by plaintiff for first-run neighborhood pictures in Rochester between 1942-1950 . . . "the evidence indicates a willingness and contentment to follow the State at a lower film rental for a second neighborhood run"; there was "no credible evidence" to convince that Webster was better, from a distribution point of view, than Schine's State, six blocks away, or that under "a different pattern of distribution," Webster would have produced more revenue for distributors (Judge Foley's decision made it plain he was impressed by the testimony of "top men in the movie industry"—notably Ted O'Shea and Charlie Boasberg, witnesses for Schine defendants—that State grossed higher than Webster); proof was "not sufficient" to infer or conclude that defendants during 1942-50 "combined or conspired, among themselves or with any of the alleged co-conspirators or with others, to violate the anti-trust laws by unlawful restraint and monopoly."

Judge Foley did not see Fogel and Rosewood Corporation as "crushed" by Schines. He had the impression that Fogel "was sitting on the sidelines with his Webster awaiting to be conspired against and willing to watch his lawsuit grow."

UA Winners Named

MIAMI, FLA.—James R. Velde, United Artists general sales manager, announced last week at the company's 1958 sales convention in Miami that the New York, Buffalo, and Montreal exchanges have won the first lap in the Bill Heineman Drive.

New York is managed by Joseph Sugar. Al Glaubinger is manager in Buffalo. Montreal is headed by Sam Kunitzky.

The Heineman Drive is awarding more than $50,000 in prize money to winners among the 33 branches competing in three groups of equal grossing potential. Co-captains are Max E. Youngstein, vice-president, and Velde.

In the district standings, Ralph Clark's west coast district has captured first place.

THIS AD IS

Fulfillment of the basi

UA ANNOUNCES THIS BAC
IN A BALANCED RELEASE
AS A *PART ONLY* OF THE U

JANUARY - FEBRUARY - MARCH

LEGEND OF THE LOST

Technirama • Technicolor • Starring John Wayne • Sophia Loren • Rossano Brazzi Produced and Directed by Henry Hathaway • A Batjac Prod., Panama, Inc. Pres.

THE QUIET AMERICAN

Starring Audie Murphy • Michael Redgrave • Claude Dauphin • Giorgia Moll Written for the screen and Directed by Joseph L. Mankiewicz • A Figaro, Inc. Prod.

PATHS OF GLORY

Starring Kirk Douglas • co-starring Ralph Meeker • Adolphe Menjou • Directed by Stanley Kubrick • Produced by James B. Harris • A Bryna Production.

WITNESS FOR THE PROSECUTION

Starring Tyrone Power • Marlene Dietrich • Charles Laughton • Directed by Billy Wilder • Produced by Arthur Hornblow • An Edward Small Presentation • Based on Agatha Christie's smash Broadway play.

APRIL - MAY - JUNE

RUN SILENT, RUN DEEP

Starring Clark Gable • Burt Lancaster • Directed by Robert Wise • Produced by Harold Hecht • A Hecht, Hill and Lancaster Presentation

PARIS HOLIDAY

Technirama • Technicolor • Starring Bob Hope • Fernandel • Anita Ekberg • Martha Hyer • Directed by Gerd Oswald • A Tolda Production.

GOD'S LITTLE ACRE

Starring Robert Ryan • Aldo Ray • Tina Louise • Directed by Anthony Mann Produced by Sidney Harmon • A Security Pictures Presentation • From the world's greatest best-selling novel by Erskine Caldwell.

THUNDER ROAD

Starring Robert Mitchum • Directed by Arthur Ripley • A DRM Production.

Keep this ad and check our performance against our promise!

AN EVENT!

eed of all exhibitors!

OG OF BLOCKBUSTERS
EDULE FOR THE FULL YEAR 1958
ROGRAM FOR 1958!

JULY - AUGUST - SEPTEMBER

THE BIG COUNTRY

Technirama • Technicolor • Starring Gregory Peck • Jean Simmons • Carroll Baker Charlton Heston • Burl Ives • Directed by William Wyler • Produced by William Wyler and Gregory Peck • An Anthony-Worldwide Production.

THE VIKINGS

Technirama • Technicolor • Starring Kirk Douglas • Tony Curtis • Ernest Borgnine Janet Leigh • Directed by Richard Fleischer • Produced by Jerry Bresler • A Kirk Douglas Production.

KINGS GO FORTH

Starring Frank Sinatra • Tony Curtis • Natalie Wood • Directed by Delmer Daves Produced by Frank Ross.

CHINA DOLL

Starring Victor Mature • Prod. and Dir. by Frank Borzage • A Batjac Presentation.

OCTOBER - NOVEMBER - DECEMBER

SEPARATE TABLES

Starring Rita Hayworth • Deborah Kerr • David Niven • Wendy Hiller • and Burt Lancaster • Directed by Delbert Mann • Produced by Harold Hecht • A Hecht, Hill and Lancaster Presentation.

MAN OF THE WEST

PRODUCTION STARTS IN JANUARY

In color • Starring Gary Cooper • Directed by Anthony Mann • A Mirisch Co. Prod.

THE BARBARA GRAHAM STORY

PRODUCTION STARTS IN JANUARY

Starring Susan Hayward • Directed by Robert Wise • Produced by Walter Wanger A Figaro, Inc. Production.

AND FOR CHRISTMAS 1958

Burt Lancaster in

THE UNFORGIVEN

All this, and Mike Todd's "AROUND THE WORLD IN 80 DAYS", too. Plus additional big ones about to go into production in time for 1958 release!

THRU
UA

SHOWMANSHIP SWEEPSTAKES

1956-57 SERIES Finalists In Contest No. 19

George Nonamaker
Editor

Wild West Campaign Cops Sweeps Prize

PHILADELPHIA—With a wild and wooly western idea to plug western heroes, westerner Val Dage, Sparks, Sparks, Nev., cops SHOWMANSHIP SWEEPSTAKES' Contest 19. It's a readily adapted idea, and this is what impressed the judges.

In commenting on this series of entries one of the judges remarked that "all five are very good, the best group in some time, with the gun slinger campaign extra good."

The other entries vary from selling a horror show to a variation of the trading stamp idea from one of our Canadian neighbors.

WINNING ENTRY

CHAMPION GUN SLINGER

Submitted by Val Dage,
Sparks, Sparks, Nevada

741 seats • 80 cents top admission
Family patronage.

This stunt hit us like a bolt from a clear sky and grew so fast we had stories over the U.P. and A.P. on it. Pictures were carried in the Reno papers on it.

It's a natural for use with any western at a Saturday kids' show. For us it proved a money maker both at the boxoffice and at the candy counter. We knew that all kids were real gone on shooting arms and things western; but we sure underestimated the potential in this exploitation. We were literally swamped with entries and equally swamped at the boxoffice.

About the only cost involved was the prize money and this, believe us, wasn't much. We got away with $5 first prize; $2.50 second prize; and third prize, $1.00 and a pass for 30 days. All contestants over 50 were admitted free.

This attractive float on Warners' "Sayonara" was used recently for exploitation purposes in Tokyo, Japan.

Needless to say, our contest determined what local resident from six to 11 years of age was "fastest on the draw." Judges were the Police Chief and Fire Chief.

All contestants had to bring their own "shooting irons." Entry blanks were printed in the Sparks Tribune, which cooperated and ran a front page picture of the winner "in action."

We climaxed the event by a paid ad reading: "Challenge! To: Randolph Scott, Gary Cooper, Neville Brand, Guy Madison, John Payne, Glenn Ford, Anthony Quinn, John Ireland, Richard Egan, Jack Mahoney, Kirk Douglas, Bill Williams, and others. We take this means of challenging you gentlemen of motion picture and television fame to a gun-slinging contest with Sparks' champion gun-slinger. In films you gentlemen have portrayed gun-slinging speed to a considerable degree. However, we feel that in Sparks we have gun-slingers who can more than match your obvious ability. We feel it only fitting and proper that you can be required to match your gun-slinging speed against the champion of our community. So far, our champion is Larry McGee. Despite his six years of age, we feel you will be hard pressed to maintain your titles in this important field. Because of Larry's important school responsibilities, it will be impossible for him to travel, so we must stipulate that the contest be held in Sparks. Your prompt acceptance of this challenge will be appreciated. Your disregarding it will be taken as an obvious sign of cowardice unbefitting the honored title of gun-slinger.

SPARKS THEATRE"

We had a lot of fun, made a lot of friends with the kids, and packed the theatre—what more can one ask these days?

RUNNER-UP NUMBER 1

SELLING A HORROR SHOW

Submitted by Arnold Kirsch,
DeLuxe, Bronx, New York. (650 E. Tremont Ave.)
1386 seats • 75 cents top admission
General patronage.

This is the campaign I used on "The Curse Of Frankenstein"; but it could be used for any horror show desired.

I ran a teaser trailer three weeks in advance; and around the lobbies and on the doors I posted cut-out one-sheets; and other posters. A special lobby display was created from a three-sheet sign with one eye in the head of Frankenstein cut out and a light put in back of it flashing on and off, with play dates and copy for midnight "Scream-iere". A 40x60 on Frankenstein was also placed opposite the cashier; and in the boxoffice I had a one-sheet cut-out of the head of Frankenstein with a transparency on the eye with a light flashing on and off in back of it.

On the corner of my building I mounted high up on the wall a head of Frankenstein from a six-sheet with the eye cut out and a bulb flashing on and off with copy reading: "We dare you to see it, 'The Curse Of Frankenstein,' with playdates, etc. This also had an arm with clutching hand from the six-sheet

Val Dage, manager, Sparks, Sparks, Nevada, packed his house with happy kids with a world's championship gun slinging contest, a stunt that could readily be duplicated to stimulate lagging kid matinees. Details are found in Dage's SHOWMANSHIP SWEEPSTAKES entry.

MOTION PICTURE EXHIBITOR

— AWARDS —

$100⁰⁰ Per Month

TO THE WINNER

OF

SHOWMANSHIP SWEEPSTAKES

YOU, TOO, CAN COLLECT!

SEND YOUR ENTRY IN NOW!

mounted on the side of the head; and at night we had two spot lights hitting this display, which proved very effective.

We had 6,000 cards printed up as "Legal Notices" and used as a gimmick give-away. These read, "Not responsible for breakdowns, heart failure, fainting spell, etc." These were distributed around the neighborhood and in the theatre 10 days in advance of showing.

One thousand Frankenstein masks were given to girls and boys attending a Saturday matinee prior to our "Frankenstein" showing.

A 40x60 special notice sign was posted in the lobby reading "See 'The Curse Of Frankenstein' at your own risk. Not responsible for nervous breakdowns, fainting, etc."

A special 17 foot overhead display board with horror color scheme on it was placed out front under the marquee. On the end of each side of this board were cut-out hands of Frankenstein hanging over the board.

Fluorescent satin badges were worn by every member of the theatre staff two weeks in advance. These read "The Curse Of Frankenstein Will Haunt You Forever."

A special screen slide was used along with a spooky record obtained from Warner Brothers at intermissions.

A special midnight Scream-iere was held the night before we opened our regular engagement of this film, running through to about two a.m. This was well plugged in advance.

On our automatic telephone answering service we plugged the show two weeks in advance.

RUNNER-UP NUMBER 2

AIR FORCE HELPS "JET PILOT"

Submitted by Ray Vossler,
James, Newport News, Va.

800 seats • 65 cents top admission
General patronage.

Since our town has never had a premiere showing of a movie, I contacted the local Air Force recruiters and officials at Langley Air Force Base; and arranged an all air force stage show with the air force orchestra in conjunction with my opening of "Jet Pilot".

The Air Force also sent over jet equipment for a lobby display and 100 men in uniform marched to the theatre on cue.

One hundred invitations were sent to City Officials and officers at the Air Base for the premiere. These also went to other invited guests.

We obtained the use of all Air Force A-boards in a 30 mile radius and posted them with "Jet Pilot" paper. Five thousand heralds were distributed in advance.

On radio we had acts from the Air Force show appearing five different times on the "Armed Forces Hit Parade Show" preceding our opening.

The recruiting office set up a booth in our lobby both before and during our engagement.

The premiere was covered by air force photographers and a photographer from the local newspaper, along with a reporter.

For the feminine touch we had on stage the seven contestants for the Queen Lorelei Seafood Festival, an annual event here on the Peninsula, under the sponsorship of the local Lions Clubs.

The premiere really helped our engagement, which played to S.R.O. crowds. The subsequent newspaper coverage and publishing of the photo taken at the premiere were contributing factors.

Bob Shapiro, managing director, New York Paramount, recently greeted Major K. M. Garrison, deputy director, New York Office Information Services, at the opening of Warners' "Bombers B-52." Assembled is the Queens College Air Force ROTC Cadet Band.

RUNNER-UP NUMBER 3

TEEN-AGE ROCK 'N' ROLL SHOWS

Submitted by John G. Corbett,
Rialto, Amsterdam, N. Y.

1400 seats • 65 cents top admission
City and rural patronage.

To supplement our regular screen fare and to tie in with such films as "Rock, Rock, Rock", "Don't Knock The Rock", etc. and at the same time attract a large audience segment, the teen-agers, we recently inaugurated "Teen-Age Coke Time" with Coca-Cola Bottling Company sponsoring.

This was a fast rock 'n' roll and teenage talent stage show which ran anywhere from three-quarters of an hour to an hour and was presented on Friday nights at 8:30 P.M. for 13 weeks. It consisted of bands, local talent and guest stars.

A half hour of the show was broadcast over the local radio station WCSS with the air tab picked up by Coca-Cola.

The feature was advertised by Coca-Cola by 100 spots on the air; on their trucks; and in co-op newspaper advertising. We went for a trailer, heralds given out at high schools; and cooperated by displaying a large Coke bottle in the lobby.

To start things off the first week we had as guest Jimmy Cavalo, who appeared in the film we were playing, "Rock, Rock, Rock" and who was playing at a nearby night club.

We invited school rock 'n' roll orchestras from various surrounding towns; and have guest bands from night clubs who sit in with the kids. Each performer receives cartons of Coca-Cola, who like the idea of playing to the teen-agers who are the people they do most business with.

The youngsters love the show and we permit some to dance on stage while the show is on. The cost to the theatre is held at a minimum.

RUNNER-UP NUMBER 4

MOVIE STAMPS

Submitted by Gordon Carson and
Frank Sabatine,
Fort, Fort William, Ontario, Canada

582 seats • 50 cents top admission
Neighborhood patronage.

This is an adaptation of the savings stamps idea to motion picture theatres, with free admissions given as premiums.

To build up interest the stamp deal was heralded six weeks in advance by trailers reading: "They're coming. Famous Players Movie Stamps. Free Movie Stamps each time you attend this theatre. Complete your Movie Stamp card and get free Guest Tickets. It's A New Way to enjoy the movies."

Later, 40x60's and other theatre front copy heralded the advent of the Movies Stamps; and radio and newspaper advertising also sold the idea to patrons.

Our stamps bore a replica of small Famous Players emblem, maple leaf with Famous Players Theatre imprinted thereon. They were made up in sheets, perforated in the same manner as postage stamps and put together in books of 2500.

Each time a patron attends any of the four theatres in on the deal they are given a stamp. Each theatre has different colored stamps, strictly for their own identification with no bearing on the eligibility of the card.

The cards are wallet sized. They are imprinted around the edge of eight squares numbered from one to eight and in the center: "This will be your free admission to the Fort, Lake, Royal, or Colonial Theatres by completing this card with Movie Stamps. Obtain a stamp each time you attend any of the above mentioned theatres. When card is filled, exchange at box-office for a Free Guest Ticket and pick up your new card." Along the top of the card is imprinted: "Save Famous Players Movie Stamps," and along the bottom is printed, "Let's Go To A Movie Tonight."

The cards, of course, were given free to all patrons and several of the houses used mailing lists to send out the cards in the beginning.

The response to the stamps exceeded our expectations especially in two neighborhood houses and the idea is proving popular.

As the cards are redeemed at the various boxoffices, regardless of what colored stamps are affixed, they are cancelled and dated with a large cancelled stamp and date stamp. Cards are affixed to daily boxoffice statement to support the pass exchange ticket recorded on the boxoffice statement, etc. The redemption presents no problem because the cards do not come back all at once but in quantities small enough to handle with no apparent ill effect at the boxoffice as to any particular day's receipts.

Our initial order of stamps and cards was 100,000 stamps and 10,000 cards and had to be repeated within three weeks. Patrons actually come to the box-office with their stamp card already to affix their next stamp and if the cashier should forget to give them their stamp they demand it.

What the deal actually amounts to, is that we give away one free admission out of eight with four theatres of the same management in on the stunt.

Films Tie Up With Books

NEW YORK—Warner Brothers and Bantam Books have joined hands in a contest on "Sayonara" which Bantam is publishing in a paperback edition as the film is released. The contest offers a grand prize all expense trip to Hollywood for the best 50 words or less on "I want to see the movie 'Sayonara' after reading the book, because. . . . " Stunt is being backed by Bantam cards in all its outlets and by Warners' sales kits.

Dell Books and the New American Library will each put out a separate paperback edition of "The Brothers Karamozov" to tie in with the national release of the MGM feature early next year.

United Artists To Invite Producers To Make Motion Pictures For Video

NEW YORK—United Artists will invite its theatrical film producers to make motion pictures for television, Bruce G. Eells, executive vice-president of United Artists Television, Inc., a UA subsidiary, revealed last week.

The producers will be invited to participate in a series of 39 half hour prototypes from which additional series may be made, and the entire program—tentatively titled United Artists Playhouse—will be wholly financed by United Artists, it was added. Resulting product will be offered to sponsors on a national network basis in some instances and for sponsorship regionally, through a sales force that Eells believes will requires 45 to 75 men, but which does not envisage the use of UA's present theatrical film sales staff.

The 39 films, each budgeted at approximately the same amount would ordinarily take four to five months each, but since some of UA's producers have been thinking in terms of television production, Eells estimated the production time might be cut to 90 or 120 days. First in the program should be ready by the fall of 1958 or possibly as early as April, he added, but initial production dates have not been set.

Eells acknowledged that no UA producers had been signed as yet though several had expressed interest when approached by United Artists president Arthur B. Krim, and, in fact, vice-president Max E. Youngstein, present at the Eells press conference, added, UA producers had urged UA to enter the television production field.

Book Review

"The Movies"

Simon and Schuster—$15

Richard Griffith and Arthur Mayer have solved every industryite's gift problem with their stunning pictorial history of the motion picture world titled, simply enough, "The Movies."

Beautifully bound, this 442-page volume is sheer fun for anyone who has ever enjoyed a film, and that means everyone. More than 1,000 pictures, many of them unpublished till now, and a brilliant narrative of over 150,000 words, tells the happy, sad, serious, zany story of Hollywood as never before.

The effect of the movies on life and that of life on the movies is chronicled from the first peepshow to the wide screen and stereophonic sound. All the great names are there, and the great faces, too. It's a fascinating walk through a fabulous museum with a couple of charming, gay, and witty experts as guides.

Simon and Schuster have a winner, and everyone who loves this industry has a wonderful experience in store. Steal it, borrow it, buy it, but read it for sure.

Bookers Club Elects

NEW YORK—The Motion Picture Bookers Club of New York, Inc., last week announced the election of the following officers for 1958: president, Oscar Lagar; first vice-president, Etta Segall; second vice-president, Martin Perlberg; treasurer, David Bass; financial secretary, Marvin Friedlander; secretary, Ruth Lowenthal; and sergeant at arms, Ben Levine. Trustees are Fred Mayer and Sid Klein.

Herbert L. Golden, recently elected vice-president in charge of operations of United Artists Corporation and president, United Artists Television, Inc., newly formed subsidiary of the motion picture company. He is resigning as a vice-president of Bankers Trust Company to take over his new posts on Jan. 1.

Depict U.S. Correctly And Backing Is There

NEW YORK—Motion pictures which depict America "correctly" have no trouble in getting financing, Samuel Bronson, who is to produce "John Paul Jones" under an agreement with Warner Bros. and with the cooperation of the U. S. Navy, declared here last week.

Pointing out that he had raised the money for the forthcoming production on America's first naval hero after discussing it with 12 individuals who found a "patriotic interest" in the subject, Bronson declared:

"There's so many defeatists in this industry. I have proof that if you make pictures that present America correctly you have no trouble in getting money."

The producer refused to identify his 12 backers, other than to indicate no banks or film men were involved. The picture has been budgeted at three and a half million dollars and is to start in February, 1958, on a four month shooting schedule—for possible release next fall.

Bronson was interviewed after a luncheon at the Yacht Club here, during which Rear Admiral J. L. Pratt, retired, announced that the Navy would cooperate. Pratt is to be technical advisor on the film.

Bronson said that part of the producer's profits in the film would go to the Naval Academy at Annapolis.

Plaintiff Rests In Poster Suit

PHILADELPHIA—The anti-trust damage suit of Independent Poster Exchange vs National Screen Service continued last week in U.S. District Court before Judge C. William Kraft, Jr.

Charles Lawlor, former partner of plaintiff Mitchell Pantzer, was a witness. Later, the plaintiff rested, and a dismissal was asked by counsel for the defendants.

Decision was reserved, with Judge Kraft to render it prior to resumption of the case on Jan. 28.

Several Local Taxes Cut By Exhib Action

NEW YORK—Three California municipalities—San Diego, El Cajon, and National City—have repealed local admission tax ordinances, Robert W. Coyne, special counsel, Council of Motion Picture Organizations, announced last week.

Coyne made the announcement in connection with a discussion of tax fights during which he revealed that news of the tax repeals had come to him from Ida Schreiber, secretary, Southern California Theatre Owners Association. The fight was led by Burton Jones, Capri, San Diego, and Darryl Jones, Strand, Ocean Beach.

Coyne also reported that Normal, Ill., had repealed a 50 cent per theatre seat tax and that within the past month the following tax actions had been taken:

A five per cent tax in Richmond, Va., repealed as of July 1, 1958; reduction of a 10 per cent tax to five per cent in Lancaster, Pa., effective Jan. 6, 1958; repeal of a five per cent tax at Jefferson Borough, Pa., and of a three per cent tax at Fremont, Ohio.

Pointing to the success of these local level moves, Coyne said that while COMPO had not the "personnel nor the funds to organize these local campaigns, we stand ready at all times to offer all possible aid and assistance to local exhibitors or exhibitor organizations in combating these taxes." Booklets and other material on the conduct of such campaigns are available upon request at COMPO headquarters.

DeMille Honored

NEW YORK—Cecil B. DeMille's "The Ten Commandments" is "going to gross more than any other picture that has ever been made, according to authentic sources," Walter Hoving, president, Salvation Army Association of New York, declared here last week at a luncheon during which DeMille received the Association's 1957 citation.

DeMille was cited for "his lifelong devotion to religious principles, for the gift of his inventive genius and master craftsmanship for the benefit and education of others, and for giving dramatic interpretation to and creating renewed interest in the great truths of the Bible."

In his response, DeMille stressed the work of the Salvation Army declaring:

"The only things that endure are the things of the spirit—truth, faith, hope, love, and they are what the Salvation Army brings to the world."

The luncheon was held in the grand ballroom of the Waldorf Astoria on Tues., Dec. 17.

Dividend Payments Down

WASHINGTON—Dividend payments by industry companies reporting to the Department of Commerce for the first 11 months of this year lagged behind those reported for the similar period in 1956, it was learned last fortnight. Payments totaled $1,378,000 in November, compared with $1,740,000 for the corresponding month last year, while in the initial 11 month period in 1957, the total was $24,401,000, compared with $25,057,000 for the same period in 1956.

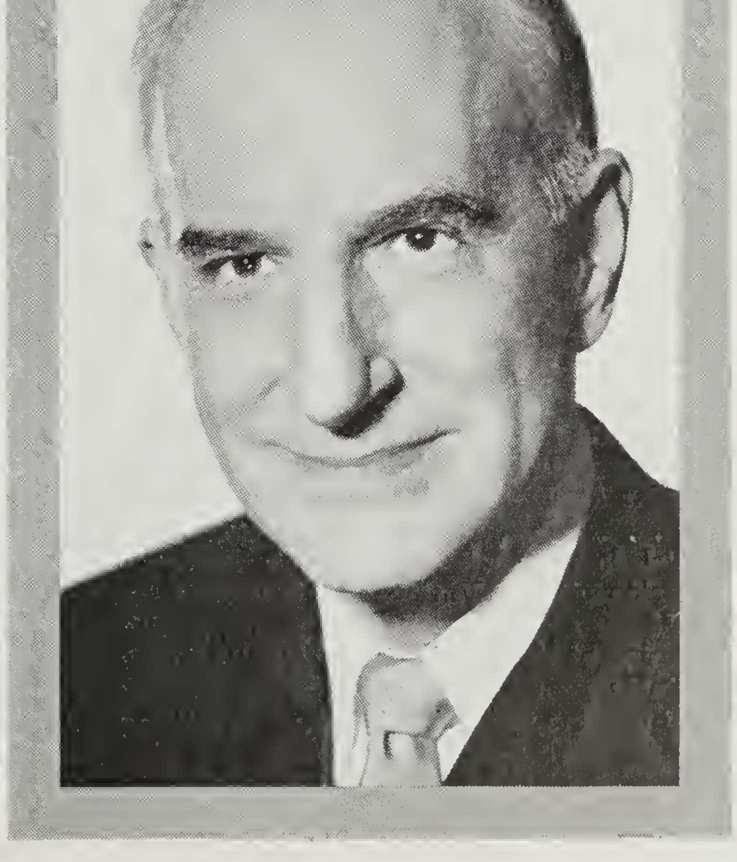
The November report indicated identical payments in each year for Columbia, $63,000; Stanley Warner, $550,000; and Warners, $742,000. Loew's Boston Theatres paid $23,000 last month and $39,000 in November, 1956; National Theatres, which submitted an October report this year, paid $346,000 in November, 1956.

25 years as a landmark of the finest—now the landmark of the first smashing engagement of

SAYONARA
RADIO CITY Music Hall
RADIO CITY Music Hall
Music Hall RADIO CITY Music Hall RADIO CITY
MARLON BRANDO, MIIKO TAKA, RED BUTTONS "SAYONARA"

Always a showman to admire, always a man to respect, our heartiest congratulations to you, Russell Downing, Mr. Music Hall! We are deeply honored to be your Silver Anniversary Company

Warner Bros.



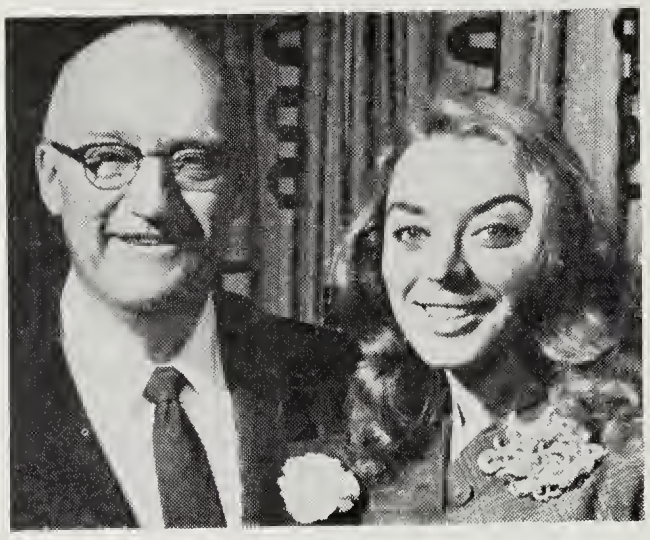
Get more out of life . . . Go out to a movie!

Albany Variety Tent Resumes "King" Policy

ALBANY—The Variety Club voted to return to the King For A Day policy, setting Jan. 27 for the first event. Sylvan Leff, who operates theatres in Utica and Watertown, N. Y., and Pittsfield, Mass., and Arthur J. Newman, who now serves as upstate distributor of independent product, will be Kings on that date. Newman headed the Republic branch here for many years.

In another action, Tent Nine accepted the resignation of Max Zuckerman as dough guy and chose Oscar Rasken as his successor. Zuckerman, who was in his second term, quit because of business obligations. Rasken is comptroller for RTA Distributors.

A third important Variety development was receipt of a check for $500 from Spector Freight Systems for the Camp Thacher Fund. Crewman Charles L. Mooney, who is promotion manager of The Knickerbocker News, played the role of contact man in obtaining the contribution.



Harry F. Shaw, division manager, Loew's Poli New England Theatres, Inc., recently greeted April Olrich, touring star of Rank's "Pursuit Of The Graf Spee," at a Connecticut press luncheon at the Hartford Statler Hotel.

Hyman Launches Tour With Boston Address

BOSTON—Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, selected this city for his first address on his nation-wide tour to discuss the orderly distribution of quality product. The meeting, held at the Hotel Bradford, was called jointly by two exhibitor organizations, Independent Exhibitors, Inc., and Allied Theatres of New England. Martin J. Mullin, president of Allied, presided. A representative from each distribution company was present.

Hyman told of the progress that has been made since Oct. 23, when the discussions with distributors first started to stress that there be an even flow of quality product, with top pictures guaranteed every month in the year, particularly during the so-called orphan months of April, May, June, September, and October. He reported that great sincerity had been displayed on both sides and everything humanly possible is being done to adhere to this new scheduling.

Questions and answers came from the floor from Arthur Lockwood, Edward W. Lider, Bill Canning, Hy Fine, Morris Simms, Arthur Allaire, and others.

ALBANY

Charles A. Smakwitz, former Stanley Warner zone manager now holding a similar post in Newark, N. J., was a recent visitor. . . . Claude Watkins, chief projectionist, Stanley Warner Strand, and a former partner in area drive-ins, expects to return to work Jan. 1 after recovering from surgery. . . . The Film Row holiday party at Beck's drew a crowd of more than 50. Nancy De Sorento, Warners, was chairman.

ATLANTA

Harry Kerr, Astor Pictures, Charlotte, was a recent visitor. . . . William Green, owner, Glennwood, returned to the job after recovering from a heart attack. . . . T. W. Stilleger is the new manager, Starlite Drive-In, Columbia, S. C. . . . Ernest Watson was named manager, Alpha Drive-In, Alpharetta, Ga., replacing Hanson Tolar, who joined Wilby-Kincey as treasurer. . . . Pete Dana, new Universal division manager, was in to visit the branch and then traveled to Charlotte with district manager James Frew.

BOSTON

Executives of Buena Vista entertained more than 100 exhibitors and circuit heads at a luncheon in the Sheraton Plaza to announce plans for the mid-February release of "Snow White And The Seven Dwarfs" in this area. Leo Samuels and Irving Ludwig told of the promotion campaign. Charles Levy, head of advertising, said, "In the six New England states there is a population of about 15 million persons in a highly concentrated area. You are all excellent showmen here and this fact, plus other favorable circumstances, made us decide to hold another big Disney reissue here." . . . John Cooney, veteran exhibitor operating the Union Square, Pittsfield, Mass., and Mrs. Cooney recently celebrated their 40th wedding anniversary. . . . Taking the four-day United Artists junket to Miami Beach were Harry Segal, Manny Youngerman, Max Berlone, Al Fecke, and Ken Robinson. . . . Al Boudouris, president, Eprad, Inc., Toledo, Ohio, planned his visit to Boston to coincide with the Variety Club luncheon for John Moore and Edmund DeBerry. . . . With the closing of the Medford Twin Drive-In for the winter, general manager Harry Browning has returned to the Gabriel Stern Advertising Agency, where he is a vice-president in the promotion and advertising field for the motion picture industry.

At the annual meeting of the Cinema Club of Boston, the bookers' organization, the following were elected: president, Joseph Rathgeb, MGM; first vice-president, Bill Romanoff, New England Theatres, Inc.; second vice-president, Richard Owens, E. M. Loew Theatres; secretary, Cyril McGerigle, DCA; and, treasurer, Max Berlone, United Artists. The board of directors includes McGerigle, Owens, Romanoff, Charles Wilson, Charles Repec, John Glazier, Bill Cuddy, and Hy Young. . . . Norman Glassman has sold the property housing the long-closed State, Lowell, Mass., to the Auto Seat Cover Company, which will raze the theatre section and enlarge it by taking over two stores on either side. The 1500-seat theatre was used only for civic shows of local organizations.

BUFFALO

A $370,566 anti-trust suit brought by a Rochester, N. Y., theatre owner against the Schine circuit has been dismissed by U. S. District Court Judge James T. Foley. The court held that Max Vogel of the Rosewood Corporation, operating the Webster in Rochester, failed to prove that the Schine interests had conspired to prevent him from obtaining first run product. . . . Kallet Theatres has acquired the Utica, Utica, N. Y., and is operating the house as a subsequent run. . . . The Hornell, Hornell, N. Y., has closed. Max Freedman had been booking the house. . . . Charlie Mancuso, former 20th-Fox booker, now is a salesman for the same exchange. Two veteran 20th-Fox employees have left inspectress Evelyn Garnham has retired and Gertrude Franklin has entered another field. . . . The Palace, operated by Dewey Michaels, will reopen this week following repairs and redecoration.

CHICAGO

The city fathers of Normal, Ill., have cancelled the $300 annual tax that was being assessed against the Normal there, managed by Larry Ross, who fought for the action. . . . When H and E Balaban considered closing the northside Bryn Mawr, protests were so strong in the neighborhood that the circuit decided to keep the house open. . . . David Wallerstein, B and K president, vetoed all propositions presented to him for telemovies. . . . Gene Atkinson, business agent for the projectionists union, recently reported that all members were employed. . . . A lavish New Year's Eve party is being planned for Variety Club members by the women's group. . . . The Scott, Golconda, Ill., was reopened by Jim Davis.

CINCINNATI

Recent near-zero temperatures and Christmas shopping cut attendance at local and area houses. . . . The MGM staff held a holiday dinner dance at the Beverly Hills Country Club in nearby Kentucky, and staffs at Columbia, United Artists, and Universal enjoyed buffet dinner parties in their respective offices. . . . Chakeres Circuit houses in a number of cities will be "baby sitter headquarters" on Dec. 24 for parents doing last-minute shopping. Chambers of Commerce and retail merchants are cooperating. All Chakeres houses will close at eight p. m. Christmas Eve to permit employees to spend the evening with their families. . . . Four houses of Springfield Theatre Corporation in the upstate city staged annual canned-food admissions, with the food being donated to the Salvation Army. . . . The Ohio Supreme Court has agreed to review the appeal of the West Hills here; a request for an injunction against picketing by union painters had been turned down by lower courts. The union had demanded that P and S Operating Company, owner, employ one or more of its members.

Atlanta Variety Donations In Excess of $100,000

ATLANTA—The Variety Club turned over $102,462 to four principal charities during 1957, the largest contribution going to the Cerebral Palsy School-Clinic. This sum, $88,279 was raised in an annual Old Newsboys Day event, which is cosponsored by the Atlanta Journal and The Constitution. Mountain Dew Camp, below Hapesville, received $6,523; Bankhead Boys Club was given $2,150; and miscellaneous contributions to needy people amounted to $5,510.

The donations were announced by Leonard Allen, new chief barker. Other officers for the coming year are John Harrell, first assistant; Jon Farmer, second assistant; J. B. Dumestre, III, secretary; and William Kokorn, treasurer.

Buffalo Tent Conducts Variety Memorial Service

BUFFALO—Families and friends of deceased Variety Club barkers were invited to attend Dedication and Memorial Services to be held this week in the Delaware Avenue headquarters of Tent Seven.

The services were to be held in memory of the late Arnold J. Febrey, George Ferguson, Irving Fried, James L. McGrane, Robert T. Murphy, Murray Whiteman, and Thomas W. H. Jeacock, all of whom died in 1957, and William Cadoret, A. Charles Hayman, Vincent R. McFaul, Nicholas Basil, Michael Shea, Edward M. Michaels, Jacob S. Berkson, Benjamin Darrow, Harry T. Nixon, Albert Behling, John Sitterly, Max Levine, Jerome Schwartz, C. Arthur Woodward, Jacob Lavene, Richard Walsh, Edward H. Altman, Basil Brady, William Tishkoff, Philip Lavene, Frank Wyckoff and Vernon G. Sandford, who died previous to 1957.

P and S is seeking $50,000 damages from the union.

COLUMBUS, O., NEWS — The incoming City Council will consider a proposal to increase the exemption from the city's three per cent admissions tax from the present 75 cents to 90 cents. M. D. Portman, city budget chief, said the proposed legislation would cut $35,000 from city revenues. . . . It is reported that Hunt's CineStage, now showing an extended engagement of "Around The World In 80 Days," next will book "South Pacific," probably opening in mid-1958. . . . Clarence D. Borror, 75, doorman at Loew's Ohio, died.

TOLEDO, OHIO, NEWS—Joseph P. Rihacek, county building inspector and owner, Tivoli and Art, has leased the Art, at 224 Paine Avenue, for archery range purposes. . . . The Town, Whitehouse, Ohio, closed since 1949, has been leased by its owner, C. M. Townsend, to Carrol Harris, who, after complete redecorating and installation of all new equipment, will reopen.

CLEVELAND

Tony Reinman, booker, and the girls of United Artists were operating the exchange while branch manager Danny Rosenthal, salesmen Aaron Wayne and Frank Belles, and office manager George Bresler were attending the company convention in Miami Beach. . . . A TV and radio promotion campaign was set up by Terry Turner, handling the publicity for "Rodan," distributed by DCA, and Phil O'Hara, DCA's exploitation director, for the picture's Ohio premiere in January in the Hippodrome. . . . Associated Circuit held its annual managers' Christmas party in the Tudor Arms Hotel. . . . Rudy Norton, Imperial Pictures branch manager, announced that "I Was a Teenage Frankenstein" and "Blood of Dracula" were to open a first-run downtown engagement in the Allen. . . . Paramount moves out of its 20 year home at 1735 East 23rd Street and into its new location this week at 2800 Euclid Avenue where, branch manager Harry Buxbaum notes, "there will be plenty of parking space for visiting exhibitors." . . . George Manos, circuit owner, was reported to have sold the Manos Theatre Building in Leetonia, Ohio, to Frank Dominic, who has given the theatre a new name, the Gem.

DALLAS

A mass opening for "The Amazing Colossal Man" and "Cat Girl" was scheduled for the Circle, Texas, Beverly Hills, Crest, Casa Linda, and Granada. . . . Hulda Silvernail, manager, Coronet, returned to duty after being ill with the flu. . . . All downtown theatres as well as the drive-ins reported business showed a good increase over the Thanksgiving holiday with better grosses than this same period last year. Majority of the suburban houses ran extra matinee performances. . . . A two-alarm fire severly burned two frame residences and slightly damaged the roof of the Jamison Film

Seen at the recent annual banquet of the Independent Theatre Owners of Ohio at the Fort Hayes Hotel, Columbus, were, left to right, Sid Stearn, Marshall Fine, Robert Wile, Marc Wolf, F. W. Huss, Jr., Judge Hoy L. Russell, Martin Smith, Ruben Shor, Trueman Renbusch, Chris Pfister and Jack Services. Wolf was master of ceremonies at the affair.

Sunday Movies Asked By Carolina Circuit

STATESVILLE, N. C.—The City Council last fortnight was asked to permit Sunday movies to be shown, but took the matter under advisement and indicated that no action is planned until January or February.

The request was made by A. Fuller Sams, Jr., who said that the Statesville Theatre Corporation, which he heads, is a large taxpayer and that both he and the city are losing money by prohibiting Sunday movies, since many Statesville residents go to other cities to see movies that day. A referendum was held two years ago on the subject of Sunday movies and the proposal was defeated at that time.

After Sams' request for new consideration of the issue, Mayor J. Garner Bagnal expressed the opinion that the issue should be decided by the Council and advised against submitting the proposal to a public referendum.

ASTOR'S BID FOR BIG BUSINESS
FOR 1958 STARTS WITH . . .

Double Horror-Science Show
TERROR STALKS! HALF MONSTER-HALF MAN!
GIANT FROM THE UNKNOWN
IT CAME FROM ANOTHER WORLD
NOTHING EVER SEEN BEFORE!
HALF WOMAN—HALF BEAST
She Demons

CONTACT YOUR LOCAL ASTOR EXCHANGE

Silent Film Queen Mum To The End

CINCINNATI — A long-ago silent movie queen, who starred as "the beautiful Indian maiden" opposite Tom Mix, William S. Hart, and others, made headline news on her death here. She was Mrs. James E. Branson, 67, who used her maiden name, Mariette De Tellier, while in films.

The headlines resulted from an old shoe box which she always carried, but had recently given a friend, which was found to contain $55,000 in currency, negotiable securities, and old gold coins when opened in Probate Court.

When the 23-room house she had occupied alone for many years was searched, an additional estimated $50,000, in more than 1,000 uncashed dividend checks, was found, together with an unredeemed insurance policy on her late husband for $35,000, bank books showing deposits of $20,000, and expensive, dust-covered furniture and drapery.

Numerous letters found in the house indicate a brother in Belgium and a sister in Germany are the closest surviving relatives.

Company. Damage to the film lab was reported to be about $100. . . . Myrna Hansen, the movie starlet who represented the United States in the Miss Universe Contest in 1953, was in the city to promote "Raintree County," in which she appears.

DES MOINES

Tri-States Theatre Corporation decided not to close two houses in the tri-city area. Previously, the circuit had announced it was closing the Esquire, Davenport, Iowa, and the Fort, Rock Island, Ill., because revenue was not sufficient to meet operating expenses. Following a meeting between Tri-State officials and union officials at Davenport, the circuit announced an agreement had been reached enabling both houses to continue operation. . . . Sid Peterson, Audubon, Iowa, has taken over the Lyric, Coon Rapids, Iowa, on a three year lease from Mrs. R. V. Rafferty. He will operate the house seven nights a week.

DETROIT

Kermit Russell, district manager, Distributors Corporation of America, was in to see Art Levy, branch manager. . . . Alice N. Gorham, who died in September, was honored by the annual meeting of Detroit's Old Newsboys. Mrs. Gorham had, for 25 years, conducted the group's publicity and was regarded as its most inspirational element. Detroit's historiographer, George W. Stark, announced at the same time that the Alice Gorham Memorial Literature Rack, inscribed with her name, had been erected and would be dedicated a few days later. . . . Highlights of Michigan Allied's December meeting included approval of Resolution Five voted by the National Allied convention, censuring the acquisition by Paramount of the Esquire, Chicago, and regretful acceptance of the resignation of Howard Sharpley, Hillsdale, as vice-president. Bud Kilbride, Detroit, was elected by acclamation to replace him.

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SEND YOUR ORDER TO
FILMACK
CHICAGO, 1327 S. Wabash - NEW YORK, 630 Ninth Av.

Drive-In Exhib Blames Union For Vandalism

DALLAS — Frank Gillespie, operator, Linda Kay Drive-In, Kleberg, Tex., testified here in court that wire spikes were thrown on his property after he refused to hire a union projectionist. Gillespie said the spikes damaged about 150 tires at the drive-in on Aug. 17 and six auto tires on Aug. 31.

Gillespie testified at the malicious mischief trial of Joseph B. Parnell, San Antonio, a member of the stagehand's union. Parnell was arrested Aug. 31 at the drive-in after Gillespie said he saw the spikes being thrown from an auto. Gillespie testified that a representative of union projectionists in Dallas talked to him twice about hiring a union operator.

HOUSTON

George Lee Marks, operator, Avalon Fine Arts, dressed up his entire staff in oriental garb during the run of "Madame Butterfly." . . . Myrna Hansen was here on behalf of "Raintree County," in which she has a role. . . . Proceeds of the annual Houston National Automobile Show, scheduled to run from Jan. 25 through Feb. 2 at the Sam Houston Coliseum, will go to the Houston Variety Boys Club and the Houston Little Leagues. Mack Howard, former Variety chief barker and a member of the board, is chairman of the entertainment committee for the show. He was given the first L. C. Kirby award at Variety, the first chief barker's award, and the Boys Club of America Bronze Keystone Medallion for his work.

JACKSONVILLE

Guests at the WOMPI Christmas party, held in Moore's Restaurant, brought gifts for mentally retarded children of the Pinecastle School. . . . Bill Beck, Variety Club chief barker, said that the Club's quarters will be open for private parties on New Year's Eve. . . . Lou Leffler, former Paramount executive in New York who has served as general manager of Stein Theatres here for the past 10 years, has announced his retirement from the industry. His successor is Joel Stein, son of circuit owner Lukie Stein. . . . The Edray, in nearby Macclenny, has been purchased from Ed Crockett, Jr., by Carl Carter, who operates the Air Base and Ribault Drive-Ins here. . . . LaMar Sarra, FST vice president and legislative chairman of the Motion Picture Exhibitors of Florida, has been awarded a parchment scroll by MPEOF in recognition of his "outstanding legislative work on behalf of the industry." . . . Mrs. Hank Hearn, Jacksonville Beach, Fla., has joined the nursing staff of Will Rogers Memorial Hospital, Saranac Lake, N. Y., where her husband, formerly a local booker, is a patient. . . . Mrs. Mary Hart, FST, and Barbara Greenwood, Universal, were top prize winners in a contest conducted by WOMPI. . . . Midweek patrons of the Main Street and Southside Drive-Ins are being admitted at $1.20 per carload. . . . With few exceptions, local motion picture attendance figures slumped to an unprecedented low mark in November and December and exhibitors were hoping that the post-Christmas period would bring about an upsurge in boxoffice patronage.

'Teen Vandalism Halts Midnight Film Shows

BAYTOWN, TEX. — Midnight shows have been halted here because a group of teenagers were not willing to limit their thrills to the shows, a fact that is costing the Brunson $1,400. That is the amount of damages caused to the theatre at a midnight show held on Thanksgiving eve.

So well planned was the $1,400 demonstration by a few of the 1,200 youngsters who turned out for the show that there is evidence that students "chipped in" to pay the cost of purchasing eggs to throw. The students also were armed with brickbats, pickles, and an assortment of other weapons, including B-B gun pellets which were rained down on stage performers. There were five youngsters charged last fortnight with malicious destruction of property. They completely defied police officers and theatre officials in the Thanksgiving spectacle.

Rufus Honeycutt, Brunson supervisor, the Bay and the Decker Drive-In, and a theatre in La Porte, Tex., announced that there would be no more midnight shows at any of the theatres. And, this time, there will be no acceptance of payment for the damage from parents so that charges will be dropped. According to Honeycutt, the five youngsters will be prosecuted.

Among some local teenagers, it is well known that there is little respect for police officers. That point was magnified by the outcome of another destruction derby held on Halloween night in 1956. That time they damaged the Bay Theatre. The police filed charges against 50 youngsters but none was prosecuted. Parents took up a collection and brought pressure to bear against city officials, who ordered the charges dismissed. Since that time, police officers in the city have lost authority among the young people.

MINNEAPOLIS

New president of the Minneapolis Colosseum of Film Salesmen is Don Halloran, Universal, succeeding Bill Wood, Columbia. Other officers are Bob Levy, 20th-Fox, vice-president; LeRoy Smith, MGM, secretary and treasurer; and Sid Lax, Columbia, sergeant-at-arms. . . . Oliver Broughton, MGM maintenance supervisor, was in, as was Ivan Fuldauer, MGM midwest press representative. . . . Jay MacFarland, National Screen branch manager, was in the hospital for a checkup. . . . M. A. Levy, 20th-Fox midwest district manager, was in Kansas City and St. Louis for sales meetings. . . . Ben Marcus, Columbia midwest district manager, was in. . . . In an economy move, Republic let out its cashier and MGM let out an inspectress. . . . E. C. Sorenson and Red Nash have closed their Vogue, Beresford, S. D. They also operate the State and a drive-in at Chamberlain, S. D. . . . The Riverdale, Riverdale, N. D., closed because of poor business. . . . The women's auxiliary of Variety Club grossed $11,300 on its three-day sponsorship of a play, "The Front Page," in the Lyceum, not including a $1,600 profit on the program. Proceeds will be used to buy equipment for the Variety Heart Hospital on the University of Minnesota campus. . . . "Raintree County" will open at the loop Lyric today (Dec. 25) on a roadshow basis, with admission two dollars in the afternoon and $2.25 in the evening.

Former Booker Alleges Breach Of Contract

DETROIT—January 7 has been set for date of trial for James Sharkey versus Cooperative Theatres of Michigan, it was announced last fortnight by David Newman, counsel for the defendant.

Sharkey, who for many years was head buyer and booker for the agency, suffered a heart attack. Subsequently, he alleges he entered into an agreement with the circuit for his services as consultant, but the contract was not fulfilled by the defendant. He claims damages amounting to $500,000 for alleged breach of contract, and $32,000 additional for alleged unpaid balance of salary due on an oral contract.

Suit was brought over a year ago in the Federal District Court at Miami, where Sharkey was residing, against a circuit official then visiting in Florida. This was dismissed for lack of jurisdiction and brought up again in the State of Michigan.

NEW HAVEN

HARTFORD, CONN., NEWS—Albert M. Pickus, owner, Stratford, Stratford, Conn., and a TOA director, has been elected a director of the Stratford Chamber of Commerce. . . . Charles Rasmussen has been named manager, Candlelite-Pix Twin Drive-In, Bridgeport, Conn., succeeding Bruno Weingarten, who has returned to the Norwich-New London Drive-In, Montville, Conn. Both theatres are operated by E. M. Loew.

NEW ORLEANS

The WOMPI combined its monthly meeting and the annual Christmas party with an affair held in the Insurance Club last week. . . . Sue and Herb Hargroder advised Transway of the reopening of their Beverly Drive-In, Hattiesburg, Miss., on Jan. 15. . . . Bijou Amusement Company closed the Lincoln, Baton Rouge, La. . . . Lewis Cox closed the Bayouland Drive-In for repairs to the screen, badly damaged in a recent windstorm. . . . Robert H. Larsen acquired ownership of the Lincoln, Laurel, Miss., from Brad Suddith, who is staying on as manager. . . . Stevens manager Ed Constantine was bedded with severe influenza.

The Star, Galliano, La., which has closed and reopened several times, now is shuttered permanently. . . . Local United Artists personnel who won top prize in the eighth lap of the company's Prize Twelve contest were salesman Maurice Artigues, who also was top in the seventh lap, and booker Anne Dufour. Booker Natalie Odom, who won in the seventh lap, placed second in the eighth. . . . Dick Estes has taken over as manager, Don Kay's Playhouse, formerly the Bijou, Biloxi, Miss., which was vacated by Lew Andrews. Estes advised that he plans improvements. . . . Variety Club chief barker Dan M. Brandon was transportation chairman for this week's cerebral palsy telethon sponsored by the Tent. Brandon coordinated all collections during the program. . . . T. G. Solomon, head of N. Solomon Theatres and the Pike Booking and Supply Company, McComb, Miss., was named a member of the Theatre Owners of America executive committee during the Miami Beach convention last month.

MPEOF Sets Plans For Membership Meet

JACKSONVILLE—Elmer Hecht, board chairman, Motion Picture Exhibitors of Florida and an executive of Wometco Theatres, Miami, announced that an important one-day planning session has been set for MPEOF officers and the general membership here at the Hotel Roosevelt on Jan. 20.

Hecht said that B. B. Garner of Lakeland, MPEOF president, will make a progress report on a newspaper publicity contest which is being proposed for Florida exhibitors, and that MPEOF committees for 1958 will be named at the meeting. The gathering will be preceded by a cocktail party in the Variety Club the night of Jan. 19.

Memphis Blacklists Two On "General Principles"

MEMPHIS—"Street of Sinners" and "The Careless Years," two pictures dealing with juvenile delinquency scheduled to play in Loew's State starting Jan. 10, were banned by the Memphis and Shelby County Board of Censors. "Banned on general principles," stated Mrs. B. F. Edwards, acting chairman of the board. She also stated the board has passed "Peyton Place," which had brought some comment.

A preview trailer Loew's State had been using in connection with the banned double bill caused a number of patrons of the theatre to voice objections to Arthur Groom, manager. The Press-Scimitar called the trailer "in such poor taste that it spoiled the pleasure of some patrons for the main attraction 'Les Girls'." The Memphis Police Department sent two officers to view the trailer, but it had been discontinued because the pictures it publicized had been banned.

"Peyton Place" will open today (Dec. 25) in the Strand.

NEW YORK

The Christmas parties were many and varied. United Artists held their affair in the Grand Ballroom of the Hotel Roosevelt . . . "Smiles Of A Summer Night", the Swedish film which won the Grand Prix Award for

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New York City Territory

Issue of January 1

Oklahoma Territory

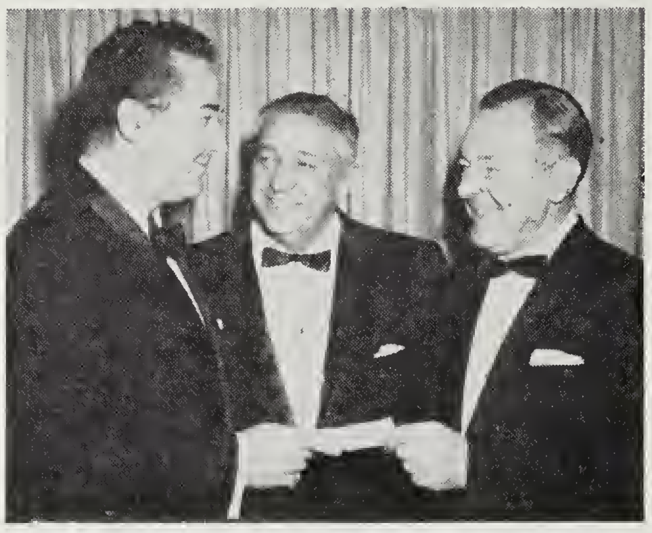
Issue of January 8

Save them!

the best comedy at the International Cannes Film Festival, had its American premiere at the Sutton. Rank is releasing . . . Edward Morey, Allied Artists vice president, was reappointed chairman of the motion picture division, Community Service Society of New York, for the third consecutive year.

PHILADELPHIA

The World went three-a-day for Rank's "The Bolshoi Ballet", except on Saturdays, Sundays and holidays; but no reserved seats . . . Former industryite Burt Stanley is still in the Charles Johnson Home, Royersford, Pa. He sends holiday greetings. He would appreciate hearing from some of his old friends . . . Two male bandits said to have been wearing 'black-face' makeup, robbed Charles Bitterfield, manager, Colonial, 11th and Moyamensing Avenue, and his cashier of $232 at the theatre . . . Herb Golden, who just resigned a vice-presidency at Bankers Trust, New York City, to become vice-president in charge of operations at United Artists and president of the film company's TV division, is a former Philadelphia reporter and Variety flack . . . The Fox had a "Salute To The U.S. Navy" night in connection with the opening of 20th-Fox's "The Enemy Below" with the U.S. Navy Choir and Band from Fourth Naval District appearing . . . The first issue of the new Philadelphia Barker, official publication of Variety Club Tent 13, is out and quite a professional job it is, too. Editor is Hal Marshall and managing editor is Stanton Friedman. The Tent held a children's Christmas party; and is planning a gala New Year's Eve party at the Bellevue Stratford clubrooms . . . . The SW Mastbaum, local flagship of the circuit, reopens today (Christmas Day.)



Eugene Pleshette, left, managing director, Brooklyn, N. Y., Paramount, recently received a check for $15,000 from City Purchase Commissioner Joseph V. Spagna representing the net proceeds of a dinner of the Knights Before Christmas, a group of benevolent business and professional men. Looking on, center, is New York Daily Mirror columnist Edward Zeltner.

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WILMINGTON, DEL., NEWS—It wasn't a "blizzard," said Guy C. Anderson, chief meteorologist, U. S. Weather Station, New Castle County Airport, but the 10-inch snowfall in northern Delaware last fortnight caused the temporary closing of many theatres in the area. . . . Lewis S. Black, city manager, SW Theatres, pioneered local use of the industry ad slogan, "Get More Out Of Life, Go Out To A Movie." A. J. Belair, Rialto, and Edgar J. Doob, manager, Loew's Aldine, were also featuring the slogan in ad copy. . . . The Hopkins closed. . . . Only drive-in open in the area was the Ellis, others having closed for the winter.

New Talent Search Gets Personal Touch

COLLINGSWOOD, N. J.—Several years ago, friends of Eli M. Orowitz, area publicist and theatre manager, were surprised when he pulled up stakes and migrated to Hollywood to further the theatrical careers of his daughter, Evelyn, and son, Eugene, both of whom have long since justified the move.

Evelyn, now Victoria King, recently signed a contract with a new independent company and is making her television debut on NBC-TV on Jan. 3.

Eugene, now Michael Landon, has made numerous TV appearances and has appeared in American-International's "I Was A Teenage Werewolf," United Artists' "God's Little Acre," and Paramount's "Maracaibo."

Special "80 Days" Bow Aids March Of Dimes

HARRISBURG, PA—Bernard J. Bispeck, manager, Senate, has been receiving widespread newspaper, radio, and TV publicity for valuable assist to the March of Dimes campaign. A special preview of "Around the World in 80 Days," with all proceeds earmarked for the 1958 March of Dimes, has been scheduled for Dec. 20 in the Senate. Tickets were offered for a $5 contribution to the campaign.

"We are indebted to Mike Todd, producer of this award-winning picture," stated Pete Wambach, Dauphin County campaign director, in a newspaper statement, "and to Bern Bispeck, Senate Theatre manager, for permitting this unique preview which will give Dauphin County residents a chance to see one of the greatest pictures ever made, and at the same time make their contribution to the March of Dimes."

Projectionists Local 473 reelected Philip Jones, SW Warner, to his 21st year as president and reelected John Raymond Waller, SW Warner, business manager, and Frank Eckert, Loew's Aldine, treasurer for their 19th terms. Other officers elected are Joseph J. Piekarski, Rialto, vice-president; Walter D. Sullivan, SW Warner, secretary; Raymond Harriman, SW Ritz, sergeant-at-arms; Eckert, Waller and Piekarski, delegates to the Central Labor Union; and Joe Maisel, H. S. Eskin's Queen, Louis Longo, SW Grand, Samuel Ferrara, SW Towne, and Sullivan, members of the executive board.

PORTLAND

Jack Goldstein, United Artists, New York, stopped over on a press visit in the interest of "Witness for the Prosecution." . . . A new stage, screen, and draperies will be installed in the Orpheum, Oscar Nyberg, Fox-Evergreen city manager, reports. A fire, which emptied the downtown house at noon several weeks ago, caused some $20,000 in damage. A new CinemaScope screen has been ordered. . . . Earl Keate, United Artists, was in town working on "Legend of the Lost" and other product.

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Court Denies Dismissal In Suit Against NT

WILMINGTON, DEL. — Vice-Chancellor William Marvel last fortnight handed down an opinion in the Court of Chancery refusing a motion to dismiss a derivative action by Sara H. Helfand, a stockholder of National Theatres, Inc., since September, 1952, and previously a stockholder of the old 20th Century-Fox Film Corporation of New York since 1951.

The Vice-Chancellor ruled that the plaintiff is not barred from complaining of matter which allegedly, took place when she was a stockholder of Fox of New York. He said, "The fact that she holds two pieces of paper rather than one as evidence of her 1941 investment in Fox of New York should not, in my opinion, foreclose her from complaining of acts antedating the incorporation of National Theatres, Inc., when such corporation is in effect a successor to Fox of New York."

The appearing defendants also attacked the complaint on the grounds of vagueness; the Vice-Chancellor agreed that "the complaint is so loosely drawn that the appearing defendants should not be forced at this juncture to file a responsive pleading."

The Vice-Chancellor concluded that "plaintiff will be directed to state her complaint more definitely, setting forth more specifically the transactions complained of both as to time and place and identifying the corporate offices of those specifically charged with wrongdoing. The complaint should also state more clearly the type of relief sought. If justified, the motions based on the statute of limitations . . . may be renewed after the filing of a more definite statement."

The complaint seeks a decree for an accounting by various individual defendants of their activities in the field of theatre ownership, the Vice-Chancellor noted, it being contended that such defendants as directors of either National Theatres Corporation or of National Theatres, Inc., or of both these corporations, at various times diverted corporate opportunities to current NT president Elmer C. Rhoden.

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ST. LOUIS

The Frisina circuit was to reopen the Effingham, Effingham, Ill., today (Dec. 25) for an engagement of "The Ten Commandments." The company also planned to reopen the Kincaid, Kincaid, Ill., today. . . . In St. Louis, Andrew Zotos' Melvin and Tommy James' West End were to reopen today, the latter on a part time basis, while the Lyric, operated by Charlie Goldman and Jules Leventhal, was to close permanently this week. . . . The Better Films Council, in cooperation with Arthur Enterprises, slated the annual Christmas Party for Senior Citizens in the Fox for last week. . . . Area film salesmen were to be off the road from Dec. 21 until after New Year's Day. . . . Harry Hynes, retired Universal branch manager, returned home after spending three weeks in the De Paul Hospital. . . . Wayne W. Stephenson, former Paramount salesman, last week assumed new duties as Buena Vista branch manager. Marylu Sturhahn continues as office manager and booker. . . . Barbara Jones has joined 20th-Fox as assistant cashier, succeeding Dorothy Dressell, who becomes Allied Artists cashier next month.

Byron M. Shapiro, Columbia branch manager at Des Moines, has been transferred to the same post here to succeed the late Clarence D. Hill. . . . Wayne Stephenson, former Paramount salesman, is joining Buena Vista in a similar capacity this week. . . . Margaret Hosier, St. Louis Theatre Supply Company owner, returned to her desk following a bout with the flu. . . . Edward Trainor has succeeded Robert H. Spencer as manager, Capitol and New Frisina, Taylorville, Ill., Frisina cir-

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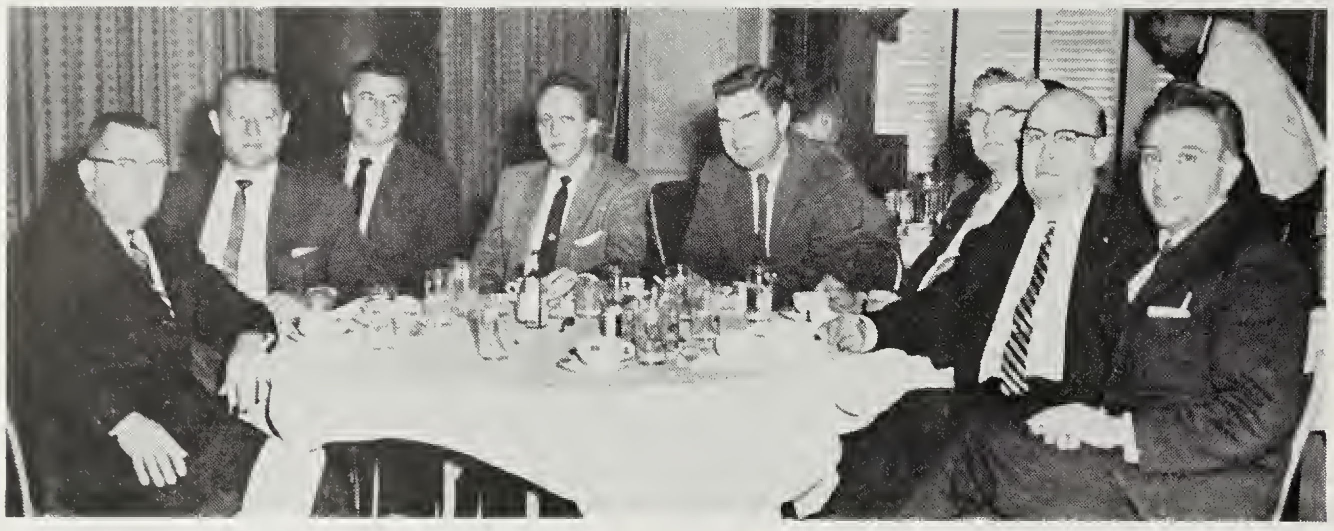

Seen at the recent winter meeting of the Virginia Motion Picture Theatre Association at Richmond, Va., were, left to right, Roy Richardson, Suffolk; Sidney Bowden, Norfolk; Jack Rumsey, Covingston; Paul Roth, Washington, D. C.; J. K. Crockett, Virginia Beach; J. S. Crockett, West Point; F. M. Westfall, Martinsville; and John Broumas, Washington, D. C.

Myrna Hansen recently conferred with Frank Hurley, Rappaport Theatres, while in Baltimore in connection with MGM's "Raintree County," which is set for the Film Centre.

Lightfoot Reelected As Colosseum Head

ST. LOUIS — Robert C. Lightfoot, Allied Artists, was reelected president, Lodge 19, Colosseum of Motion Picture Salesmen of America, at the annual meeting of the organization held in the Paramount Screening Room last fortnight.

Joseph L. Benedick, Republic, was renamed vice-president; Arthur J. McManus, 20th-Fox, was elected secretary; and Edward J. Stevens, United Artists, is treasurer for 1958. George H. Ware, retired 20th-Fox salesman, an honorary member of the Lodge who has been serving as its assistant secretary and treasurer, plans to relinquish that post in May, when he moves to Sedalia, Mo. In the interim, he will continue to give the Lodge the benefit of his experience in handling correspondence, arranging for meetings, and the like. Stevens had served as both secretary and treasurer during 1957.

It was learned at the meeting that Wayne W. Stephenson has resigned from the Paramount sales staff and will join Buena Vista this week as a salesman.

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cuit units. Spencer has been transferred to Charleston, Ill., to manage the Will Rogers and the Charleston Drive-In for the circuit. Andy Dietz, Co-Operative Theatres, now is buying and booking the Longwood. . . . Paramount is eliminating six regional advertising offices, including the midwest office here headed by Jim Castle, effective Dec. 27.

New Orleans Variety Ladies Name Officers

NEW ORLEANS—Mrs. Harold F. Cohen, president of Cohen Enterprises, was installed as chairman of the Variety Club ladies' auxiliary at a party in the Club's quarters last fortnight. She succeeds Mrs. William Cobb. The co-chairman is Mrs. Roy Gallagher. Other officers installed were Catherine Clark, recording secretary; Mary Bluestone, corresponding secretary; and Connie Aufdemorte, assistant to Mrs. Bluestone. Variety chief barker Dan Brandon was the guest speaker for the event.

Committee chairmen and cochairmen named, respectively, include Phyllis McBurny and Marguerite Magendie, cerebral palsy; Alice Baker and Blanche Warner, ways and means; Doris MacKenna and Hazel Mabry, publicity; Rosalie Glover and Bernice Harrell, finance; and Iris Cobb and Anna Oliphant, coordination.

SAN ANTONIO

Statewide Drive-In Theatres, operator of the Alamo, Mission, Rigsby, and South Loop 13 Drive-Ins, is tieing in with the Handy Handy Stores, local food store chain, in issuing free passes to the drive-ins. Passes are free for the asking and are obtained at each check out counter. There is a 20 cent service charge on the pass, which is good Monday through Friday. . . . Producer Herman Cohen and featured player Jerry Blaine were here in conjunction with the showing of "I Was a Teenage Frankenstein" and "The Blood of Dracula" in the Majestic. . . . Myrna Hansen was in to promote "Raintree County." . . . Bill Milligan, owner, Poly, Fort Worth, Tex., has signed a contract with projectionists union, Local 330, and union men are once more on duty in the booth at the Poly. Milligan, on Sept. 13, obtained an injunction against picketing of the Poly by members of the union. . . . The Royal, Archer City, Tex., has been remodeled.

SEATTLE

A. J. Sullivan, United Artists branch manager, and office manager Harold Harden were in San Francisco for a western division managers' meeting. . . . Twentieth-Fox held the annual Christmas dinner in the exchange. . . . Variety Club held a Christmas cocktail party in the club rooms, well-attended by managers, bookers, salesmen, and other Film Row personnel.

WASHINGTON

The following area drive-ins have closed: Grove Drive-In, Blackstone, Va.; Fox Drive-In, Onley, Va.; Dream Drive-In, Wattsville, Va.; Super 29 Drive-In, Fairfax, Va.; Pine Grove Drive-In, Martinsburg, West Virginia; Potomac Drive-In, Cumberland, Md.; Page Drive-In, Luray, Va.; Twi-Lite Drive-In, Front Royal, Va.; Coswell Drive-In, Appomattox, Va.; and Midway Drive-In, Rehoboth Beach, Del.

The Lee, Crisfield, Md., and the Port, Port Deposit, Md., have closed . . . . The Broadway Open Air, Richmond. Va., has closed.

Producer Michael Todd was all smiles when he recently greeted Jane Romano who bought ticket number 1,000,000 to his "Around The World In 80 Days" at the Rivoli, New York. She was gifted with a traveling carpet bag, the Decca recording of the soundtrack music, games, other assorted "80 Days" merchandise.

Producer-director Dick Powell recently hosted a special invitational showing of 20th-Fox's "The Enemy Below" in Washington, D. C., for top Naval brass, government officials, and the press. He is seen here with Rear Admiral David M. Tyree; Vice-Admiral T. S. Combes; and Vice-Admiral M. V. Davis, Jr.

Norman Silverman, branch manager, Republic; Jackie Loughery, featured in AB-PT's "Eighteen and Anxious," distributed by Republic; and Birk Binnard, ad-publicity director Stanley Warner Theatres, are seen during her recent visit to Philadelphia in connection with the opening of the film at the SW Stanton.

1957 . . .

The Year of Understanding

NO INDUSTRY is the subject of more intensive soul searching than the motion picture industry. The problem seems to be that each industryite is too busy searching the other fellow's soul.

The voice of exhibition cries out that the major problems facing us today would be solved if distribution would only do so-and-so, and the distributor is equally vocal concerning the great benefits to be derived if exhibitors would only do such-and-such.

Dependent on the flickering shadows called moving pictures and selling the great abstract called entertainment, perhaps it is not surprising that we take our most violent swings at shadows and do our most active tilting at windmills.

Sifting through the verbiage that comprises a year's news is a fascinating editorial assignment. For one thing, the same fellows seem to say the same things over and over again. For another, it appears as though the various factions of the industry speak completely different languages. The endless attempts at communication and understanding all too often bend and break under a barrage of charges and counter-charges.

Still, a current is discernible—slow but steady—in the endless stream of harsh words. It seems as improbable as water running uphill, but the evidence is there. There is a growing industry understanding of one another's problems, a growing industry awareness that the greatest progress lies in cooperative effort.

Ed Hyman, AB-PT executive vice-president, and the corporation's head man, Leonard Goldenson, have been preaching the same sermon for several years. From meeting to meeting they carried the same message: "Eliminate the hills and valleys of motion picture distribution. Make top films available throughout the year instead of glutting the market during a few peak holiday periods."

It is an industry philosophy with which it was hard to argue. Certainly, admitted everyone, the motion picture habit was a thing of the past. Certainly, one way to hasten its reappearance was to make quality product available to theatregoers throughout the year. Why no action on so worthy a proposal, then?

Part of the answer, it seems, is an inherent, unfortunate resistance to change on the part of much of the film industry's higher echelon. It is said that every audience loves a happy ending. On the screen, virtue is its own reward, struggle brings success, tribulation leads but to triumph. Many of the men whose lives have been dedicated to bringing these maxims to life on the screen appear to carry the philosophy into the operation of their businesses.

a world somehow better . . .

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Unfortunately, it just ain't so! Other industries recognized the ever-changing habits and desires of the public to their own advantage. They followed the population swing to the suburbs; they packaged their products in newer, shinier wrappings. Motion pictures compete for something far dearer than the dollar. They compete for a customer's time, something he spends with ever-increasing thought.

As one stands off a bit observing the whirlpool instead of spinning with it, a few facts are self-evident. It's surprising someone hasn't thought of them before. But, of course, someone has. It's just that the race with the treadmill to keep up with today leaves precious little breath to worry about tomorrow.

A ticket to the movies allows each theatregoer to escape for two hours or more to a world where his personal problems cease to exist. A world as real as the one he flees for the moment, but somehow better. It's inconceivable that fewer persons seek escape today than sought it when theatre admissions crowded the ninety-million mark each week. The real world has not improved that much, if at all. The tensions for which the dark shadow world of the motion picture is the finest prescription are as great, if not greater.

Why the loss of interest? Perhaps Ed Hyman and Len Goldenson thought this way: "Each film is not a hit. Some films are hits. There is a yardstick, faulty at times but necessary, that tells a distributor what to push, how great the potential of a film. The big ones they want to save for the best returns, the most propitious playing time. Who can argue with that?"

And the answer must have come back just as strong: "Why, I can argue with it. It makes no sense at all. While I and every other theatreman in the country wait for the big one, we feed our customers a steady diet of pap. Occasionally we get a good one, but then the between-holiday valley, and we might as well close the doors.

"Comes Christmas, and we really have something to crow about. But we're still not out of the woods. First, there are more 'blockbusters' available than could be played if the holiday season lasted till April Fool's Day. Second, my customers are so used to hearing me praise the unpraiseworthy that it's hard to convince them that this one is worthwhile. In short, the theatre habit is dead, and the 'holiday' attitude is one of the murderers."

So the year ends with the entire industry agreed that an orderly release plan is necessary, and trade paper headlines hail a newborn distribution concept as company after company falls into line. But this is one 'baby' that was born tripping over its own beard. It's as old as the first time Ed Hyman mentioned it to a distributor. It was as worthwhile then as it is now. Painfully, one more link in the chain of cooperation had been forged.

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the arbitration impasse . . .

So we search for another news story with its beginnings in industry antiquity and its end nowhere in sight. Here is a word that shows up time and time again: Arbitration. Sounds like a fine idea. How many industry law suits last year? Can't count them. Too many, that's for sure. How many thousands of dollars spent in court and lawyer fees? Enough to produce a few more 'blockbusters', it seems. Read over the tortuous history of arbitration.

The last item details a new snag, a canceled meeting, and bitter comment from both exhibition and distribution. Earlier, the news was of a more harmonious nature, explaining a bit of progress here, a new agreement there. Look now at arbitration in retrospect, and trace its development during 1957. A step forward, a step back, and year's end with the industry as far from an applicable system to decide its own squabbles than it was at year's beginning. Why? Perhaps, again, because the struggle for today's golden egg makes men forget the goose that may die tomorrow. Next year will open with the lawyers still getting fat at the film industry's expense. Arbitration will make spasmodic headline appearances, and, eventually, an arbitration system will emerge. Again, an endeavor which all agree is worthwhile will come to be only after intense labor pains. Let us hope there will be something left to arbitrate.

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to toll . . . or to cable . . .

Turn the pages, read the news. Toll-TV, there's a mightily repeated phrase; and its young half-brother, cable-TV. That old devil, television, decked out in a new outfit and poised to swallow the nation's loose change with its coin-box mouth. Even here, the industry's attitude is hard to find. Some like it, many fear it. At least, some concerted exhibitor opposition forced the government to take a long second look at this unknown quantity. Still plenty of trouble ahead for the coin-box boys, it appears, as the dawn of a new year approaches.

But that brings to mind free TV, and a parade of headlines culminating in the year's crowning irony. "Why don't you go to the movies, madam," I asked. "I do, all the time," she answered, "and it's so much better than most of the other programs on television."

40

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OF
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The American Society of Composers, Authors and Publishers proudly presents a special issue of the ASCAP Program Guide entitled "40 Years of Show Tunes." Among the ASCAP membership are the men and women who have created top musicals for more than four decades. The compilation of songs in this latest Program Guide runs all the way from "Princess Pat" to "My Fair Lady." The listing includes not only the song titles with the composers, authors and publishers, but also names the performing artists and the available recordings of the hit songs of Broadway musicals from 1917 to 1957. Television and radio broadcasters, advertising agencies and all those engaged in entertaining the American public will find this Program Guide an invaluable source of program material.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
575 Madison Avenue, New York 22, New York

the TV ogre is fed . . .

Company after company announced the sale of their fabulous film backlogs to the greatest devourer of entertainment in the world. Television had been feeding on itself for a few years, and the prospect of dreaming up new programming for an insatiable mass audience must have been frightening. But the hero always arrives in time. The Cavalry bugles always herald a soul-stirring rescue. How do I know? I saw it in the movies. Who was the hero, who led the Cavalry charge? That's right, the motion picture industry.

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Like manna, a faltering TV industry welcomed the greatest entertainment windfall of all time, Hollywood's film masterpieces. Sales prices were proudly disclosed, and they figured impressively in the millions. Dividends were declared, and the fortunate few clipped some extra coupons.

Now, at year's end, the headlines tell the story. It is generally accepted that this wholesale giveaway has been the single most crippling blow to the once proud motion picture industry. Producers cry out against the emasculation of their properties to sell soap; film companies belatedly agree that some clearance for theatres over television must be provided. At year's end, the cry of exhibitors that these sales are suicidal is heeded. Once, it echoed hollowly in deaf ears, but now it is a universal battle cry. Cooperative effort prevails again, but at what price? Certainly, we can't afford many more victories of this nature. Better a few inexpensive defeats.

And 1957 nears a close. A rocky year, a frustrating year, but not completely devoid of its bright spots. A business-building program, approved by all the industry and administered by COMPO, seems just around the proverbial corner. The Academy Awards telecast, for many years a lengthy pitch for automobiles, will sell motion pictures in 1958. Exhibitor organizations are beginning to think alike, sound alike; they are beginning to realize that their greatest strength is in their mutual similarities, not in their differences.

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ah, the pictures are a joy . . .

And the pictures. They bring the most joy. After all, the great corporate giants have for their foundation these flickering shadows, these pictures that move. They are as much a delight now as they were when the first wondering audience thrilled to the first hand cranked peepshow. Creative minds recognize change, approve change. Creative minds make motion pictures the most fabulous mental stimulant the world has ever enjoyed.

Did we learn anything in 1957? Probably. Will we make the same mistakes in 1958? Probably, but with a difference. Somewhere, a germ of a thought, a hint of an idea planted in 1957 will burst into life in 1958. Progress is certainly painful, and sometimes it appears that the only thing our mistakes teach us is how to make them more easily a second time. But we learn.

Not quickly, but well.

AL ERLICK, editor

. . . and as others see the future:

Continued Faith

"I continue my faith in the motion picture industry and in theatre exhibition. Speaking for our company, we have earmarked 65 millions for 65 pictures we will produce in 1958. It is my honest opinion that the eyes of the whole industry are focused on us at this time of tension. We must reverse the downward trend and we shall. Regardless of competition from free entertainment media or difficulties resulting from economic and social conditions in general, really fine entertainment in the form of motion picture plays always has and always will draw huge audiences to the theatres."

Spyros P. Skouras
20th-Fox president

Better Films Coming

"I think business will be just a bit better than in '57 for I can see coming up better pictures, but our greatest competition is still movies in the home.

"I like MOTION PICTURE EXHIBITOR very much, I think you're doing a fine job."

Harry Brandt,
ITOA president

No Crying Towel

"I'm one of the optimistic people in this business. I'm not using a crying towel. I think we're going to have good and bad; I'm not concerned over business in '58 at all. But I'm concentrating on running our theatres well, keeping them clean, minding my business. I don't read all these wild statements about business; I throw them in the wastebasket.

"I think MOTION PICTURE EXHIBITOR is a fine trade paper. I think it has been handled very well lately."

Clem Perry
Rugoff & Becker

Continued Growth

"The coming year shapes up as one of continued growth for Buena Vista. We will be handling more pictures than ever before—quality films from such eminent producers as Walt Disney, C. V. Whitney, and RKO. In addition we have acquired for domestic release an outstanding European film starring Romy Schneider—one of the continent's most

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color by de luxe
to your
marquee . . .

add
strength to
your box-office!

exciting new personalities. This could be the forerunner of other worthy pictures to come under our distribution banner. We have set our sight high, confident in the belief that good pictures, properly merchandised, will receive abundant acceptance from today's discriminating theatre goers. We are drawing on all our creative resources to provide the caliber of entertainment no other medium can offer. With such outstanding films as Walt Disney's 'Sleeping Beauty' and 'On the Horizon,' the New Year looms as a good year for us and our many exhibitor friends.

"I would also like to compliment Jay Emanuel and his organization for the new look given MOTION PICTURE EXHIBITOR with its recently added Showmen's Trade Review. The publication presents industry news with skill, speed, and in a most readable manner. It's editorial policies reflect progressive thinking with the best interests of all in mind."

Leo F. Samuels,
Buena Vista president

Plenty Of Confidence

"I have all the confidence in the world for big business in 1958 if the producers make and give us big pictures because with quality films, we can gross high. Producers must remember that we are competing with free films on television and you can't compete in the major league with minor product.

"Business in theatres will be excellent since there is no form of entertainment that is more desired if it is of high quality. The public is willing and waiting to pay the admission price if given the opportunity to see the best we can turn out."

Russell Downing,
Radio City Music Hall

Thank You, Sir

"The merger of The Exhibitor and Showmen's Trade Review has resulted in a most readable and serviceable publication. I like particularly your news capsules and your letter department."

Eugene Picker,
Loew's Theatres

A Better Year . . .

"United Artists is looking forward to 1958 as the most successful year in its history. Beginning in January we are inaugurating a policy of spaced release, presenting a $50,000,000 program of outstanding films that will be distributed evenly throughout the four quarters of the year. Exhibitor response to our orderly release plan, and to the product that it will place in distribution, has been immensely enthusiastic. We expect that it will yield enormous benefits for the whole exhibition community, as well as for the production and distribution branches.

"We at United Artists wish MOTION PICTURE EXHIBITOR continued growth in the coming year. Over the past decades you have provided an important editorial and informational service to the industry. With your new and expanded format, the value of this service should prove more significant than ever."

Arthur Krim,
United Artists president

Boxoffice Resurgence

"I think the pictures that are going to come are strong pictures, and I think there will be a resurgence at the box office. If the producers keep their promise to give us a continual flow of good pictures, there should be an improvement in business."

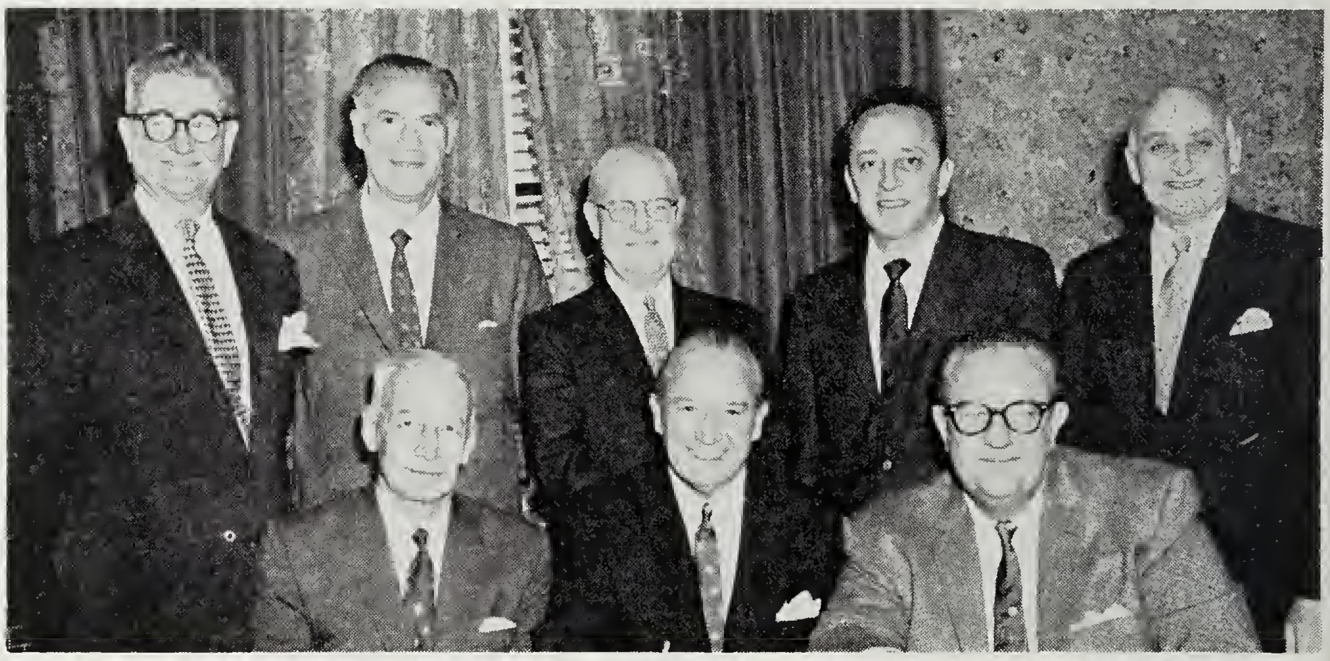
Sol Strausberg
Interboro Circuit,
MMPTA president

A Tough Year

"Fifty-eight, I think, is more difficult to predict than the long term. I think '58 is going to be a tough year. I think films are going to be released to television—not only the pre '48 but those that come after. I think that distributors are sincere when they say they'll strive to space releases regularly, but I don't think they will be able to do so since a large part of production is independent and is hard to control . . . I think this business has a lot of bounce."

Fred J. Schwartz,
DCA president

Picture People In Pictures



John P. Byrne, MGM sales manager, recently held his initial meeting with his sales cabinet at the Sheraton Astor Hotel in New York. Byrne is seated, center, flanked by Robert Mochrie, left, and Burtus Bishop, Jr., assistant general sales manager who headquarters in New York with Byrne. Standing are, left to right, John S. Allen, Dallas; Herman Ripps, Los Angeles; John J. Maloney, Pittsburgh; Lou Formato, Washington; and Hillis Cass, Toronto.

Seen at the recent joint meeting of New England exhibitors called at the Hotel Bradford, Boston, in connection with the request for orderly release of quality pictures from the distributors, were, left to right, Martin J. Mullin, president, New England Theatres, Inc.; Edward L. Hyman, vice-president, ABC-Paramount Theatres; and Edward W. Lider, president, Independent Exhibitors, Inc., of New England.

A group of top Texas exhibitors recently hailed the orderly releasing of new product at a Dallas meeting. Seen, left to right, are H. J. Griffith, president, Frontier Theatres; Eddie Joseph, president, Texas Drive-In Theatre Owners Association; R. J. O'Donnell, vice-president and general manager, Interstate Circuit; John Rowley, president, Rowley United Theatres; Phil Isley, president, Phil Isley Theatres; and, seated in the background, Kyle Rorex, executive director of Texas COMPO.

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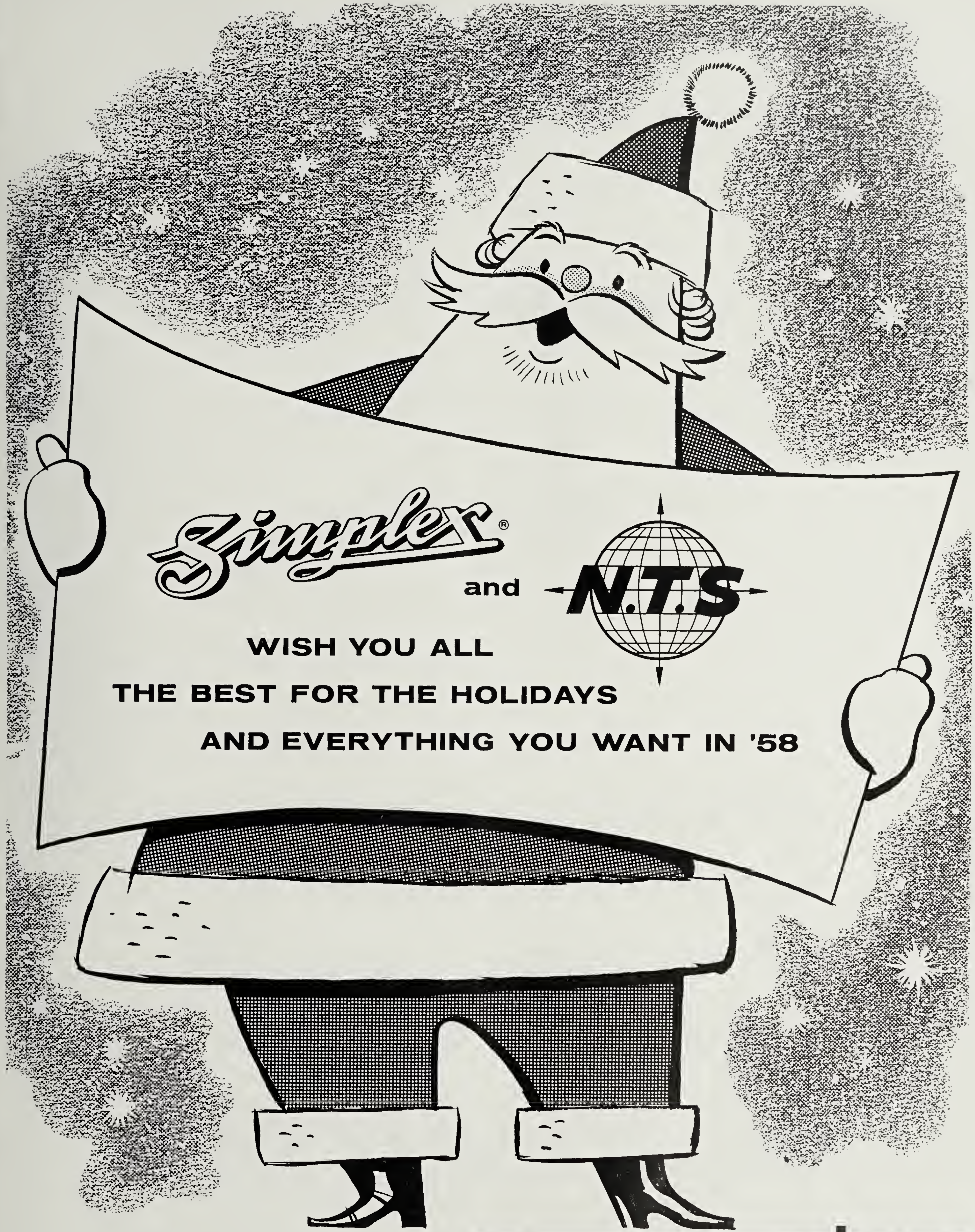
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MEYER ADLEMAN
NEW JERSEY
MESSENGER SERVICE

Salute From England

Product Prospects Bright As 1957 Wends Its Rocky Way Into New Year

THE industry in Britain has taken a beating in 1957, but the year ends with its leaders unruffled, enthusiastic, and doggedly determined to fight back.

Attendance fell steadily and then avalanched with the fall flu scare when business in many situations was down by as much as 25 per cent. It is building again, but exhibitors when discussing pictures that have not done too badly are apt to add cryptically "by present standards."

Television has borne the brunt of the blame, but many exhibitors claim that too many movies have too little appeal, and the producers counter by accusing exhibitors of poor presentation and indifferent showmanship.

British Production Boom

British production, however, is booming. London is attracting many of the more far sighted and independent technicians and artists who like the working conditions and is firmly established as a major source of important pictures. Studios are working to capacity and are booked for months ahead.

But it is still a case of touch and go for the wholly British producer. Costs are rising and picturegoers are shopping for entertainment more than ever. Now there is nothing between the hits and the misses. The average movie, British or American, has become a rarity, and with the high incidence of entertainments tax it takes more than the profits on one success to cover the losses on a failure.

British producers are definitely being helped by the current nationalistic trend. The public has shown such a marked preference for their output that it dominates among the box office hits of 1957.

The extent of this growing popularity can be seen from the British Film Production annual figures. (Generally referred to as the Eady Fund, this is a levy on all cinema admissions. The monies collected are divided among British producers according to their distributors' gross on individual pictures).

In 1951, the distributors' gross on British features amounted to $14,438,057; despite the overall box office drop, in 1956/57 it reached $19,336,374, and during the first nine weeks in the current year it was $3,916,791 against a fine $3,820,664 for the previous equivalent period.

British overseas film sales have also risen, and recently John Davis announced that they accounted for 52 per cent of the gross of Rank films.

Co-Production Up

Much of the current British production activity is due to the up-swing in Anglo-American pictures. Practically every American major distributor is involved, and this is causing a problem.

As British quota pictures (cinemas in the U.K. have to show up to 30 per cent British features and 25 per cent British supporting programs), they automatically qualify for Eady levy. Some feel the law should be amended. They claim with indignation that this fund which was designed to make ends meet for the British producer was never intended for pictures like "Heaven Knows Mr. Allison," which John Huston produced for 20th-Fox in the West Indies.

Elmer C. Rhoden, National Theatres president, from the U.S., is seen here with Jim Carreras, International Variety Club convention chairman, and a group of glamorous British starlets, who recently collected 1,100 toys which were presented by the London Tent to hospitals and orphanages for Christmas.

Others counter with reminders that the levy is charged on all admissions irrespective of whether the picture showing is British or imported and suggest the American companies are only getting a share of the contribution their Hollywood releases made to the fund.

As far as the British exhibitor is concerned, if he is honest, the Eady levy is the finest investment he has made. It inspires many additional pictures yearly to augment the Hollywood output and help make up programs.

In turn he must be glad that divorcement has never been forced here. The big Rank and Associated British circuits may have first pick of the product but they are not represented everywhere. They stick pretty rigidly to weekly or bi-weekly program changes and to maintain this, considerably added production results from their affiliated studios.

This additional product strengthens exhibitors' hands when it comes to terms, and rentals remain here realistic. Cinema Exhibitors Association members are bound not to exceed 50 per cent rentals. Most deals are on long established sliding scale percentages.

The British exhibitor should indeed be grateful to the British producer.

Rank Features Score

With ever an eye on the more than 1,000 Rank theatres throughout the world and the Hollywood production situation, John Davis has upped the Pinewood Studios annual output to 20 pictures and can be well pleased with the business recorded this year. "Pursuit of the Graf Spee," "Doctor at Large," "The One Who Got Away," and "Campbell's Kingdom" have all done exceptionally well.

Now he has previewed three further potential winners, "Dangerous Exile," with Louis Jordan, Norman Wisdom's "Just My Luck," and Mario Zampi's comedy, "The Naked Truth." Currently in the cutting rooms are six pictures including "A Tale of Two Cities," while three more are on the floor. Kenneth

(Continued on page 51)

LONDON Observations

by Jock MacGregor

MAY BE IT IS the Christmas spirit that prompts this, but the omens point towards a hefty cut in entertainment tax on the cinema, if not total exemption. All other forms of entertainment are now freed, and the authorities must be conscious of the need for help reflected in the steady fall in admissions, the closure of many halls, and the inability of all but the most successful British pictures to make even a fair share of their negative costs in the home market.

More and more British exhibitors are grabbing at the clause in the act which permits a proportional ET reduction when live entertainment is included in the program. The authorities must have noted how it is spreading in London and the provinces. "The Ten Commandments" is now preceded at the Plaza by 60 to 75 minutes of orchestra, "Around the World" at the Astoria by 45 minutes, and "Cinerama Holiday" at the Casino by 25 minutes. The fact that there may be no audience to listen is immaterial.

There are no Todd-AO installations here. The generally accepted reason is that ET is so high that it would be uneconomic to import and install and make any necessary structural alterations. Now George Skouras announces that the Rank Group is putting it in at the Dominion, London, and five key provincial theatres to present "South Pacific" next April, which is Budget time. Before too many ET relief hopes are drawn from this, however, it should be remembered that the all purpose projectors which are to be used are now made in Hollywood by Philips and no longer present a dollar charge.

ERIC RHODES, chairman, Cinema Exhibitors Association London and Home Counties Branch, told a lot of home truths at the annual dinner and ball. Too many cared not to listen, but he called them to order with startling effectiveness. He merely suggested the talkers were those who had let their theatres get dilapidated so that they were less attractive or comfortable than the patrons' homes. There was immediate hush.

THE CHRISTMAS LUNCH to which 250 barkers brought 1100 toys for orphanages and hospitals was yet another triumph for the Variety Club of Great Britain. Matron Marjorie Bell of Lewisham Hospital, which accepted most of the casualties of the rail disaster when 89 were killed, was guest of honor. Her simple account of the night and thanks for Variety help came straight from the heart. There was not a dry eye in the room, and every barker rose to applaud her. TV, newsreels and every national newspaper other than The Times splashed it. The 5,000,000 circulation Daily Express devoted half a page to it. . . . Crewman George Elrick is visiting America on Jan. 21 for three months and has offered to act as liaison with any barkers attending the international convention in London. Past chief Barker Nat Cohen is spending Christmas at the Beverly Hills Hotel before a spell at the Hampshire House, New York. . . . Louis Elliman has been elected chief barker of the Variety Club of Ireland.

England Enjoys Production Boom

A LOOK at the British production scene reveals that those problems which seem to the American industryite particularly his own in reality reflect a world wide situation. The same competitive factors confront his British counterpart.

There, like here, however, men of vision who see beyond the dark days and recognize, they hope, a new dawn, are responding to the challenge of decreased admissions with boldness. British production is currently at a high point in its history, and producers there are benefitting from what appears to be a new growth in nationalism. The British public is currently showing a preference for films of the home-grown variety.

Let's take a look at a few of them, some destined, it is certain, to enjoy great popularity throughout the American market. The British producer, like his U. S. counterpart, has his eye on a market as big as the ever-shrinking globe. His pictures reflect this relatively new international attitude. The day of the automatic association of British film and limited engagements appears to be at an end. And the theatreman's attitude has always been, "If I can buy it right, please the folks, and pay the rent, I'll play it."

Warwick Productions spectacular CinemaScope drama, "No Time To Die," has been completed at Elstree Studios after location in North Africa. Victor Mature and Leo Genn are co-starred and Irving Allen and Albert R. Broccoli were the producers.

"It Happened In Rome," produced by Athena Cinematografica in association with the Rank organization in Technicolor and Technirama entirely on location in Italy, tells the story of three girls, Ingeborg Schoener, June Laverick, and Isabelle Corey, who hitch-hike their way to adventure and romance in Italy.

Paul Soskin's production, "Happy Is The Bride," directed by Roy Boulting, has a brilliant British comedy cast headed by Ian Carmichael, Janette Scott and Terry-Thomas, the unhappy trio shown above. Others in the film are Cecil Parker, Eric Parker, and Joyce Grenfell. This is a British Lion release.

Another Paul Soskin production is "Law And Disorder," in which a confidence trickster tries to reform. Michael Redgrave in the scene above poses as a custom officer who has found French perfume.

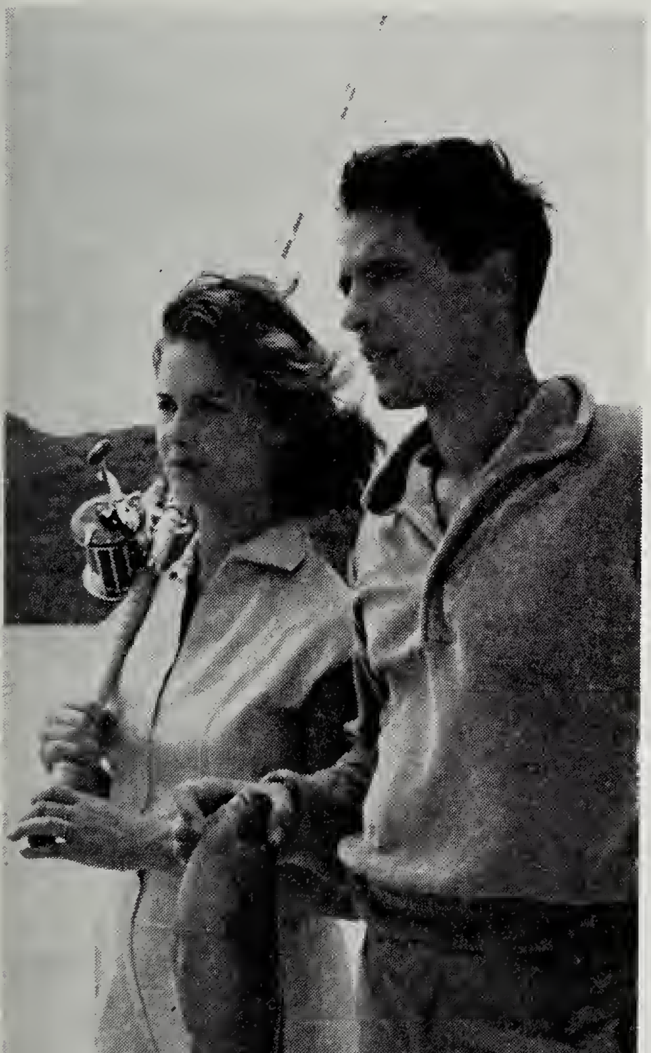
Kenneth More's unromantic enthusiasm for the ship begins to interest Betsy Drake, a glamorous film star quite unaccustomed to this strange Englishman, in a scene from "Next To No Time!," a Henry Corneilis production.

Dirk Bogarde and Marie Versini are driven to the guillotine in a tumbril in this scene from "A Tale Of Two Cities," shot on location in Bourges, Central France. This is a Betty Box production for the Rank Organization.

But Has Same Problems As America

Sophia Loren and William Holden are seen ABOVE in a scene from "The Key," a Carl Foreman Highroad production; while on the LEFT Sylvia Syms and George Baker as they appear in "The Moonraker," Associated British production in Eastman Color and wide screen, produced by H. G. Inglis.

Producers Concentrate On Films For World Market



John Cassevetes, Sidney Poitier and Virginia Maskell star in the Countryman Films production, "Our Virgin Island," which will be distributed by British Lion.

ABOVE, Laurence Harvey and Julie Harris as they appear in Sydney Box's Eastman color film, "The Truth About Women," for Beaconsfield Films for British Lion. BELOW, Sidney James, Barbara Murray, Dirk Bogarde, James Robertson Justice, and Michael Craig in a scene from "Campbell's Kingdom," made in the Italian Dolomites by Betty E. Box in Eastman color for the Rank organization.

Britain's teenage entertainer Tommy Steele stars with June Laverick in Anglo Amalgamated's "The Duke Wore Jeans," presented by Nat Cohen and Stuart Levy and produced by Peter Rogers.

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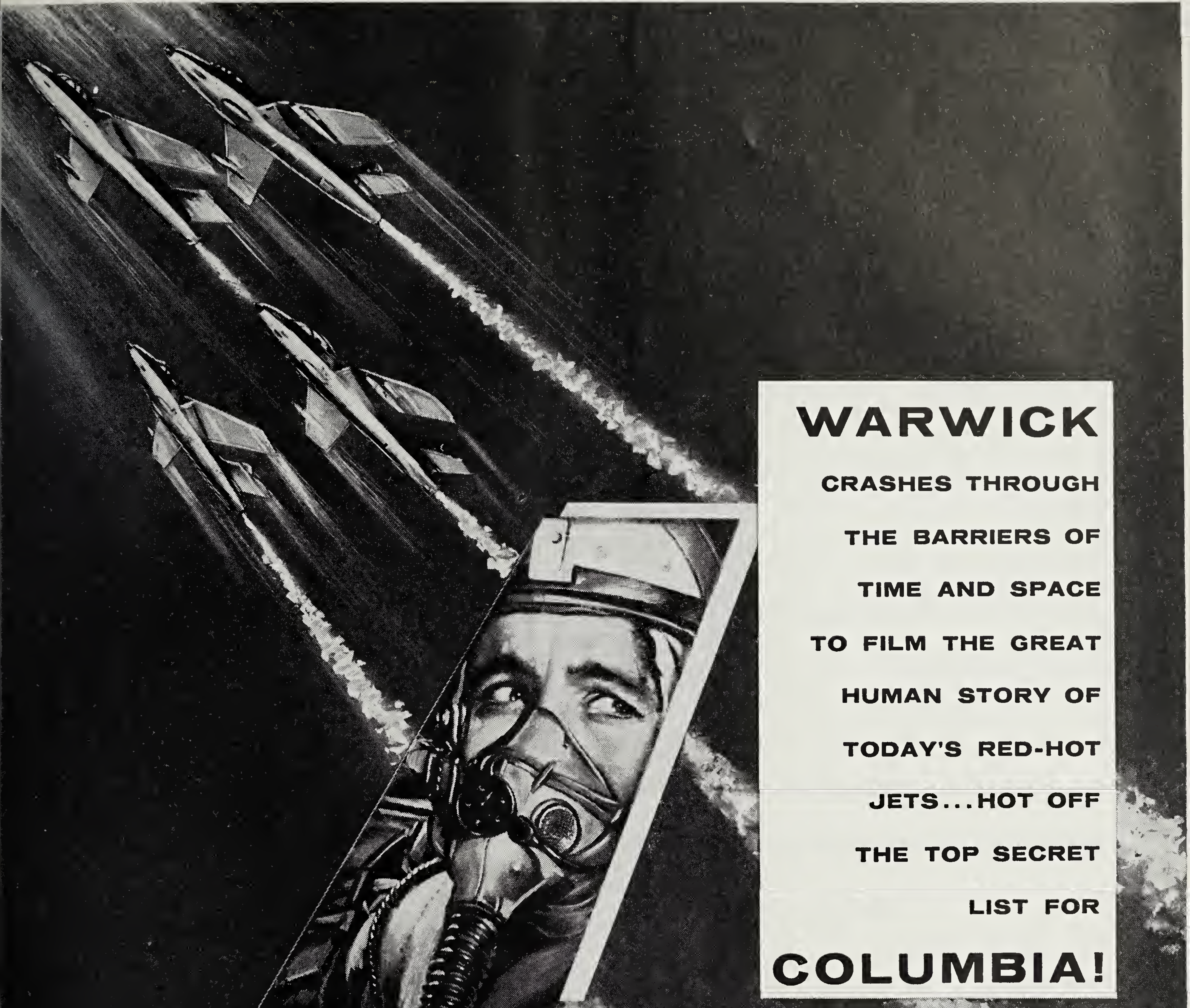

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MURIEL BOX

Writer – Director

STUDIO SURVEY

Salute From Hollywood

AS THE bright, new trade paper leader, MOTION PICTURE EXHIBITOR, launches its 40th year of service to the theatre industry and the fabulous industry of the moving picture continues its Golden Jubilee celebration, the creative genius of Hollywood prepares to salute a new year with the most welcome gift of all, pictures.

If there is a new bounce in the step of some theatremen, emerging from the shadows of a 1957 that was marked with strife and struggle, it might be traced to the new attitude of production and distribution leaders. Not that the new year will see an end to exhibitor problems—far from it. The same competitive forces that had to be fought in past years will be present, as strong as ever.

However, there is some feeling in the air hereabouts that the theatres of America at last have been given some real ammunition to take the place of pretty words. For one thing, the successful fight to convince distributors that an orderly release program must be forthcoming has resulted in product announcements by various companies detailing schedules well into 1958 that give an exhibitor some hint of what to expect in the way of films for his screen.

This replaces a situation where the most conscientious theatreman had trouble knowing in advance just what would be available to him. The big ones will keep coming throughout the year, too, and the enterprising exhibitor in whom the spirit of showmanship has not been completely stifled will have something tangible and worthwhile to sell for a change.

Perhaps a public, tired of the mediocrity that flows from their TV screens in endless streams of questions and answers and cheap imitations of real motion picture entertainment, can be made aware again that the theatre is a constant source of enjoyment for the entire family. Certainly, a steady flow of good films and a concerted public relations effort on the behalf of all phases of the industry afford an excellent opportunity to breathe new life into the moviegoing habit. Let's hope the patient isn't too far gone.

In recent weeks, the major studios have announced an exciting film schedule, many of them pre-sold properties from the world of stage and novel. Some companies have on hand a sizable backlog of completed features awaiting release. Others have been able to augment their schedules with superior independent product and even foreign-made top features. The result of this is that ad campaigns are able to swing into operation far in advance of release. Theatres are able to back up national campaigns with publicity activities in each area. Only the local exhibitor knows what best attracts his own patrons. The time has come to put this knowledge to work.

On these pages are stills from a few of the films coming up in future months. Only a few companies are represented in this issue, but future issues of the STUDIO SURVEY will detail what is coming from the other sources of supply. We have been around the studios, watched the shooting, and believe that the time has come to lead this industry out of the shadows back into the light.

Let the watchword of a new year be "WORK" for a future that can be as bright as we want to make it.

To all of you, a very MERRY CHRISTMAS, and a happy and successful NEW YEAR

from Paul Manning

Motion Picture Exhibitor Laurel Awards Nominations

PARAMOUNT's

"WILD IS THE WIND"

starring

ANNA MAGNANI, ANTHONY QUINN, ANTHONY FRANCIOSA

co-starring

DOLORES HART, JOSEPH CALLEIA, LILI VALENTY

Produced by Hal Wallis. Directed by George Cukor.
Screenplay by Arnold Schulman. Based on a story by Vittorio Nino Novarese.
Music composed and conducted by Dimitri Tiomkin.
A VistaVision production.

UNITED ARTISTS'

"WITNESS FOR THE PROSECUTION"

starring

TYRONE POWER, MARLENE DIETRICH, CHARLES LAUGHTON

with

ELSA LANCHESTER, JOHN WILLIAMS, HENRY DANIELL, IAN WOLFE, UNA O'CONNOR, TORIN THATCHER, FRANCIS COMPTON

An Edward Small Production
Produced by Arthur Hornblow, Jr. Directed by Billy Wilder.
Screenplay by Billy Wilder and Harry Kurnitz, from the stage play by Larry Marcus.

UNITED ARTISTS'

"PATHS OF GLORY"

starring

KIRK DOUGLAS

co-starring

RALPH MEEKER and ADOLPHE MENJOU

with

GEORGE MACREADY, WAYNE MORRIS, RICHARD ANDERSON

A Bryna Production
Produced by James B. Harris. Directed by Stanley Kubrick.
Screenplay by Stanley Kubrick, Calder Willingham, and Jim Thompson, based on the novel by Humphrey Cobb.

●

STUDIO SURVEY appears every fourth Wednesday as a regular **MOTION PICTURE EXHIBITOR** department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 8141 Blackburn Ave., Los Angeles 48, California. For other information, address **MOTION PICTURE EXHIBITOR**, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

STUDIO SURVEY

Paul Manning, editorial director

Vol. 10, No. 13 December 25, 1957

The curtain rises on

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TECHNIRAMA, the spectacular new large-screen color motion picture product developed by TECHNICOLOR®, is now ready to excite theater audiences the world over. To the viewer, it is unique in its depth of focus, screen illumination, definition and equal distribution of color without distortion upon the motion picture screen. No additional special equipment is required in theaters already equipped for large-screen projection.

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Increased depth of focus

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Minimum image distortion

TECHNICOLOR CORPORATION
MOTION PICTURE DIVISION
Herbert T. Kalmus, President and General Manager

Salute From England

(*Continued from page 41*)

Hargreaves will have no shortage of material to choose the second line-up for RFDA release.

One of the happiest features of the year has been the phenomenal success of independent producers—and of two in particular.

Jim Carreras has made some 50 pictures since the war. Starting modestly he has pioneered many trends in economic production and has poured the profits back into making bigger and more ambitious pictures without losing a sense of proportion.

Some Indies Hit Big

This year, his wildest dream has come true. He has really hit the jackpot with "The Curse of Frankenstein," which cost under $200,000 and will gross worldwide some $5,000,000. Now he has contracts to produce horror pictures for Columbia, U-I, and Paramount.

Anglo-Amalgamated, under Stuart Levy and Nat Cohen, have had their biggest hit with "The Tommy Steele Story," which AIC is releasing as "Rock Around the World." They gambled on the first British rock 'n' roller to hit the headlines, put him in a story of his own life, and coined a fortune. Now they are starring Tommy Steele in "The Duke Wore Jeans" and are making an all out bid for the teenage trade with "6.5 Special," based on one of the few really successful British TV shows.

Another independent with a success story is George Minter. His naval comedy, "Carry On, Admiral," and "The Scamp," a juvenile delinquent story with a twist, have both beaten the slump and made everyone concerned very happy.

A man to gain enormous stature during 1957 has been Mike Frankovich who has combined being a highly successful chief barker for the Variety Club of Great Britain and giving Columbia their greatest year here.

Under his leadership, Columbia has backed a number of British pictures including "Admirable Crichton," "Zarak," "Interpol," and "Story of Esther Costello," which are high among the year's top grossers. "Bridge on the River Kwai," one of the screen's greatest pictures and a contender for Academy Awards, has had an enormously successful premiere, and as the year ends, "Night of the Demon" has chalked up one of the strongest openings on release for a long while.

British Firms Score

Of the wholly British companies, the British Lion-International set-up has scored with Herbert Wilcox's "Yangtse Incident" ("Battle Hell" in the U.S.A.), Ivan Foxwell's "Stowaway Girl," and the Boultings' "Brothers in Law" and look to the future with confidence.

Associated British Productions have been almost uniformly successful at the box office with "No Time for Tears," a children's hospital comedy drama, "The Dangerous Years," starring pop singer Frankie Vaughan, and "Woman in the Dressing Gown" way out in front. They have two pictures shooting and two editing.

Most American majors had British money makers on their schedules. MGM, who opened the year with "High Society" and set records not since equalled, found Ealing's "The Shiralee" outstripping all its other Hollywood giants. Starring Peter Finch, this was shot mainly in Australia.

A British film, though a Darryl F. Zanuck production, "Island in the Sun" proved 20th-Fox's most successful offering here. Three CinemaScope pictures, including "Count Five and Die," starring Jeffrey Hunter, and "Naked Earth," with Juliette Greco and Richard Todd, are being readied for Fox release here.

Warners, who found "The Curse of Frankenstein" beating most of its Burbank product and lists "Prince and the Show Girl" among the year's most successful offerings, is sponsoring two Elstree productions. Completed is the Douglas Fairbanks-Anne Baxter starrer, "Cast a Crooked Shadow," while shooting is proceeding on "Indiscreet" (formerly "Kind Sir"), which Stanley Donen is directing with Cary Grant and Ingrid Bergman in the leads.

Year of Change Ahead

1958 promises to be a year of changes. More theatres will be closed, and the rigid circuit booking pattern may well crack if not entirely break down. Extended runs have already been planned for "Around the World" in a number of towns. Similar treatment will no doubt be afforded "The Ten Commandments," while the release plans for "Bridge on the River Kwai," if finalised, have still to be announced.

This can result in bottlenecks in provincial centres which may force changes in the booking policy. It can be for the good of the industry.

One thing is certain. The British film man will enter 1958 grumbling. He will grumble throughout the year, but he will also put up a mighty fine fight, for he still believes in motion pictures and in the cinema.

MOTION PICTURE EXHIBITOR

Plus

SHOWMEN'S TRADE REVIEW

Congratulations on the merger—

may much wisdom flow from the union.

Cecil B. deMille.

ABOVE, Richard Denning, Lana Turner, and Jeff Chandler in "The Lady Takes a Flyer," in CinemaScope. RIGHT, Janet Leigh and Charlton Heston in "Touch Of Evil."

U-I Supplies Boxoffice "Jewels"

ABOVE, John Wilder, John Saxon, and Rod McKuen in "Summer Love." RIGHT, Hedy Lamarr and George Nader are paired in "The Female Animal," in CinemaScope. BELOW, Rock Hudson and Dorothy Malone in "The Tarnished Angels."

UNIVERSAL will mark its 45th year of continuous motion picture production with a 45th Anniversary Drive starting next week and continuing through May 3. The symbol of the sales drive will be the sapphire, with the company designating 15 pictures as special Anniversary releases, which are described as "boxoffice jewels" with "built-in appeal" designed to fit the needs of every kind of theatre.

The Anniversary releases are being backed by comprehensive promotional campaigns which stress point-of-sale impact at the exhibitor's boxoffice. New patterns of promotion are to be employed to meet the requirements of today's marketing, as well as the established patterns of pre-selling, with the overall objective that of providing a steady flow of important attractions with diversified themes to the nation's theatres.

Some typical examples of the 15 films to be unveiled in the 18 week Drive are presented here. Others included in the lineup are "My Man Godfrey," "This Is Russia," "All Mine To Give," "Man In The Shadow," RKO's "The Girl Most Likely," "Flood Tide," "Damn Citizen," "Day Of The Bad Man," and "The Big Beat."

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Directed by Paul Stanley

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From the Broadway success by
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Screenplay by John Paxton

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Two to be announced

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SHOWMEN'S TRADE REVIEW

JOHN WAYNE

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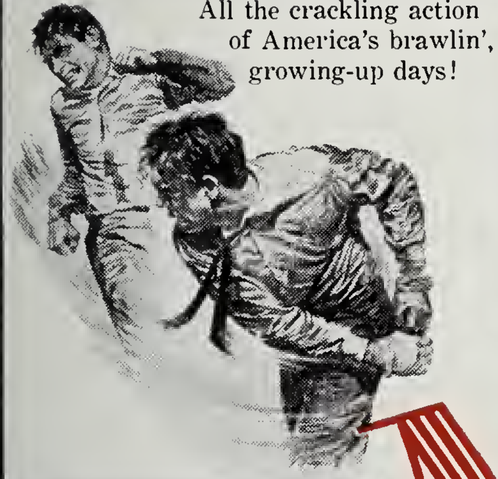

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Columbia Pix Brighten Scene

Kim Stanley, Lloyd Bridges, and supporting players in a scene from Columbia's upcoming story of a star, "The Goddess."

Jack Lemmon and Glenn Ford are seen as they appear in Columbia's forthcoming production titled, simply enough, "Cowboy."

William Holden, who co-stars with Sophia Loren and Trevor Howard, in a scene from "The Key," being made in England.

LEFT, Tony Perkins, Silvano Mangano, and Richard Conte as they appear in Columbia's "This Angry Age," with Miss Mangano finally answering Hollywood's call as have so many of her countrywomen. ABOVE, Jean Seberg, Mylene Demongeot, and David Niven in Columbia's "Bonjour Tristesse," being produced and directed by Otto Preminger.

GOOD LUCK

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Plus

SHOWMEN'S

TRADE REVIEW

Jerry Lewis

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WOMEN OF PITCAIRN ISLAND, starring James Craig, Lynn Bari, John Smith, Arleen Whelan
THE QUIET GUN, starring Forrest Tucker, Mara Corday, Jim Davis, Kathleen Crowley
BADLANDS OF MONTANA, starring Rex Reason, Margia Dean, Beverly Garland, Keith Larsen
THE STORM RIDER, starring Scott Brady, Mala Powers, Bill Williams
KRONOS, starring Jeff Morrow, Barbara Lawrence, John Emery
SHE DEVIL, starring Mari Blanchard, Jack Kelly, Albert Dekker
LURE OF THE SWAMP, starring Marshall Thompson, Willard Parker, Joan Vohs
GOD IS MY PARTNER, starring Walter Brennan
THE ABDUCTORS, starring Victor McLaglen, George Macready
UNKNOWN TERROR, starring John Howard, Mala Powers, Paul Richards
BACK FROM THE DEAD, starring Peggie Castle, Arthur Franz, Marsha Hunt, Don Haggerty
HELL ON DEVIL'S ISLAND, starring Helmut Dantine, William Talman, Donna Martell, Jean Willes
APACHE WARRIOR, starring Keith Larsen, Jim Davis, Rodolfo Acosta
COPPER SKY, starring Jeff Morrow, Coleen Gray
ROCKABILLY BABY, starring Virginia Field, Douglas Kennedy, Les Brown and his Band
YOUNG AND DANGEROUS, starring Lili Gentle, Mark Damon, Steve Brodie
UNDER FIRE, starring Rex Reason, Henry Morgan, Steve Brodie
GHOST DIVER, starring James Craig, Audrey Totter, Nico Minardos

COMPLETED

PLUNDER ROAD, starring Gene Raymond, Jeanne Cooper, Wayne Morris
RIDE A VIOLENT MILE, starring John Agar, Penny Edwards
ESCAPE FROM RED ROCK, starring Brian Donlevy
DIAMOND SAFARI, starring Kevin McCarthy
BLOOD ARROW, starring Scott Brady, Paul Richards, Phyllis Coates, Don Haggerty
WOLF DOG, starring Jim Davis, Allison Hayes
AMBUSH AT CIMARRON PASS, starring Scott Brady, Margia Dean
FLAMING FRONTIER, starring Bruce Bennett, Jim Davis
THUNDERJET, starring Rex Reason, Dick Foran, Audrey Dalton, Barry Coe

ALL ABOVE FILMS COMPLETED IN ONE YEAR

UA Invests In The Future

ABOVE LEFT is a scene from the Bryna production for United Artists release, "Paths Of Glory," produced by James B. Harris, with Kirk Douglas, Ralph Meeker, and Adolphe Menjou. ABOVE RIGHT are seen Bob Hope, Fernandel, and Martha Hyer, who appear with Anita Ekberg in the Tolda production in Technirama for United Artists release, "Paris Holiday."

Scenes from three more United Artists releases are shown, LEFT TOP: Michael Redgrave, Giorgia Moll, and Audie Murphy in Joseph L. Mankiewicz's production for Figaro, "The Quiet American"; LEFT BOTTOM, "Witness For The Prosecution," Edward Small's release produced by Arthur Hornblow, Jr., with Tyrone Power, Marlene Dietrich, Charles Laughton, and Elsa Lanchester; and BELOW: Batjac-Panama's Technirama Technicolor production, "Legend Of The Lost," produced by Henry Hathaway with John Wayne, Rossano Brazzi, and Sophia Loren.

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"GOD IS MY PARTNER"

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Screenplay by JACK DeWITT

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"JACK SLADE IN MONTANA"

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SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every week as a bound in, but easily detached, section, of MOTION PICTURE EXHIBITOR this service lists by (1) distribution source and (2) by alphabet, all professional motion pictures offered for dating by the nation's theatres, plus those that are in production. Each issue is a complete reference index, brought up-to-date from the best available sources. Complete and detailed Reviews are published every-second-week throughout the film season (September to September) in the cumulatively numbered, separately bound and easily saved PINK SECTIONS. It is recommended that readers assemble complete files of Reviews, by seasons, and on the last issue of each season (late August), THE CHECKUP will be added to the PINK SECTION in order to provide a complete permanent index to the complete prior season.

Combined, THE CHECKUP and the PINK SECTIONS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness. To obtain individual back issues or complete back seasons of PINKSECTION rcviews, address all Inquiries to the editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

VOL. 59 NO. 9 DECEMBER 25, 1957

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C–Comedy
CAR–Cartoon
COMP–Compilation
D–Drama
DOC–Documentary
MD–Melodrama
MU–Musical
W–Western
NOV–Novelty
TRAV–Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS–CinemaScope
DC–DeLuxe Color
EC–Eastman Color
MC–MetroColor
NA–Naturama
RE–Reissue
RS–Regalscope
SS–SuperScope
TC–Technicolor
TE–Technirama
TR–Trucolor
VV–VistaVision
WC–WarnerColor
C–Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review, plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5723 **AFFAIR IN HAVANA**—MD-74m.—John Cassavetes, Raymond Burr—4393 (10-30-57)—Lower half
5703 **ATTACK OF THE CRAB MONSTERS**—MD-64m.—Richard Garland, Pamela Duncan—4313 (4-17-57)—Lower half
5713 **BADGE OF MARSHAL BRENNAN, THE**—W-74m.—Jim Davis, Arleen Whelan—4373 (9-4-57)—Average western
5635 **BLONDE SINNER**—D-72m.—Diana Dors, Michael Craig—4285 (2-6-57)—Lower half
5711 **CALYSPSO JOE**—C-76m.—Herb Jeffries, Angie Dickinson—4377 (9-18-57)—Lower half
5701 **CHAIN OF EVIDENCE**—MD-64m.—Bill Elliott, James Lydon—4289 (2-20-57)—Dualler
5691 **CRUEL TOWER, THE**—MD-80m.—John Ericson, Mari Blanchard—4273 (1-9-57)—Lower half thriller
5702 **CYCLOPS**—MD-75m.—James Craig, Gloria Talbott—4393 (10-30-57)—Lower half
5710 **DAUGHTER OF DR. JEKYLL**—MD-71m.—John Agar, Gloria Talbott—4365 (8-21-57)—Dull horror
5729 **DEATH IN SMALL DOSES**—MD-79m.—Peter Graves, Mala Powers—4365 (8-21-57)—Exciting meller
5715 **DESTINATION** 60,000—D-65m.—Preston Foster, Pat Conway—4349 (7-10-57)—Lower half
5721 **DINO**—D-96m.—Sal Mineo, Brian Keith—4349 (7-10-57)—Interesting yarn
5720 **DISEMBODIED, THE**—MD-65m.—Paul Burke, Allison Hayes—4393 (10-30-57)—Voodoo for duallers
5709 **DRAGOON WELLS MASSACRE**—W-65m.—(CS-DC)—Barry Sullivan, Mona Freeman—4337 (6-12-57)—Good western
5708 **FOOTSTEPS IN THE NIGHT**—MD-62m.—Bill Elliott, Eleanor Tannin—4305 (4-3-57)—Lower half
5727 **FROM HELL IT CAME**—MD-73m.—Tod Andrews, Tina Carver—4393 (10-30-57)—Okay science fiction
5726 **GUN BATTLE AT MONTEREY**—W-67m.—Sterling Hayden, Pamela Duncan—4405 (11-27-57)—Okay western
5630 **HIGH TERRACE**—MD-70m.—Dale Robertson, Lois Maxwell—4289 (2-20-57)—Lower half
5706 **HOLD THAT HYPNOTIST**—C-61m.—Bowery Boys, Jane Nigh—4301 (3-20-57)—Series average
5717 **HOT ROD RUMBLE**—MD-79m.—Leigh Snowden, Richard Hartunian—4301 (10-21-57)—Lower half
5632 **HOT SHOTS**—C-61m.—Bowery Boys, Joi Lansing—4289 (2-20-57)—Series average
5725 **HUNCHBACK OF NOTRE DAME, THE**—D-104m.—(CS-TC)—Anthony Quinn, Gina Lollobrigida—4393 (10-30-57)—Ponderous classic
5707 **LET'S BE HAPPY**—MU-93m.—(CS-DC)—Tony Martin, Vera Ellen—4337 (6-12-57)—Light entertainment
5705 **LAST OF THE BADMEN**—W-80m.—(CS-DC)—George Montgomery, Keith Larsen—4297 (3-6-57)—Good western
5728 **LOOKING FOR DANGER**—C-61m.—Bowery Boys, Lili Kardell—4393 (10-30-57)—Series average
5719 **LOVE IN THE AFTERNOON**—C-125m.—Gary Cooper, Audrey Hepburn—4337 (6-12-57)—Highly Entertaining
5730 **NAKED IN THE SUN**—MD-78m.—(EC)—James Craig, Lita Milan—4413 (12-11-57)—Adequate for lower half
5704 **NOT OF THIS EARTH**—MD-67m.—Paul Birch, Beverly Garland—4313 (4-17-57)—Fair horror
5712 **OKLAHOMAN, THE**—W-80m.—(CS-DC)—Joel McCrea, Barbara Hale—4341 (6-26-57)—Good western
5722 **PORTLAND EXPOSE**—MD-72m.—Edward Binns, Carolyn Craig—4373 (9-4-57)—Topical meller
5714 **PERSUADER, THE**—W-75m.—William Talman, Kristine Miller—4417 (12-25-57)—Okay off-beat oatie
5716 **SPOOK CHASERS**—C-62m.—Bowery Boys, Darlene Fields—4381 (10-2-57)—Series average
5724 **TALL STRANGER, THE**—W-81m.—(CS-DC)—Joel McCrea, Virginia Mayo—4405 (10-27-57)—Actionful western
5736 **TEENAGE DOLL**—MD-68m.—June Keeney, John Brinkley—4417 (12-25-57)—Adult teen-age meller
5718 **UNDERSEA GIRL**—MD-74m.—Mara Corday, Pat Conway—4417 (12-25-57)—Fair program entry

TO BE REVIEWED

BEAST OF BUDAPEST—Michael Mills, Violet Rensing
BLONDE BLACKMAILER—Richard Arlen, Constance Leigh
BRIDE AND THE BEAST, THE—Lance Fuller, Charlotte Austin
BULLWHIPPED—(CS-C)—Guy Madison, Rhonda Fleming
COLE YOUNGER, GUNFIGHTER—(CS-C)—Frank Lovejoy, James Best
CRY BABY KILLER, THE—Jack Nicholson, Carolyn Mitchell
HONG KONG INCIDENT—Jack Kelly, May Wynn
IN THE MONEY—Bowery Boys
LITTLE RASCALS VARIETY SHOW—Compilation
MAN FROM GOD'S COUNTRY—(CS-C)—George Montgomery, Susan Cummings
NEVER LOVE A STRANGER—John Drew Barrymore, Lita Milan
OREGON PASSAGE—(CS-C)—John Ericson, Lola Albright
PAGANS, THE—Pierre Cressoy, Helene Remy-Italy
QUANTRILL'S RAIDERS—(CS-C)—Steve Cochran, Gail Robbins
RAWHIDE BREED, THE—Rex Reason, Nancy Gates
SABU AND THE MAGIC RING—Sabu, Daria Massey (DC)
SEVEN GUNS TO SIN MESA—Lola Albright, Charles Quinlivan
UP IN SMOKE—Bowery Boys

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

AMAZING COLOSSAL MAN, THE—MD-80m.—Glenn Langan, Cathy Downs—4401 (11-13-57)—Okay exploitation
CAT GIRL—MD-69m.—Barbara Shelley, Robert Ayres—4381 (10-2-57)—Mediocre horror—England
DRAGSTRIP GIRL—MD-70m.—Fay Spain, Steve Terrell—4341 (6-26-57)—Teen-age appeal
FLESH AND THE SPUR—W-80m.—(C)—John Agar, Marla English—4297 (3-6-57)—Average western
I WAS A TEENAGE WEREWOLF—MD-76m.—Michael Landon, Yvonne Lime—4373 (9-4-57)—Okay horror
INVASION OF THE SAUCER MEN—MD-70m.—Steve Terrell, Gloria Castillo—4373 (9-4-57)—Teen science fiction
NAKED PARADISE—MD-71m.—(C)—Richard Denning, Beverly Garland—4289 (2-20-57)—Okay dualler
REFORM SCHOOL GIRL—MD-71m.—Gloria Castillo, Ross Ford—4401 (11-13-57)—Fair crime
ROCK AROUND THE WORLD—MU-71m.—Tommy Steele—4401 (11-13-57)—British rock 'n' roll—England
ROCK ALL NIGHT—MU-63m.—Dick Miller, Abby Dalton—4341 (6-26-57)—Lower half
UNDEAD, THE—MD-71m.—Pamela Duncan, Richard Garland—4305 (4-3-57)—Involved horror
VOODOO WOMAN—MD-75m.—Marla English, Tom Conway—4305 (4-3-57)—Inferior lower half

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A, B, or C (condemned), follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Abandon Ship	A2	Col.
Abductors, The	A1	Fox
Abominable Snowman, The	A1	Fox
Above Us the Waves	A1	Rep.
Accused of Murder	A2	Rep.
Across the Bridge	A1	Rank
•Across the Everglades		WB
Action of the Tiger	B	MGM
•Admirable Crichton, The		Col.
Affair in Havana	B	AA
Affair in Reno	B	Rep.
Affair to Remember, An	A2	Fox
Albert Schweitzer	A1	Misc.
•All at Sea		MGM
All Mine to Give	A1	UI
Alligator Named Daisy, An	A1	Rank
Amazing Colossal Man, The	A2	AI
And God Created Woman	C	For.
Angels of Darkness		For.
•Another Time, Another Place		Par.
Apache Warrior	A1	Fox
April Love	A1	Fox
Armored Attack (The North Star)	B	Misc.
As Long As They're Happy	B	Rank
•Astounding She Monster, The	A2	AI
Attack of the Crab Monsters	A1	AA

B

Baby and the Battleship, The	A1	DCA
Baby Face Nelson	B	UA
Bachelor Party, The	B	UA
Back from the Dead	B	Fox
Badge of Marshal Brennan, The	A1	AA
Badlands of Montana	B	Fox
Bailout at 43,000	A1	UA
Bambi	A1	BV
Band of Angels	B	WB
Barretts of Wimpole Street, The	A2	MGM
Battle Hell	A1	DCA
Battle Stripe (The Men)	A2	Misc.
•Bay the Moon		MGM
Bayou	B	UA
•Beast of Budapest		AA
Beau James	B	Par.
•Beautiful But Dangerous	B	Fox
Bed of Grass	C	T-L
Beginning of the End	A1	Rep.
Bermuda Affair	B	DCA
Bernardine	A1	Fox
Beyond Mombasa	A1	Col.
•Big Beat, The		UI
Big Boodle, The	B	UA
Big Caper, The	B	UA
•Big Country, The		UA
Big Fun Carnival, The		Misc.
Big Land, The	A1	WB
•Bitter Victory		Col.
Black Patch	B	WB
Black Scorpion, The	A1	WB
Black Tent, The	A2	Rank
•Blonde Blackmailer		AA
Blonde in Bondage		DCA
Blonde Sinner	B	AA
•Blood Arrow		Fox
•Blood of Dracula		AI
Blue Peter, The		DCA
Bolshoi Ballet, The	A1	Rank
Bombers B-52	A1	WB
•Bonjour Tristesse		Col.
Bop Girl Goes Calypso	B	UA
•Born Reckless		WB
Boy on a Dolphin	B	Fox
Boy's Town	A1	MGM
Break in the Circle	A2	Fox
•Bride and the Beast, The		AA
Bride Goes Wild, The	A2	MGM
Bridge on the River Kwai, The	A1	Col.

Bright Leaf		WB
Brothers Rico, The	A2	Col.
Brothers in Law		Cont.
•Brothers Karamazov, The		MGM
•Buccaneer, The		Par.
Buckskin Lady, The	B	UA
•Bullwhipped		AA
Burglar, The	B	Col.
Buster Keaton Story, The	A1	Par.
Cast a Dark Shadow	A2	DCA

C

Cabaret		For.
Calypso Heat Wave	B	Col.
Calypso Joe	B	AA
Careless Years, The	A2	UA
Carnival Rock		Misc.
Cartouche	A2	Misc.
Cat Girl		AI
•Cattle Empire		Fox
Cast a Dark Shadow	A2	DCA
Chain of Evidence	A2	AA
•Chase a Crooked Shadow		WB
Checkpoint	B	Rank
Chicago Confidential	A2	UA
•Child's Play		DCA
•China Doll		UA
China Gate	A2	Fox
Cinderella	A1	BV
Colditz Story, The	A1	DCA
•Cole Younger, Gunfighter		AA
Constant Husband, The		For.
Copper Sky	A2	Fox
Counterfeit Plan, The	A2	WB
•Counterplot		UA
Courage of Black Beauty	A1	Fox
•Cowboy		Col.
Crime of Passion	B	UA
Crooked Circle, The	A1	Rep.
Cruel Tower, The	B	AA
•Cry Baby Killer, The		AA
•Cry Terror		MGM
Curfew Breakers		Misc.
•Curse of Dracula		UA
Curse of Frankenstein, The	B	WB
Cyclops	A2	AA

D

Dalton Girls	A2	UA
•Damn Citizen		UI
•Darby's Rangers	A3	WB
Daughter of Dr. Jekyll	B	AA
Daughter of Horror		Misc.
Deadlier than the Male		Cont.
Deadly Mantis, The	A	UI
Death in Small Doses	A2	AA
Decision Against Time	A1	MGM
Decision at Sundown	B	Col.
Deep Adventure	B	WB
•Deep Six, The		WB
Deerslayer, The	A1	Fox
Delicate Delinquent, The	A1	Par.
Delinquents, The	B	UA
•Desert Hell		Fox
Designing Woman	B	MGM
•Desire Under the Elms		Par.
Desk Set	A2	Fox
Destination 60,000	A1	AA
Devil's General, The	B	DCA
Devil's Hairpin, The	B	Par.
Dino	A2	AA
Disembodied, The	B	AA
Doctor at Large	A2	UI
Domino Kid	B	Col.
Don Giovanni	A2	For.
Don't Go Near the Water	B	MGM
Dragoon Wells Massacre	A1	AA
Dragstrip Girl	B	AI
Drango	A2	UA
D. I., The	A2	WB
Duel at Apache Wells	A1	Rep.

E

East of Eden	A2	WB
Edge of the City	A2	MGM
Eighteen and Anxious	B	Rep.
•End of the Road, The		DCA
Enemy Below, The	A1	Fox
Enemy From Space	A1	UA
Escapade	A2	DCA
Escapade in Japan	A1	UI
Escape from San Quentin	B	Col.
Escape to Red Rock		Fox
•Every Second Counts	B	DCA

F

Face in the Crowd	B	WB
•Fantastic Puppet People, The		AI
Farewell to Arms		Fox
Fear Strikes Out	A1	Par.
Fedra, the Devil's Daughter		For.
•Female Animal, The		UI
Fernandel the Dressmaker	B	For.
•Fighting Wildcats		Rep.
Fire Down Below	B	Col.
Five Steps to Danger	A1	UA
Flaming Teen-Age, The		Misc.
Flesh and the Spur	B	AI
Flesh Is Weak, The	B	DCA
•Flood Tide, The		UI
Footsteps in the Night	A1	AA
Forbidden Desert		WB
For Whom the Bell Tolls		Par.
•Fort Bowie	A2	UA
•Fort Dobbs		WB
•Fort Massacre		UA
Forty Guns	A2	Fox
Four Bags Full		TL
Four Boys and a Gun	B	UA
•Fraulein		Fox
French They Are a Funny Race	A2	Cont.

TO BE REVIEWED

ASTOUNDING SHE MONSTER, THE—Robert Clarke, Marilyn Harvey
BLOOD OF DRACULA—Sanora Harrison, Jerry Blaine
FANTASTIC PUPPET PEOPLE, THE—John Agar, June Kenney
HELL RAIDERS—Michael Connors, John Ashley
I WAS A TEENAGE FRANKENSTEIN—Whit Bissell, Phyllis Coates
JET ATTACK—John Agar, Audrey Totter
MOTORCYCLE GANG—Anne Neyland, Steve Terrell
NAKED AFRICA—Quentin Reynolds
SORORITY—Susan Cabot, Dick Miller
VIKING WOMEN—Abbey Dalton, Susan Cabot
WHITE HUNTRESS—Susan Stephan, John Bently

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BAMBI—CAR-71m.—(TC-RE)—4357 (7-24-57)—Topflight Disney
CINDERELLA—CAR-74m.—(TC-RE)—4273 (1-9-57)—Delightful Disney
IF ALL THE GUYS IN THE WORLD—D-95m.—Andre Valmy, Jean Gaven—4317 (5-1-57)—Exciting import—France (titles)
JOHNNY TREMAIN—MD-80m.—(TC)—Hal Stalmaster, Luana Patten—4325 (5-15-57)—Colorful family entry
OLD YELLER—MD-83m.—Dorothy McGuire, Fess Parker—4405 (11-27-57)—Good live Disney
PERRI—DOC-75m.—(TC)—4377 (9-18-57)—Disney triumph

TO BE REVIEWED

LIGHT IN THE FOREST, THE—(TC)—Fess Parker, James MacArthur—(Disney)
MISSOURI TRAVELER—(TC)—Brandon DeWilde, Gary Merrill—(Whitney)
SLEEPING BEAUTY—(TE-TC)—(Disney)
YOUNG LAND, THE—(TC)—Patrick Wayne, Patricia Craig

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

139 ABANDON SHIP—D-100m.—Tyrone Power, Mai Zetterling—4306 (4-3-57)—Highly interesting—England
142 BEYOND MOMBASA—D-90m.—(TC)—Cornel Wilde, Donna Reed—4333 (5-29-57)—Satisfactory programmer
BRIDGE ON THE RIVER KWAI—MD-161m.—(CS-TC)—William Holden, Alec Guinness—4405 (1-27-57)—High rating
211 BROTHERS RICO, THE—MD-91m.—Richard Conte, Dianne Foster—4373 (9-4-57)—Sypdicate strikes again
143 BURGLAR, THE—MD-90m.—Dan Duryea, Jayne Mansfield—4317 (5-1-57)—Over-involved programmer
147 CALYPSO HEAT WAVE—MU-86m.—Johnny Desmond, Merry Anders—4337 (6-12-57)—Plentiful youth appeal
221 DECISION AT SUNDOWN—W-77m.—(TC)—Randolph Scott, John Carroll—4401 (11-13-57)—Good western
215 DOMINO KID—W-74m.—Rory Calhoun, Kristine Miller—4365 (8-21-57)—Good western
222 ESCAPE FROM SAN QUENTIN—MD-81m.—Johnny Desmond, Merry Anders—4394 (10-30-57)—Lower half
201 FIRE DOWN BELOW—D-116m.—(CS-TC)—Rita Hayworth, Robert Mitchum—4333 (5-29-57)—Colorful and off-beat
144 GARMENT JUNGLE—MD-88m.—Lee J. Cobb, Gia Scala—4317 (5-1-57)—Hard hitting meller
146 GIANT CLAW, THE—MD-76m.—Jeff Morrow, Mara Corday—4341 (6-26-57)—Lower half
131 GUNS FOR FORT PETTICOAT, THE—W-82m.)—(TC)—Audie Murphy, Kathryn Grant—4301 (3-20-57)—Good action
226 HARD MAN, THE—W-80m.—(TC)—Guy Madison, Valerie French—4406 (11-27-57)—Good western
218 HARLEM GLOBETROTTERS, THE—NOV-80m.—(RE)—Thomas Gomez, Dorothy Dandridge—4381 (10-2-57)—Good sports show
199 HEART OF SHOW BUSINESS, THE—DOC-40m. and 20m.—(TC)—4333 (5-29-57)—Excellent Variety Club story
141 HELLCATS OF THE NAVY—D-82m.—Ronald Reagan, Nancy Davis—4317 (5-1-57)—Okay programmer
HOW TO MURDER A RICH UNCLE—C-80m.—(CS)—Nigel Patrick, Charles Coburn—4394 (10-30-57)—Sophisticated comedy—England
204 JEANNE EAGELS—D-109m.—Kim Novak, Jeff Chandler—4357 (7-2-57)—Well-made biopic
225 LONG HAUL, THE—MD-88m.—Victor Mature, Diana Dors—4406 (11-27-57)—For action spots—England
MAGNIFICENT SEVEN, THE—MD-158m.—Japanese cast—4277 (1-23-57)—Good art entry—Japan (titles)
134 MAN WHO TURNED TO STONE, THE—MD-71m.—Victor Jory, Ann Doran—4290 (2-20-57)—Average horror
145 NIGHT THE WORLD EXPLODED, THE—MD-64m.—Kathryn Grant, William Leslie—4341 (6-26-57)—Science fiction dualler
206 NO TIME TO BE YOUNG—MD-82m.—Robert Vaughn, Roger Smith—4361 (8-7-57)—Ordinary dualler
217 OPERATION MAD BALL—C-105m.—Jack Lemmon, Kathryn Grant—4374 (9-4-57)—Very funny
PAL JOEY—MU-11m.—(TC)—Rita Hayworth, Frank Sinatra—4377 (9-18-57)—Highly enjoyable
212 PARSON AND THE OUTLAW, THE—W-71m.—Anthony Dexter, Marie Windsor—4374 (9-4-57)—Religious western
137 PHANTOM STAGECOACH, THE—W-69m.—William Bishop, Kathleen Crowley—4306 (4-13-57)—Mediocre dualler
208 PICKUP ALLEY—MD-92m.—(CS)—Victor Mature, Anita Ekberg—4361 (8-7-57)—Fast action meller
124 RUMBLE ON THE DOCKS—D-82m.—James Darren, Laurie Carroll—4290 (2-20-57)—Teen age violence
133 SHADOW ON THE WINDOW, THE—MD-73m.—Phil Carey, Betty Garrett—4297 (3-6-57)—Okay programmer
140 SIERRA STRANGER—W-74m.—Howard Duff, Gloria McGhee—4325 (5-15-57)—Mediocre western
138 STRANGE ONE, THE—D-97m.—Ben Gazzara, Pat Hingle—4206 (4-3-57)—Off-beat and interesting
214 STORY OF ESTHER COSTELLO, THE—MD-103m.—Joan Crawford, Rosanno Brazzi—4381 (10-2-57)—Crawford for the ladies—England
136 TALL T, THE—W-78m.—(TC)—Randolph Scott, Maureen O'Sullivan—4306 (4-3-57)—Good western
210 3:10 TO YUMA—W-92m.—Glenn Ford, Van Heflin—4365 (8-21-57)—Well-made ,suspenseful
220 TIJUANA STORY, THE—MD-72m.—Rodolfo Acosta, James Darren—4389 (10-15-57)—Lower half
TORERO—DOC-75m.—Luis Procuna—4349 (7-10-57)—Okay bullfight film—Mexico
207 TOWN ON TRIAL—MD-95m.—John Mills, Barbara Bates—4349 (7-10-57)—Lower half—England
202 20 MILLION MILES TO EARTH—MD-82m.—William Hopper, Joan Taylor—4337 (6-12-57)—Mediocre science fiction
203 27th DAY, THE—MD-75m.—Gene Barry, Valerie French—4333 (5-29-57)—Good programmer
129 UTAH BLAINE—W-75m.—Rory Calhoun, Susan Cummings—4277 (1-23-57)—Average western
132 WICKED AS THEY COME—MD-94m.—Arlene Dahl, Phil Carey—4273 (1-9-57)—Fair programmer—England
213 WOMAN OF THE RIVER—D-92m.—(TC)—Sophia Loren, Gerard Oury—4365 (8-21-57)—Exploitable drama—Italy (dubbed)
205 YOUNG DON'T CRY, THE—D-89m.—Sal Mineo, James Whitmore—4357 (7-24-57)—Should draw teenagers
135 ZOMBIES OF MORA TAU—MD-70m.—Gregg Palmer, Allison Hayes—4297 (3-6-57)—Mild horror dualler

TO BE REVIEWED

ADMIRABLE CRICHTON, THE—(TC)—Kenneth More, Diane Cilento—England
BITTER VICTORY—(CS)—Richard Burton, Curt Jurgens
BONJOUR TRISTESSE—(CS-C)—David Niven, Deborah Kerr
COWBOY—(C)—Glenn Ford, Jack Lemmon
GIDEON'S DAY—Jack Hawkins, Anna Lee—England
GODDESS, THE—Kim Stanley, Lloyd Bridges
GOING STEADY—Molly Bee, Alan Reed, Jr.
GUNMAN'S WALK—(CS-TC)—Van Heflin, Tab Hunter
ME AND THE COLONEL—Danny Kaye, Curt Jurgens
HIGH FLIGHT—(CS)—Ray Milland, Helen Cherry—England
KEY, THE—(CS)—William Holden, Sophia Loren
LINE-UP, THE—Eli Wallach, Robert Keith
NIGHT OF THE DEMON—Dana Andrews, Peggy Cummins—England
NO TIME TO DIE—Victor Mature, Leo Genn
RESCUE AT SEA—Gary Merrill, Nancy Davis
RETURN TO WARBOW—(C)—Phil Carey, William Leslie
SCREAMING MIMI—Anita Ekberg, Phil Carey
SEVENTH VOYAGE OF SINBAD, THE—(C)—Kerwin Mathews, Kathryn Grant
SHE PLAYED WITH FIRE—Jack Hawkins, Arlene Dahl—England
SNORKEL, THE—Peter VanFyck, Betta St. John
THIS BITTER EARTH—(TE-TC)—Silvana Mangano, Richard Conte
TRUE STORY OF LYNN STUART, THE—Betsy Palmer, Jack Lord
WHOLE TRUTH, THE—Stewart Granger, Donna Reed—England
WORLD WAS HIS JURY, THE—Edmond O'Brien, Mona Freeman

CONTINENTAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BROTHERS IN LAW—C-90m.—Richard Attenborough, Ian Carmichael—4389 (10-16-57)—Humorous import—England
DEADLIER THAN THE MALE—MD-100m.—Jean Gabin—4406 (11-27-57)—Unusual murder meller—France (titles)
FRENCH THEY ARE A FUNNY RACE, THE—C-82m.—Jack Buchanan, Maritine Carol—4366 (8-21-57)—Mild satire—France (English dialogue)
LOVE LOTTERY, THE—C-89m.(TC)—David Niven, Peggy Cummins—4293 (2-20-57)—Lightweight farce—England
MAID IN PARIS—C-83m.—Dany Robin, Daniel Gelin—4366 (8-21-57)—Fair art comedy—France (titles)
MAN ESCAPED, A—D-94m.—Francois Leterrier—4394 (10-30-57)—High rating suspense—France (titles)
RAISING A RIOT—C-90m.—(TC)—Kenneth More, Shelagh Frazer—4366 (8-21-57)—Humorous import—England

DCA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABY AND THE BATTLESHIP, THE—C-96m.—John Mills, Richard Attenborough—4306 (4-3-57)—Amusing farce—England
BATTLE HELL—MD-010m.—Richard Todd, Akim Tamiroff—4325 (5-15-57)—Good navy yarn—England
BERMUDA AFFAIR—D-88m.—Kim Hunter, Gary Hunter—4342 (6-26-57)—Program material—England
BLONDE IN BONDAGE—MD-91m.—Anita Thallaug, Mark Miller—4406 (11-27-57)—Exploitable dope yarn—Sweden (dubbed)
BLUE PETER, THE—CD-93m.—Kieron Moore—4417 (12-25-57)—Light weight entry for English, art spots—England
CAST A DARK SHADOW—D-84m.—Dirk Bogarde, Margaret Lockwood—4413 (12-11-57)—Good suspense show—England
COLDITZ STORY, THE—MD-97m.—John Mills, Eric Portman—4318 (5-1-57)—Interesting war story—England
DEVIL'S GENERAL, THE—D-119m.—Curt Jurgens, Marianne Cook—4394 (10-30-57)—Nazi intrigue—Germany (titles)
ESCAPADE—D-87m.—John Mills, Yvonne Mitchell—4395 (10-30-57)—Talky import—England
FLESH IS WEAK, THE—D-90m.—John Derek, Milly Vitale—4406 (11-27-57)—Adult sexploitation—England
GOLD OF NAPLES—COMP-107m.—Sophia Loren, Vittorio De Sica—4301 (3-20-57)—Entertaining import—Italy (titles)
GREEN MAN, THE—C-80m.—Alastair Sim, Jill Adams—4342 (6-26-57)—Screwball comedy—England
HALF HUMAN—MD-70m.—John Carradine—4333 (5-29-57)—Exploitable horror entry—Japan (titles and dialogue)
HELL IN KOREA—MD-82m.—George Baker, Harry Andrews—4406 (11-27-57)—Okay war meller—England
JOHN AND JULIE—C-82m.—(EC)—Colin Gibson, Lesley Dudley—4342 (6-26-57)—Kids' adventure—England
LOSER TAKES ALL—C-88m.—(CS-EC)—Glynis Johns, Rossano Brazzi—4395 (10-30-57)—Light Romance—England
MADEMOISELLE STRIPTEASE—C-99m.—Daniel Gelin, Brigitte Bardot—4401 (11-13-57)—Fair farce—France (titles)
MILLER'S BEAUTIFUL WIFE, THE—C-99m.—(CS-TC)—Vittorio De Sica, Sophia Loren—4401 (11-13-57)—Adult farce—Italy (titles)
MONSTER FROM GREEN HELL—MD-71m.—Jim Davis, Barbara Turner—4334 (5-29-57)—Lower half
1,000 YEARS FROM NOW—MD-65m.—(RE)—Robert Clarke—4307 (4-3-57)—Exploitable reissue of "Captive Women"
RODAN—MD-73m.—(TC)—Kenji Sawara—4407 (11-27-57)—Exploitable horror—Japan (dubbed)
SCANDAL IN SORRENTO—C-92m —(CS-TC)—Vittorio De Sica, Sophia Loren—4350 (7-10-57)—Cute import—Italy (dubbed)
SILKEN AFFAIR, THE—C-96m.—David Niven, Genevieve Page—4374 (9-4-57)—Amusing comedy—England
UNNATURAL—D-90m.—Hildegarde Neff, Eric Von Stroheim—4402 (11-13-57)—Slow moving drama—Germany (dubbed)
WOMAN OF ROME—D-93m.—(C)—Gina Lollobrigida, Daniel Gelin—4277 (1-23-57)—Sexploitable art—Italy (dubbed)

TO BE REVIEWED

CHILD'S PLAY—Mona Washbourne, Peter Martyn
END OF THE ROAD, THE—Edward Chapman, George Merritt
EVERY SECOND COUNTS—Barbara Lagge, Dominique Wilms—France (titles)
ORDERS ARE ORDERS—Margot Grahame, Maureen Swanson—England
WIDOW, THE—Patricia Roc, Akim Tamiroff—England

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

801 **ACTION OF THE TIGER**—MD-98m.—(CS-TC)—Van Johnson, Martine Carol—4366 (8-21-57)—Confusing meller
718 **BARRETTS OF WIMPOLE STREET, THE**—MD-105m—(CS-MC)—Jennifer Jones, John Gielgud—4277 (1-23-57)—Fine version of classic—England
716 **BOYS' TOWN**—MD-96m.—(RE)—Spencer Tracy, Mickey Rooney—4278 (1-23-57)—Topnotch for family
732 **BRIDE GOES WILD, THE**—C-98m—(RE)—Van Johnson, June Allyson—4334 (5-29-57)—Topnotch comedy
739 **DECISION AGAINST TIME**—D-87m.—Jack Hawkins, Elizabeth Sellers—4350 (7-10-57)—Tense import—England
724 **DESIGNING WOMAN**—C-117m.—(CS-MC)—Gregory Peck, Lauren Bacall—4301 (3-20-57)—Impressive comedy
808 **DON'T GO NEAR THE WATER**—C-107m.—(CS-MC)—Glenn Ford, Anne Francis—4402 (11-13-57)—Amusing comedy
714 **EDGE OF THE CITY**—D-85m—John Cassavetes, Sidney Poitier—4273 (1-9-57)—Off beat drama
725 **GASLIGHT**—MD-113m.—(RE)—Ingrid Bergman, Charles Boyer—4307 (4-3-57)—Tense meller
715 **GREEN DOLPHIN STREET**—D-141m.—(RE)—Lana Turner, Van Heflin—4278 (1-23-57)—Fine drama
740 **GUN GLORY**—W-89m.—(CS-MC)—Stewart Granger, Rhonda Fleming—4350 (7-10-57)—Interesting programmer
741 **HAPPY ROAD, THE**—C-100m.—Gene Kelly, Bobby Clark—4285 (2-6-57)—Fine for family
803 **HIRED GUN, THE**—W-64m.—(CS)—Rory Calhoun, Anne Francis—4377 (9-18-57)—Good western
719 **HOT SUMMER NIGHT**—MD-86m.—Leslie Nielsen, Colleen Miller—4285 (2-6-57)—Interesting programmer
802 **HOUSE OF NUMBERS**—D-92m.—(CS)—Jack Palance, Barbara Lang—4350 (7-10-57)—Good programmer
805 **INVISIBLE BOY, THE**—MD-90m.—Richard Eyer, Diane Brewster—4389 (10-16-57)—Okay programmer
712 **IRON PETTICOAT, THE**—C-87m.—(VV-TC)—Bob Hope, Katherine Hepburn—4274 (1-9-57)—Fairly amusing
806 **JAILHOUSE ROCK**—D-96m.—(CS)—Elvis Presley, Judy Tyler—4395 (10-30-57)—For better money
807 **LES GIRLS**—MU-116m.—(CS-MC)—Gene Kelly, Mitzi Gaynor—4382 (10-2-57)—Money musical
730 **LITTLE HUT, THE**—C-90m.—(EC)—Ava Gardner, David Niven—4326 (5-15-57)—Sophisticated comedy
736 **LIVING IDOL, THE**—D-101m.—(CS-EC)—Steve Forrest, Lilliane Montevecchi—4326 (5-15-57)—Colorful drama
722 **LIZZIE**—D-81m.—Eleanor Parker, Richard Boone—4298 (3-6-57)—Interesting psychological film
735 **MAN ON FIRE**—D-95m.—Bing Crosby, Inger Stevens—4338 (6-12-57)—High rating drama
733 **OUR VINES HAVE TENDER GRAPES**—D-105m.—(RE)—Edward G. Robinson—4334 (5-29-57)—Excellent drama
726 **POSTMAN ALWAYS RINGS TWICE, THE**—MD-113m.—(RE)—Lana Turner, John Garfield—4307 (4-3-57)—Names should gross
RAINTREE COUNTY—D-182m.—(Camera 65-TC)—Montgomery Clift, Elizabeth Taylor—4389 (10-16-57)—Impressive film
731 **SEVENTH SIN, THE**—D-94m.—(CS)—Eleanor Parker, George Sanders—4334 (5-29-57)—Romance for femmes
737 **SILK STOCKINGS**—MU-117m.—(CS-MC)—Fred Astaire, Cyd Charisse—4334 (5-29-57)—Top musical
734 **SOMETHING OF VALUE**—MD-113m.—Rock Hudson, Dana Wynter—4318 (5-1-57)—Fascinating modern adventure
728 **TARZAN AND THE LOST SAFARI**—MD-80m.—(TC)—Gordon Scott, Yolande Donlan—4307 (4-3-57)—Should please fans—England
723 **TEN THOUSAND BEDROOMS**—C-114m.—(CS-MC)—Dean Martin, Eva Bartok—4290 (2-20-57)—Amusing entry
729 **THIS COULD BE THE NIGHT**—C-103m.—(CS)—Jean Simmons, Paul Douglas—4314 (4-17-57)—Delightful entertainment
738 **TIP ON A DEAD JOCKEY**—MD-98m.—(CS)—Robert Taylor, Dorothy Malone—4357 (7-24-57)—Interesting meller
804 **UNTIL THEY SAIL**—D-95m.—(CS)—Joan Fontaine, Paul Newman—4390 (10-16-57)—Slow moving war story
727 **VINTAGE, THE**—D-90m.—(CS-MC)—Mel Ferrer, Pier Angeli—4302 (3-20-57)—Interesting drama
720 **WINGS OF EAGLES, THE**—D-110m.—(MC)—John Wayne, Maureen O'Hara—4285 (2-6-57)—Top Navy story

TO BE REVIEWED

ALL AT SEA—Alec Guinness—England
BAY THE MOON—Jose Ferrer, Gena Rowlands
BROTHERS KARAMAZOV, THE—(MC)—Yul Brynner, Maria Schell
CRY TERROR—James Mason, Inger Stevens
GIGI—(CS-C)—Leslie Caron, Louis Jourdan
HANDLE WITH CARE—Dean Jones, Joan O'Brien
I ACCUSE—Jose Ferrer, Viveca Lindfors—England
LAW AND JAKE WADE, THE—Robert Taylor, Richard Widmark—England
MERRY ANDREW—(CS-MC)—Danny Kaye, Pier Angeli
SADDLE THE WIND—Robert Taylor, Julie London
SAFECRACKER, THE—Ray Milland, Jeannette Sterke—England
SEVEN HILLS OF ROME—Mario Lanza, Marisa Allasio—Italy
SHEEPMAN, THE—(CS-C)—Glenn Ford, Shirley MacLaine
TOM THUMB—(TC)—Russ Tamblyn, June Thurnburn
UNDERWATER WARRIOR—(CS)—Dan Dailey, Claire Kelly

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5612 **BEAU JAMES**—D-105m.—(VV-TC)—Bob Hope, Vera Miles—4338 (6-12-57)—Entertaining Hope
5609 **BUSTER KEATON STORY, THE**—C-91m.—(VV)—Donald O'Connor, Ann Blyth—4313 (4-17-57)—Nostalgic biography
5613 **DELICATE DELINQUENT, THE**—C-101m.—(VV)—Jerry Lewis, Martha Hyer—4350 (7-10-57)—Interesting Lewis
5704 **DEVIL'S HAIPPIN, THE**—D-82m.—(VV-TC)—Cornel Wilde, Jean Wallace—4390 (10-16-57)—Lower half
5607 **FEAR STRIKES OUT**—D-100m.—Anthony Perkins, Karl Malden—4286 (2-6-57)—Interesting drama
5614 **FOR WHOM THE BELL TOLLS**—D-130m.—(TC-RE)—Gary Cooper, Ingrid Bergman—4326 (5-15-57)—Great film
5608 **FUNNY FACE**—MU-103m.—(VV-TC)—Fred Astaire, Audrey Hepburn—4291 (2-20-57)—Highly entertaining western
5610 **GUNFIGHT AT THE OK CORRAL**—MD-122m.—(VV-TC)—Burt Lancaster, Kirk Douglas—4326 (5-15-57)—Super western
5706 **HEAR ME GOOD**—C-80m.—(VV)—Hal March, Joe E. Ross—4395 (10-30-57)—Fair comedy
5705 **JOKER IS WILD, THE**—D-123m.—(VV)—Frank Sinatra, Mitzi Gaynor—4382 (10-2-57)—Good biography
R5732 **JUMPING JACKS**—C-103m.—(RE)—Dean Martin, Jerry Lewis—4382 (10-2-57)—For better money
5611 **LONELY MAN, THE**—D-87m.—(VV)—Jack Palance, Anthony Perkins—4326 (5-15-57)—Good programmer
5616 **LOVING YOU**—D-101m.—(VV-TC)—Elvis Presley, Lisabeth Scott—4350 (7-10-57)—Presley rides high
5703 **MISTER ROCK AND ROLL**—MU-86m.—Alan Freed, Rocky Graziano—4395 (10-30-57)—For the addicts
5615 **OMAR KHAYYAM**—D-101m.—(VV-TC)—Cornel Wilde, Debra Paget—4361 (8-7-57)—Colorful costume story
5606 **RAINMAKER, THE**—D-121m.—(VV-TC)—Burt Lancaster, Katherine Hepburn—4274 (1-9-57)—High rating
5709 **SAD SACK, THE**—C-98m.—(VV)—Jerry Lewis, David Wayne—4395 (10-30-57)—Funny Lewis entry
R5731 **SAILOR BEWARE**—C-96m.—(RE)—Dean Martin, Jerry Lewis—4382 (10-2-57)—Should register

From Hell It Came	A2	AA
•From Among the Dead		Par.
Frontier Woman	.	Misc.
Funny Face	A1	Par.
Fury at Showdown	A2	UA
Fuzzy Pink Nightgown, The	A2	UA

G

Garment Jungle	A2	Col.
Gaslight	A2	MGM
Gentle Touch, The	A1	Rank
Ghost Diver	A1	Fox
Giant Claw	A1	Col.
•Gideon's Day		Col.
•Gift of Love		Fox
•Gigi		MGM
Girl Can't Help It	B	Fox
Girl in Black Stockings, The	B	UA
Girl in the Kremlin, The	B	UI
•Girl in the Woods		Rep.
Girl Most Likely, The		UI
•Girl on the Run		WB
God Is My Partner	A1	Fox
•Goddess, The		Col.
•God's Little Acre		UA
•Going Steady		Col.
Gold of Naples	B	DCA
Green Dolphin Street	A1	MGM
Green Eyed Blonde	A2	WB
Green Man, The	B	DCA
Gun Battle at Monterey	B	AA
Gun Duel in Durango	A1	UA
•Gun Fever	A2	UA
Gun Girls		Misc.
Gun Glory	A1	MGM
•Gun Trap at Abilene		WB
Gunfight at the OK Corral	B	Par.
•Gunfire at Indian Gap		Rep.
•Gunman's Walk		Col.
Guns Don't Argue	A2	Misc.
Guns of Fort Petticoat, The	A1	Col.
Gunsight Ridge	A1	UA

H

Half Human	A1	DCA
Halliday Brand, The	A2	UA
•Handle with Care		MGM
Happy Road, The	A1	MGM
Hard Man, The	A2	Col.
Harlem Globetrotters, The		Col.
Hatful of Rain	A2	Fox
Hear Me Good	A2	Par.
Heart of Show Business, The		Col.
Heaven Knows, Mr. Allison	A1	Fox
•Held on Suspicion		Rep.
Helen Morgan Story, The	A2	WB
•Hell Bent Kid, The		Fox
Hell Bound	B	UA
Hell Canyon Outlaws	A1	Rep.
Hell in Korea		DCA
Hell on Devil's Island	A2	Fox
•Hell Raiders		AI
Hell Ship Mutiny		Rep.
Hellcats of the Navy	A1	Col.
Hell's Crossroads	B	Rep.
•Hell's Highway		WB
Hidden Fear	B	UA
•High Flight		Col.
•High Hell		Par.
High Terrace	A2	AA
Hired Gun, The	A1	MGM
Hit and Run	A2	UA
Hold That Hypnotist	A2	AA
•Hong Kong Incident		AA
Hot Rod Rumble	A2	AA
Hot Shots	A2	AA
•Hot Spell		Par.
Hot Summer Night	A2	MGM
Hunchback of Notre Dame, The	A2	AA
House of Numbers	B	MGM
•Houseboat		Par.
How to Murder a Rich Uncle	A1	Col.

I

•I Accuse		MGM
•I Bury the Living		UA
•I Married a Woman		UI
•I Was a Teenage Frankenstein		AI
I Was a Teenage Werewolf	B	AI
If All the Guys in the World	A1	BV
•If I Should Die		UI
•In the Money		AA
Incredible Shrinking Man, The	A1	UI
•Indiscreet		WB
Interlude	A2	UI
•International Counterfeiters		Rep.
Invasion of the Saucer-Men	B	AI
Invisible Boy, The	A1	MGM
Iron Petticoat, The	B	MGM
Iron Sheriff, The	A2	UA
•Island of Lost Women		WB
Island in the Sun	B	Fox
•Island Women	B	UA
Istanbul	A2	UI
It Happened in the Park		For

J

Jacqueline	A1	Rank
Jailhouse Rock	B	MGM
Jamboree	A1	WB
James Dean Story, The	A1	WB
Jeanne Eagels	B	Col.
•Jet Attack		AI
Jet Pilot	B	UI
Jim Thorpe—All-American	A2	WB
Joe Butterfly	A2	UI
Joe Dakota	A1	UI
John and Julie	A1	DCA
Johnny Tremain	A1	BV
Johnny Trouble	A2	WB

Joker Is Wild	B	Par.
Journey to Freedom	A2	Rep.
•Joy Ride		Rep.
Julietta		For.
Jumping Jacks	A1	Par.
Jungle Heat	A2	UA
•Juvenile Jungle		Rep.

K

Kelly and Me	A1	UI
Kettles on Old MacDonald's Farm, The	A1	UI
•Key, The		Col.
•Kings Go Forth		UA
Kiss Them for Me	B	Fox
Kronos	A1	Fox

L

La Sorciere		For.
Lady of Vengeance	B	UA
•Lady Takes a Flyer, The		UI
Land Unknown, The	A2	UI
Last Bridge, The		For.
Last of the Badmen	A1	AA
Last Stagecoach West	A1	Rep.
•Law and Jake Wade, The		MGM
Lawless Eighties, The	A1	Rep.
•Left Handed Gun, The		WB
Legend of the Lost		UA
Les Girls	B	MGM
Let's Be Happy	A1	AA
Light Across the Street, The	C	For.
•Light in the Forest, The		BV
•Line-Up, The		Col.
Little Hut, The	B	MGM
•Little Rascals Variety Show		AA
Living Idol, The	A2	MGM
Lizzie	B	MGM
Lonely Man, The	A1	Par.
Long Haul, The	B	Col.
•Long, Hot Summer, The		Fox
Looking for Danger		AA
Loser Takes All	B	DCA
•Lost City of Gold, The		UA
Lost Continent, The	A2	For.
Love in the Afternoon	B	AA
Love Lottery		Cont.
Love Slaves of the Amazons	B	UI
Lover's Net	B	For.
Loving You		Par.
Lucy Gallant		Par.
Lure of the Swamp	A2	Fox

M

Mademoiselle Striptease	C	DCA
•Magnificent Brat, The		UI
Magnificent Seven, The	B	Col.
Maid in Paris	C	Cont.
Man Afraid	A1	UI
Man Beast		Misc.
Man Escaped, A		Cont.
•Man from God's Country		AA
Man in the Road, The	A1	Rep.
Man in the Shadow	B	UI
Man Is Armed, The	A2	Rep.
Man of a Thousand Faces	B	UI
Man on Fire	B	MGM
Man on the Prowl		UA
Man Who Turned to Stone, The	B	Col.
•Maracaibo		Par.
•Marjorie Morningstar		WB
•Matchmaker, The		Par.
•Maybe Smith		Rep.
•Me and the Colonel		Col.
Melbourne Rendezvous		TL
Men in War	A2	UA
•Merry Andrew		MGM
•Middle of the Street		UI
Midnight Story	A2	UI
Miller's Beautiful Wife, The	C	DCA
•Misguided		WB
•Missouri Traveler		BV
Mister Cory	B	UI
Mister Rock and Roll	B	Par.
•Money, Women and Guns		UI
Monkey on My Back	B	UA
Monolith Monsters, The	A1	UI
Monster from Green Hell	A1	DCA
Monster That Challenged the World, The	A1	UA
Monte Carlo Story, The	A2	UA
•Motorcycle Gang		AI
•Muggers, The		UA
•Mustang		UA
My Gun Is Quick	B	UA
My Man Godfrey	A2	UI

N

•Naked Africa		AI
Naked Eye, The	A2	Misc.
Naked Gun		Misc.
Naked In the Sun	A2	AA
Naked Paradise	B	AI
Nana	C	For.
•Never Love a Stranger		AA
•Never Steal Anythng Small		UI
•Night of the Demon		Col.
Night Passage	A1	UI
Night Runner, The	A2	UI
Night the World Exploded, The	A1	Col.
•Notorious Mr. Monks, The		Rep.
No Down Payment	A2	Fox
•No Power on Earth		UI
•No Time for Sergeants		WB
No Time to Be Young	B	Col.
•No Time to Die		Col.
Noah's Ark	A1	Misc.
Not of This Earth	A2	AA

5702 **SHORT CUT TO HELL**—MD-87m.—(VV)—Robert Ivers, Georgann Johnson—4382 (10-2-57)—Remake for program
5701 **STOWAWAY GIRL**—D-87m.—Trevor Howard, Elsa Martinelli—4382 (10-2-57)—Okay programmer—England
5708 **TIN STAR, THE**—W-93m.—(VV)—Henry Fonda, Anthony Perkins—4390 (10-16-57)—Superior western
5713 **WILD IS THE WIND**—D-114m.—(VV)—Anna Magnani, Anthony Quinn—4417 (12-25-57)—Well made drama
5707 **ZERO HOUR**—D-81m.—Dana Andrews, Linda Darnell—4396 (10-30-57)—Good suspense yarn

TO BE REVIEWED

ANOTHER TIME, ANOTHER PLACE—Lana Turner, Barry Sullivan—England
BUCCANEER, THE—(VV-TC)—Yul Brynner, Charlton Heston
DESIRE UNDER THE ELMS—Sophia Loren, Anthony Perkins
FROM AMONG THE DEAD—(VV-TC)—James Stewart, Kim Novak
HIGH HELL—John Derek, Elaine Stewart
HOT SPELL—(VV)—Shirley Booth, Anthony Quinn
HOUSEBOAT—(VV-TC)—Cary Grant, Sophia Loren
MARACAIBO—(VV-TC)—Cornel Wilde, Jean Wallace
MATCHMAKER, THE—(VV)—Shirley Booth, Anthony Perkins
ROCK-A-BYE BABY—(VV-TC)—Jerry Lewis, Marilyn Maxwell
SPANISH AFFAIR—(VV-C)—Carmen Sevilla, Richard Kiley
ST. LOUIS BLUES—(VV)—Nat "King" Cole, Pearl Bailey
TEACHER'S PET—(VV)—Clark Gable, Doris Day
VERTIGO—(VV-C)—James Stewart, Kim Novak

RANK

DISTRIBUTED DURING THE PAST 12 MONTHS

ACROSS THE BRIDGE—MD-103m.—Rod Steiger—4402 (11-13-57)—Suspenseful meller—England
ALLIGATOR NAMED DAISY, AN—C-84m.—Donald Sinden, Diana Dors—4407 (11-27-57)—Amusing import—England
AS LONG AS THEY'RE HAPPY—C-76m.—Jack Buchanan, Janette Scott—4383 (10-2-57)—Lightweight programmer—England
BLACK TENT, THE—D-93m.—Anthony Steel, Donald Sinden—4366 (8-21-57)—Okay programmer—England
BOLSHOI BALLET, THE—Ballet-99m.—(EC)—Galina Ulanova—4418 (12-25-57)—For ballet lovers—English
CHECKPOINT—MD-86m.—(EC)—Anthony Steel, Odile Versois—4374 (9-4-57)—Actionful meller—England
GENTLE TOUCH, THE—D-86m.—George Baker, Belinda Lee—4366 (8-21-57)—Interesting story—England
JACQUELINE—D-92m.—John Gregson, Jacqueline Ryan—4377 (9-18-57)—Art Import—England
OUT OF THE CLOUDS—D-80m.—(EC)—Anthony Steel, Margot Lorenz—4351 (7-10-57)—Okay programmer—England
PURSUIT OF THE GRAF SPEE—D-106m.—(VV-TC)—John Gregson, Anthony Quayle—4390 (10-16-57)—Highly interesting—England
REACH FOR THE SKY—D-123m.—Kenneth More, Muriel Pavlow—4318 (5-1-57)—Interesting air story—England
SPANISH GARDENER, THE—D-95m.—(VV-TC)—Dirk Bogarde, Jon Whitley—4391 (10-16-57)—Art programmer—England
THIRD KEY, THE—D-83m.—Jack Hawkins, Dorothy Alison—4351 (7-10-57)—Well made mystery—England
TOWN LIKE ALICE, A—D-107m.—Virginia McKenna, Peter Finch—4367 (8-21-57)—Different war story—England
TRIPLE DECEPTION—MD-85m.—(VV-TC)—Michael Craig, Julia Arnall—4367 (8-21-57)—High rating meller—England
VALUE FOR MONEY—C-93m.—(VV-TC)—John Gregson, Diana Dors—4361 (8-7-57)—Amusing art entry—England

TO BE REVIEWED

ONE WAY OUT—Jill Adams, Lyndon Brook
SMILES OF A SUMMER NIGHT—Ulla Jacobson—Swedish-made (titles)

REPUBLIC

DISTRIBUTED DURING THE PAST 12 MONTHS

5601 **ABOVE US THE WAVES**—MD-92m.—John Mills, John Gregson—4274 (1-9-57)—Exciting meller—England
5603 **ACCUSED OF MURDER**—MD-74m.—(NA-TR)—David Brain, Vera Ralston—4286 (2-6-57)—Adequate programmer
5607 **AFFAIR IN RENO**—C-75m.—(NA)—John Lund, Doris Singleton—4314 (4-17-57)—Average programmer
5660 **BEGINNING OF THE END**—MD-73m.—Peggie Castle, Peter Graves—4351 (7-10-57)—For horror fans—AB-PT
5702 **CROOKED CIRCLE, THE**—MD-72m.—(NA)—John Smith, Fay Spain—4413 (12-11-57)—Prize ring meller for lower half
5606 **DUEL AT APACHE WELLS**—W-70m.—(NA)—Anna Maria Alberghetti, Ben Cooper—4307 (4-3-57)—Lower half
5770 **EIGHTEEN AND ANXIOUS**—MD-93m.—Mary Webster, William Campbell—4418 (12-25-57)—Program tear-jerker
5616 **HELL CANYON OUTLAWS**—W-72m.—Dale Robertson, Brian Keith—4396 (10-30-57)—Okay western
5608 **HELLS CROSSROADS**—W-73m.—(NA)—Stephen McNally, Peggie Castle—4307 (4-3-57)—Better western
5704 **HELL SHIP MUTINY**—MD-66m.—Jon Hall, Roberta Haynes—4418 (12-25-57)—For the lower half
5615 **JOURNEY TO FREEDOM**—MD-60m.—Jacques Scott, Jean Ann Lewis—4351 (7-10-57)—Lower half filler
5617 **LAST STAGECOACH WEST**—W-67m.—(NA)—Jim Davis, Mary Castle—4396 (10-30-57)—Okay western
5613 **LAWLESS EIGHTIES, THE**—W-70m.—(NA)—Buster Crabbe, Marilyn Saris—4396 (10-30-57)—Fair western
5610 **MAN IN THE ROAD, THE**—MD-83m.—Derek Farr, Ella Raines—4327 (5-15-57)—Lower half—England
5538 **MAN IS ARMED, THE**—MD-70m.—Dane Clark, May Wynn—4302 (3-20-57)—Okay dualler
5622 **PANAMA SAL**—C-70m.—(NA)—Elena Verdugo, Edward Kemmer—4402 (11-13-57)—Lower half
5614 **PAWNEE**—W-80m.—(TR)—George Montgomery, Lola Albright—4361 (8-7-57)—Lower half
5701 **RAIDERS OF OLD CALIFORNIA**—W-72m.—Jim Davis, Arleen Whelan—4413 (12-11-57)—Average for lower half
5609 **SPOILERS OF THE FORREST**—MD-69m.—(NA-TR)—Rod Cameron, Vera Ralston—4334 (5-29-57)—Lower half
5619 **TAMING SUTTON'S GAL**—D-71m.—(NA)—John Lupton, Gloria Talbott—4383 (10-2-57)—Lower half—England
5604 **TEARS FOR SIMON**—MD-91m.—(EC)—David Farrar, Julia Arnall—4291 (2-20-57)—Good suspense—England
5612 **TIME IS MY ENEMY**—MD-64m.—Dennis Price, Renee Asherson—4396 (10-30-57)—Lower half—England
5661 **UNEARTHLY, THE**—MD-73m.—John Carradine, Allison Hayes—4351 (7-10-57)—Mediocre horror—AB-PT
5621 **WAYWARD GIRL, THE**—MD-71m.—(NA)—Marcia Henderson, Peter Walker—4383 (10-2-57)—Lower half
5611 **WEAPON, THE**—MD-80m.—Steve Cochran, Lizabeth Scott—4342 (6-26-57)—Fast paced meller—England

TO BE REVIEWED

FIGHTING WILDCATS—Keefe Brasselle, Kay Callard
GIRL IN THE WOODS—Margaret Hayes, Forrest Tucker—AB-PT
GUNFIRE AT INDIAN GAP—(NA)—Anthony George, Vera Ralston
HELD ON SUSPICION—Phyllis Kiek, Dan O'Herlihy
INTERNATIONAL COUNTERFEITERS—Gordon Howard, Trina Garden
JOY RIDE—Gene Evans, Carolyn Kearney
JUVENILE JUNGLE—Carey Allen, Rebecca Welles
MAYBE SMITH—Macdonald Carey, Audrey Totter
NOTORIOUS MR. MONKS, THE—Vera Ralston, Don Kelly
OPERATION CONSPIRACY—Philip Friend, Mary Mackenzie
OUTCASTS OF THE CITY—Robert Hutton, Osa Massen
SCOTLAND YARD DRAGNET—Roland Culver, Patricia Roc—England
STREET OF DARKNESS—Robert Keys, John Close
THUNDER OVER TANGIER—Robert Hutton, Lisa Gastoni
WEST OF SUEZ—John Bentley, Vera Fosek

TRANS-LUX

DISTRIBUTED DURING THE PAST 12 MONTHS

BED OF GRASS—MD-80m.—Anna Brazzou, Mike Nichols—4413 (12-11-57)—Tragedy for art spots—Greece—Titles
FOUR BAGS FULL—D-84m.—Jean Gabin, Bourvil—4403 (11-13-57)—Entertaining—France (titles)
MELBOURNE RENDEZVOUS—DOC-87m.—(C)—4391 (10-16-57)—Sports fans only—Australia

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

726 **ABDUCTORS, THE**—MD-80m.—(RS)—Victor McLaglen, Fay Spain—4352 (7-10-57)—Lower half
746 **ABOMINABLE SNOWMAN, THE**—MD-85m.—(RS)—Forrest Tucker—4402 (11-13-57)—Okay horror
727 **AFFAIR TO REMEMBER, AN**—D-115m.—(CS-DC)—Cary Grant, Deborah Kerr—4357 (7-24-57)—Highly entertaining
731 **APACHE WARRIOR**—W-74m.—(RS)—Keith Larsen, Eugenia Paul—4362 (8-7-57)—Okay programmer
755 **APRIL LOVE**—MU-97m.—(CS-DC)—Pat Boone, Shirley Jones—4407 (11-27-57)—Entertaining entry
734 **BACK FROM THE DEAD**—MD-79m.—(RS)—Peggie Castle, Arthur Franz—4362 (8-7-57)—Lower half horror
716 **BADLANDS OF MONTANA**—W-75m.—(RS)—Rex Reason, Beverly Garland—4327 (5-15-57)—Actionful western
723 **BERNARDINE**—C-95m—(CS-DC)—Pat Boone, Terry Moore—4352 (7-10-57)—Good for younger set

714 **BOY ON A DOLPHIN**—D-111m.—(CS-DC)—Alan Ladd, Sophia Loren—4314 (4-17-57)—Well-made adventure yarn
711 **BREAK IN THE CIRCLE**—MD-69m.—Forrest Tucker, Eva Bartok—4327 (5-15-57)—Lower half—England
715 **CHINA GATE**—MD-97m.—(CS)—Gene Barry, Angie Dickinson—4327 (5-15-57)—Suspenseful adventure
739 **COPPER SKY**—D-77m.—Jeff Morrow, Coleen Gray—4378 (9-18-57)—Talky programmer
744 **COURAGE OF BLACK BEAUTY**—D-77m.—(C)—John Crawford—4367 (8-21-57)—A boy and his horse
740 **DEERSLAYER, THE**—MD-78m.—(CS-DC)—Lex Barker, Cathy O'Donnell—4391 (10-16-57)—Okay Indian story
719 **DESK SET**—C-103m.—(CS-DC)—Spencer Tracy, Katharine Hepburn—4328 (5-15-57)—Highly amusing
803 **ENEMY BELOW, THE**—MD-98m.—(CS-DC)—Robert Mitchum, Curt Jurgens—4407 (11-27-57)—Absorbing, suspenseful
806 **ESCAPE FROM RED ROCK**—W-73m.—(RS)—Brian Donlevy, Eileen Janssen—4414 (12-11-57)—Mediocre western
801 **FAREWELL TO ARMS, A**—D-159m.—(CS-DC)—Rock Hudson, Jennifer Jones—4418 (12-25-57)—Fine filmization of book
736 **FORTY GUNS**—W-80m.—(CS)—Barbara Stanwyck, Barry Sullivan—4383 (10-2-57)—Good western
750 **GHOST DIVER**—MD-76m.—(RS)—James Craig, Audrey Totter—4403 (11-13-57)—Lower half
629 **GIRL CAN'T HELP IT, THE**—MUC-99m.—(CS-DC)—Tom Ewell, Jayne Mansfield—4274 (1-9-57)—Highly entertaining
724 **GOD IS MY PARTNER**—D-80m.—(RS)—Walter Brennan, Marion Ross—4358 (7-24-57)—Good family entertainment
725 **HATFUL OF RAIN, A**—D-109m.—(CS)—Eva Marie Saint, Don Murray—4342 (6-26-57)—Powerful drama

735 **HELL ON DEVIL'S ISLAND**—MD-74m.—Helmut Dantine, Donna Martell—4374 (9-4-57)—Average programmer
710 **HEAVEN KNOWS, MR. ALLISON**—D-105m.—(CS-DC)—Deborah Kerr, Robert Mitchum)-4302 (3-20-57)-Warm, appealing drama
721 **ISLAND IN THE SUN**—D-119m.—(CS-DC)—James Mason, Joan Fontaine—4343 (6-26-57)—Offbeat drama
751 **KISS THEM FOR ME**—C-105m.—(CS-DC)—Cary Grant, Jayne Mansfield—4403 (11-13-57)—Entertaining
712 **KRONOS**—MD-78m.—(RS)—Jeff Morrow, Barbara Lawrence—4318 (5-1-57)—Interesting space tale
722 **LURE OF THE SWAMP**—MD-74m.—(RS)—Marshall Thompson, Joan Vohs—4338 (6-12-57)—Lower half
743 **NO DOWN PAYMENT**—D-105m.—(CS)—Joanne Woodward, Tony Randall—4383 (10-2-57)—Interesting adult drama
632 **OASIS**—MD-84m.—(CS-EC)—Michele Morgan, Cornell Borchers—4278 (1-23-57)—Mediocre programmer—Morocco
706 **OH MEN, OH WOMEN**—C-90m.—(CS-DC)—Dan Dailey, Ginger Rogers—4291 (2-20-57)—Mildly amusing
802 **PEYTON PLACE**—D-162m.—(CS-DC)—Lana Turner, Lee Philips—4418 (12-25-57)—High rating
810 **PLUNDER ROAD**—MD-72m.—(RS)—Gene Raymond, Jeanne Copper—4414 (12-11-57)—Good program entry
702 **QUIET GUN, THE**—W-77m.—(RS)—Forrest Tucker, Mara Corday—4291 (2-20-57)—Lower half
718 **RESTLESS BREED, THE**—W-81m.—(C)—Scott Brady, Anne Bancroft—4328 (5-15-57)—For duallers
749 **RIDE A VIOLENT MILE**—W-80m.—(RS)—John Agar, Penny Edwards—4419 (12-25-57)—Satisfactory for action spots
708 **RIVER'S EDGE, THE**—D-86m.—(CS-DC)—Ray Milland, Debra Paget—4308 (4-3-57)—Good cast, mediocre story
741 **ROCKABILLY BABY**—D-82m.—(RS)—Virginia Field, Douglas Kennedy—4397 (10-30-57)—Lower half
737 **SEA WIFE**—D-82m.—(CS-C)—Richard Burton, Joan Collins—4362 (8-7-57)—Offbeat with angles
713 **SHE DEVIL**—MD-77m.—(RS)—Mari Blanchard, Jack Kelly—4319 (5-1-57)—Okay lower half
703 **SMILEY**—D-97m.—(CS-TC)—Ralph Richardson—4292 (2-20-57)—Import for program—Australia
745 **STOPOVER TOKYO**—MD-100m.—(CS-DC)—Robert Wagner, Joan Collins—4397 (10-30-57)—Fairly interesting
709 **STORM RIDER, THE**—W-70m.—(RS)—Scott Brady, Mala Powers—4302 (3-20-57)—Satisfactory western
738 **SUN ALSO RISES, THE**—D-129m.—(CS-C)—Tyrone Power, Ava Gardner—4375 (9-4-57)—Lavish with names
701 **THREE BRAVE MEN**—D-88m.—(CS)—Ray Milland, Ernest Borgnine—4278 (1-23-57)—Topical thought-provoking
747 **THREE FACES OF EVE**—D-91m.—(CS)—Joanne Woodward, David Wayne—4367 (8-21-57)—Well-made psychological drama
704 **TRUE STORY OF JESSE JAMES, THE**—MD-92m.—(CS-DC)—Robert Wagner, Jeffrey Hunter—4292 (2-20-57)—Satisfactory programmer
705 **TWO GROOMS FOR A BRIDE**—C-73m.—John Carroll, Virginia Bruce—4352 (7-10-57)—Lower half—England
748 **UNDER FIRE**—D-78m.—Rex Reason, Henry Morgan—4378 (9-18-57)—Okay programmer
733 **UNKNOWN TERROR, THE**—MD-70m.—(RS)—John Howard, Mala Powers—4362 (8-7-57)—Mediocre horror
717 **WAY TO THE GOLD, THE**—MD-94m.—(CS)—Jeffrey Hunter, Sheree North—4328 (5-15-57)—Mild meller
720 **WAYWARD BUS, THE**—D-89m.—(CS)—Dan Dailey, Jayne Mansfield—4338 (6-12-57)—Episodic but name values
732 **WILL SUCCESS SPOIL ROCK HUNTER** —C-94m.—(CS-DC)—Jayne Mansfield, Tony Randall—4362 (8-7-57)—Limited appeal
742 **YOUNG AND DANGEROUS**—D-78m.—(RS)—Mark Damon, Lili Gentle—4397 (10-30-57)—Problems of youth

TO BE REVIEWED

BEAUTIFUL BUT DANGEROUS—Gina Lollobrigida, Robert Alda—Italy
BLOOD ARROW—Scott Brady, Phyllis Coates
CATTLE EMPIRE—(CS)—Joel McCrea, Phyllis Coates
DESERT HELL—Brian Keith, Barbara Hale
FRAULEIN—(CS-DC)—Dana Wynter, Mel Ferrer
GIFT OF LOVE, THE—(CS-DC)—Robert Stack, Lauren Bacall
HELL BENT KID, THE—(CS-DC)—Don Murray, Diane Varsi
LONG, HOT SUMMER, THE—(CS-DC)—Paul Newman, Joanne Woodward
SING, BOY, SING—(CS)--Tommy Sands, Lili Gentle
SOUTH PACIFIC—(Todd-AO-TC)—Mitzi Gaynor, Rossano Brazzi
TOWNSEND HARRIS STORY, THE—(CS-DC)—John Wayne
YOUNG LIONS, THE—(CS)—Marlon Brando Montgomery Clift

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

AROUND THE WORLD IN 80 DAYS—TRAV-173m.—(Todd-AO-EC)—David Niven, other stars—4243 (10-31-56)—Fabulous entertainment—Todd
BABY FACE NELSON—MD-85m.—Mickey Rooney, Carolyn Jones—4407 (11-27-57)—Exploitable meller—Fryman-ZS
BACHELOR PARTY, THE—D-93m.—Don Murray, Patricia Smith—4303 (3-20-57)—Highly interesting—Hecht-Lancaster
BAILOUT AT 43,000—MD-78m.—John Payne, Karen Steele—4319 (5-1-57)—Okay programmer—Pine-Thomas
BAYOU—D-88m.—Peter Graves, Lita Milan—4343 (6-26-57)—Lower half—Ripps
BIG POODLE, THE—MD-83m.—Errol Flynn, Rosanna Rory—4286 (2-6-57)—Actionful programmer—Blumberg
BIG CAPER, THE—MD-84m.—Rory Calhoun, Mara Costa—4314 (4-17-57)—Good programmer—Pine-Thomas
BOP GIRL GOES CALYPSO—MU-79m.—Judy Tyler, Bobby Troup—4358 (7-24-57)—Teenage programmer—Bel-Air
BUCKSKIN LADY, THE—W-66m.—Patricia Mediana, Richard Denning—4352 (7-10-57)—Adult western—Bishop-Hittleman
CARELESS YEARS, THE—D-70m.—Dean Stockwell, Natalie Trundy—4378 (9-18-57)—Teenage programmer—Bryna
CHICAGO CONFIDENTIAL—MD-74m.—Brian Keith, Beverly Garland—4367 (8-21-57)—Fast moving programmer—Peerless
CRIME OF PASSION—MD-84m.—Barbara Stanwyck, Sterling Hayden—4278 (1-23-57)—Fine acting helps meller—Peerless
DALTON GIRLS, THE—W-71m.—Merry Anders, Lisa Davis—4414 (12-11-57)—Different and can be sold—Bel-Air
DELINQUENTS, THE—MD-71m.—Tom Laughlin, Peter Miller—4298 (3-6-57)—Ineffective treatment—Imperial
DRANGO—D-92m.—Jeff Chandler, Joanne Dru—4279 (1-23-57)—Absorbing costume drama—Earlmar
ENEMY FROM SPACE—MD-84m.—Brian Donlevy, Vera Day—4375 (9-4-57)—Okay science fiction—Hinds—England
FIVE STEPS TO DANGER—MD-80m.—Ruth Roman, Sterling Hayden—4279 (1-23-57)—Interesting meller—Kesler
FOUR BOYS AND A GUN—MD-73m.—Frank Sutton, Tarry Green—4275 (1-9-57)—Lower half—Security
FURY AT SUNDOWN—W-75m.—John Derek, Carolyn Craig—4308 (4-3-57)—Lower half—Goldstein
FUZZY PINK NIGHTGOWN—C-87m.—Jane Russell, Keenan Wynn—4363 (8-7-57)—Misses the boat—Russ-Field
GIRL IN BLACK STOCKINGS, THE—MD-73m.—Lex Barker, Anne Bancroft—4384 (10-2-57)—Interesting mystery—Bel-Air
GUN DUEL IN DURANGO—W-73m.—George Montgomery, Ann Robinson—4319 (5-1-57)—Okay western—Peerless
GUNSIGHT RIDGE—W-85m.—Joel McCrea, Joan Weldon—4375 (9-4-57)—Good western—Libra
HALLIDAY BRAND, THE—D-77m.—Joseph Cotton, Viveca Lindfors—4286 (2-6-57)—Better western—Young
HELL BOUND—MD-79m.—John Russell, June Blair—4384 (10-2-57)—Lower half—Bel-Air
HIDDEN FEAR—MD-83m.—John Payne, Natalie Norwick—4352 (7-10-57)—Lower half—St. Aubrey-Kohn
HIT AND RUN—MD-84m.—Cleo Moore, Hugo Haas—4303 (3-20-57)—Sordid, exploitable programmer—Haas
IRON SHERIFF, THE—W-73m.—Sterling Hayden, Constance Ford—4308 (4-3-57)—Interesting western—Grand
JUNGLE HEAT—MD-75m.—Lex Barker, Mari Blanchard—4367 (8-21-57)—Lower half —Bel-Air
LADY OF VENGEANCE—MD-73m.—Dennis O'Keefe, Ann Sears—4367 (8-21-57)—Mediocre programmer—Balaban—England
LEGEND OF THE LOST—MD-109m.—(TE-TC)—John Wayne, Sophia Loren, Rossano Brazzi—4419 (12-25-57)—Has names, adventure, interest and angles to sell
MAN ON THE PROWL—MD-86m.—Mala Powers, James Best—4414 (12-11-58)—Hair-raiser for lower half—Jana-Lesser
MEN IN WAR—MD-104m.—Robert Ryan, Aldo Ray—4287 (2-6-57)—Well-made war film—Security
MONSTER THAT CHALLENGED THE WORLD, THE—MD-83m.—Tim Holt, Audrey Dalton—4335 (5-29-57)—Okay science fiiction—Gramercy
MONKEY ON MY BACK—D-93m.—Cameron Mitchell, Dianne Foster—4334 (5-29-57)—Highly exploitable biography—Small
MONTE CARLO STORY, THE—C-99m.—(TE-TC)—Marlene Dietrich, Vittorio DeSica—4343 (6-26-57)—Colorful but slow—Titanus—Europe
MY GUN IS QUICK—MD-88m.—Robert Bray, Whitney Blake—4368 (8-21-57)—For the duallers—Saville
OUTLAW'S SON—W-89m.—Dane Clark, Ben Cooper—4352 (7-10-57)—Fair western—Bel-Air
PATHS OF GLORY—MD-86m.—Kirk Douglas, Ralph Meeker—4410 (11-27-57)—Impressive war realism—Bryna
PHARAOH'S CURSE—MD-66m.—Mark Dana, Ziva Rodann—4292 (2-20-57)—Lower half—Bel-Air
PRIDE AND THE PASSION, THE—MD-131m.—(VV-TC)—Cary Grant, Frank Sinatra—4353 (7-10-57)—High rating—Kramer
REVOLT AT FORT LARAMIE—D-73m.—(DC)—John Dehner, Gregg Palmer—4303 (3-20-57)—Good programmer—Bel-Air
RIDE BACK, THE—W-79m.—Anthony Quinn, Lita Milan—4319 (5-1-57)—Superior western—Aldrich
RIDE OUT FOR REVENGE—W-79m.—Rory Calhoun, Gloria Grahame—4397 (10-30-57)—Slow western—Bryna
SAINT JOAN—D-110m.—Richard Widmark, Richard Todd—4328 (5-15-57)—Classic needs selling—Preminger
SATCHMO THE GREAT—DOC-63m.—Louis Armstrong—4378 (9-18-57)—Entertaining and different—CBS-TV
SPRING REUNION—D-79m.—Dana Andrews, Betty Hutton—4308 (4-3-57)—Moderate programmer—Bryna
STREET OF SINNERS—MD-76m.—George Montgomery, Geraldine Brooks—4375 (9-4-57)—Lower half—Security
SWEET SMELL OF SUCCESS—D—Burt Lancaster, Tony Curtis—4343 (6-26-57)—Good topical meller—Hecht-Hill-Lancaster
TIME LIMIT—D-96m.—Richard Widmark, Richard Basehart—4378 (9-18-57)—Taut drama packs wallop—Heath
TROOPER HOOK—W-81m.—Joel McCrea, Barbara Stanwyck—4343 (6-26-57)—Good action yarn—Fielding
12 ANGRY MEN—D-95m.—Henry Fonda, Lee J. Cobb—4298 (3-6-57)—High rating drama—Orion-Nova
VALERIE—MD-84m.—Sterling Hayden, Anita Ekberg—4358 (7-24-57)—Okay programmer—Makelim
VAMPIRE, THE—MD-74m.—John Beal, Colleen Gray—4292 (2-20-57)—Horror for lower half—Gramercy
VOODOO ISLAND—MD-76m.—Boris Karloff, Beverly Tyler—4292 (2-20-57)—Horror for lower half—Gramercy
WAR DRUMS—W-75m.—(DC)—Lex Barker, Joan Taylor—4308 (4-3-57)—Okay programmer—Bel-Air
WITNESS FOR THE PROSECUTION—D-114m.—Tyrone Power, Marlene Dietrich—4410 (11-27-57)—High rating film—Small

TO BE REVIEWED

BIG COUNTRY, THE—(TE-TC)—Gregory Peck, Jean Simmons—Worldwide
CHINA DOLL—Victor Mature, Lili Hua—Batjac
COUNTERPLOT—Forrest Tucker, Allison Hayes—Odell
CURSE OF DRACULA—Francis Lederer, Norma Eberhardt—Gramercy
FORT BOWIE—Ben Johnson, Jan Harrison—Bel-Air
FORT MASSACRE—Joel McCrea, Susan Cabot—Mirisch
GOD'S LITTLE ACRE—Robert Ryan, Tina Louise—Harmon

O

Oasis	B	Fox
Oedipus Rex		Misc.
Oh, Men! Oh, Women!	A2	Fox
Oklahoma	B	Misc.
Oklahoman, The	A1	AA
•Old Man and the Sea, The		WB
Old Yeller		BV
Omar Khyyam	A1	Par.
On the Bowery		Misc.
•Once Upon a Horse		UI
1,000 Years from Now	B	DCA
•One Way Out		Rank
•Onionhead		WB
•Operation Conspiracy		Rep.
Operation Mad Ball	A1	Col.
•Orders Are Orders		DCA
•Oregon Passage		AA
Our Vines Have Tender Grapes		MGM
Out of the Clouds	A1	Rank
•Outcasts of the City		Rep.
Outlaw's Son	A2	UA

P

•Pagans, The		AA
Pajama Game, The	B	WB
Pal Joey	B	Col.
Panama Sal	B	Rep.
Pantaloons	B	For.
Paris Does Strange Things	B	WB
•Paris Holiday		UA
Parson and the Outlaw, The	A2	Col.
Passionate Summer	C	For.
Paths of Glory	A2	UA
Pawnee	A1	Rep.
Perri	A1	BV
Persuader, The	A1	AA
Peyton Place	A3	Fox
Phantom Stagecoach, The	A1	Col.
Pharaoh's Curse	A2	UA
Pickup Alley	A2	Col.
•Pistolero		UA
Plunder Road		Fox
Portland Expose	B	AA
Postman Always Rings Twice, The	B	MGM
Pride and the Passion	B	UA
Prince and the Showgirl	B	WB
Public Pigeon No. 1	A1	UI
Pursuit of the Graf Spee	A1	Rank

Q

Quantez	A2	UI
•Quantrill's Raiders		AA
•Quiet American, The		UA
Quiet Gun, The	B	Fox

R

Raiders of Old California	A1	Rep.
Rainmaker, The	B	Par.
Raintree County	A2	MGM
Raising a Riot		Cont.
•Raw Wind in Eden		UI
•Rawhide Breed, The		AA
Razzia	B	For.
Reach for the Sky	A1	Rank
Rebel Girls		For.
Rebel Without a Cause		WB
Reform School Girl		AI
•Rescue at Sea		Col.
Restless Breed, The	A2	Fox
•Return to Warbow		Col.
Revolt at Fort Laramie	A1	UA
Ride a Violent Mile		Fox
Ride Back, The	A2	UA
Ride Out for Revenge	A1	UA
River's Edge, The	B	Fox
Rising of the Moon, The	A1	WB
•Rock A Bye Baby		Par.
Rock All Night	A2	AI
Rock Around the World		AI
Rock Baby, Rock It		Misc.
Rockabilly Baby	A1	Fox
Rockin' the Blues		Misc.
Royal Affairs in Versailles	B	For.
Rumble on the Docks	B	Col.
Run of the Arrow	A2	UI
•Run Silent, Run Deep		UA

S

•Sabu and the Magic Ring		AA
Sad Sack, The	A1	Par.
•Saddle the Wind		MGM
•Saga of Hemp Brown, The		UI
Sailor Beware	A1	Par.
Saint Joan	A2	UA
•St. Louis Blues		Par.
Satchmo the Great		UA
•Savage Princess		UA
Sayonara	A2	WB
Scandal in Sorrento	B	DCA
•Scotland Yard Dragnet		Rep.
•Screaming Mimi		Col.
Sea Wife	A2	Fox
Search for Paradise	A1	Misc.
•Seven Guns to Sin Mesa		AA
Seventh Sin, The	A2	MGM
•Seventh Voyage of Sinbad, The		Col.
Shadow on the Window, The	A2	Col.
She Devil	B	Fox
•She Played with Fire	A2	Col.
Shoot Out at Medicine Bend	A1	WB
Short Cut to Hell	B	Par.
Sierra Stranger	A2	Col.
Silk Stockings	B	MGM
Silken Affair, The	A2	DCA
•Sing, Boy, Sing		Fox

Sins of Casanova................		For.
Slaughter on Tenth Avenue.......	A2	UI
•Sleeping Beauty................		BV
Slim Carter.....................	A1	UI
•Smiles of a Summer Night........		Rank
Smiley;.........................	A1	Fox
•Snorkel, The....................		Col.
Something of Value..............	A2	MGM
Sorority Girl...................		AI
•South Pacific...................		Fox
Spanish Affair..................	A1	Par.
Spanish Gardener, The...........	A1	Rank
Spirit of St. Louis.............	A1	WB
Spoilers of the Forest..........	A1	Rep.
Spook Chasers...................	A1	AA
Spring Reunion..................	A2	UA
•Stage Struck....................		BV
•Stakeout on Dope Street.........	A2	WB
•Steel Bayonet...................		UA
Stella..........................	C	For.
Stopover Tokyo..................	A1	Fox
•Storm Out of the West...........		AA
Storm Rider The.................	A1	Fox
Story of Esther Costello, The.....	B	Col.
Story of Mankind, The...........	A1	WB
Stowaway Girl...................	B	Par.
Strange One, The................	B	Col.
Strangers on a Train............	B	WB
•Street of Darkness..............		Rep.
Street of Sinners...............	B	UA
•Summer Love.....................		UI
Sun Also Rises, The.............	B	Fox
Sweet Smell of Success..........	B	UA

T

•Take My Hand....................		UI
Tall Stranger, The..............		AA
Tall T, The.....................	A2	Col.
Taming Sutton's Girl............	A2	Rep.
Tammy and the Bachelor..........	A1	UI
Tarantula.......................		UI
Tarnished Angels, The...........	B	UI
Tarzan and the Lost Safari......	A1	MGM
Tattered Dress, The.............	A2	UI
•Teacher's Pet...................		Par.
Tears for Simon.................	A1	Rep.
Teen Age Thunder................		Misc
Teenage Doll....................	B	AA
Tel Aviv Taxi...................		For.
Tempest in the Flesh............		For.
•Ten Days to Tulara..............		UA
Ten Thousand Bedrooms...........	A1	MGM
That Night......................	A1	UI
They Who Dare...................		Misc.
Third Key, The..................	A1	Rank
•This Better Earth...............		Col.
This Could Be the Night.........	B	MGM
•This Happy Feeling..............		UI
This Is Russia..................		UI
Three Brave Men.................	A1	Fox
Three Faces of Eve..............	B	Fox
Three Feet in a Bed.............		For.
3:10 to Yuma....................	A2	Col.
Thrillarama.....................		Misc.
•Thunder over Tangier............		Rep.
•Thunder Road....................		UA
•Tiger by the Tail...............		UA
Tijuana Story, The..............	A2	Col.
Time Is My Enemy................	A1	Rep.
Time Limit......................	A2	UA
•Time to Love and a Time to Die..		UI
Tin Star, The...................	A1	Par.
Tip on a Dead Jockey............	A2	MGM
•Too Much, Too Soon..............		WB
Top Secret Affair...............	B	WB
Torero..........................	A1	Col.
•Touch of Evil...................		UI
Town on Trial...................	B	Col.
Town Like Alice.................	A1	Rank
•Townsend Harris Story, The......		Fox
Triple Deception................	A2	Rank
Trooper Hook....................	A2	UA
True Story of Jesse James.......	B	Fox
•True Story of Lynn Stuart, The...		Col.
12 Angry Men....................	A1	UA
20 Million Miles to Earth.......	A1	Col.
27th Day, The...................	A2	Col.
•Twilight for the Gods...........		UI
Two Grooms for a Bride..........	B	Fox

U

Undead, The.....................		AI
Under Fire......................	A1	Fox
Undersea Girl...................		AA
•Underwater Warrior..............		MGM
Unearthly, The..................	A2	Rep.
Unholy Wife, The................	A2	UI
Unknown Terror, The.............	A2	Fox
Unnatural.......................		DCA
Untamed Youth...................	B	WB
Until They Sail.................	B	MGM
•Up in Smoke.....................		AA
Utah Blaine.....................	A1	Col.

V

Valerie	B	UA
Value for Money.................	B	Rank
•Vertigo.........................		Par.
•Viking Women....................		AI
•Vikings, The....................		UA
Vintage, The....................	A2	MGM
Violators, The..................	A2	UI
Virtuous Scoundrel, The.........		For.
Voodoo Island...................	A1	UA
Voodoo Woman....................	A2	AI

GUN FEVER—Mark Stevens, Jana Davi—Jackson-Weston
I BURY THE LIVING—Richard Boone, Theodore Bikel—Maxim
ISLAND WOMEN—Marie Windsor, Vince Edwards—Security—British West Indies
KINGS GO FORTH—Frank Sinatra, Natalie Wood—Ross-Eton
LOST CITY OF GOLD, THE—Lone Ranger, Noreen Nash—Wrather
MUSTANG—Jack Beutel, Madalyn Trahey—Arnell
MUGGERS, THE—Kent Smith, Nana Martin—Barbizon
PARIS HOLIDAY—(TE-EC)—Bob Hope, Anita Ekberg—Tolda—France
PISTOLERO—Jack Palance—Philip Waxman
QUIET AMERICAN, THE—Audie Murphy, Michael Redgrave—Figaro—Viet-Nam
RUN SILENT, RUN DEEP—Clark Gable, Burt Lancaster—Hecht-Hill-Lancaster
SAVAGE PRINCESS—(TC)—Mehboob—India
STEEL BAYONET—Leo Genn, Kieron Moore—Carreras
TEN DAYS TO TULARA—Sterling Hayden, Grace Raynor—Sherman
THUNDER ROAD—Robert Mitchum, Sandra Knight—DRM
TIGER BY THE TAIL—Larry Parks, Constance Smith—Canyon
VIKINGS, THE—(VV-TC)—Kirk Douglas, Tony Curtis, Janet Leigh—Bryna
WINK OF AN EYE—Jonathan Kidd, Doris Dowling—Ivar

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5810 **ALL MINE TO GIVE**—D-102m.—(TC)—Cameron Mitchell, Glynis Johns—4397 (10-30-57)—Good for femmes—RKO
5719 **DEADLY MANTIS, THE**—MD-78m.—Craig Stevens, Alix Talton—4309 (4-3-57)—Lower half
5804 **DOCTOR AT LARGE**—C-98m.—(VV-EC)—Dirk Bogarde, Muriel Pavlow—4344 (6-26-57)—Highly humorous—England
5803 **ESCAPADE IN JAPAN**—D-92m.—(TE-TC)—Teresa Wright, Cameron Mitchell—4379 (9-18-57)—Entertaining
5718 **GIRL IN THE KREMLIN, THE**—MD-81m.—Lex Barker, Zsa Zsa Gabor—4319 (5-1-57)—Exploitation programmer
5813 **GIRL MOST LIKELY, THE**—CMU-98m.—(TC)—Jane Powell, Cliff Robertson—4419 (12-25-57)—Pleasant program entry—RKO
5715 **INCREDIBLE SHRINKING MAN, THE**—MD-81m.—Grant Williams, Randy Stuart—4287 (2-6-57)—Impressive science fiction
5728 **INTERLUDE**—D-89m.—(CS-TC)—June Allyson, Rossano Brazzi—4344 (6-26-57)—Romance for femmes
5709 **ISTANBUL**—MD-84m.—(CS-TC)—Errol Flynn, Cornell Borchers—4279 (1-23-57)—Okay programmer
5732 **JET PILOT**—MD-112m.—(TC)—John Wayne, Janet Leigh—4384 (10-2-57)—Names should help
5723 **JOE BUTTERFLY**—C-90m.—(CS-TC)—Audie Murphy, George Nader—4320 (5-1-57)—Highly amusing
5730 **JOE DAKOTA**—W-79m.—(EC)—Jock Mahoney, Luana Patten—4344 (6-26-57)—Good, offbeat western
5714 **KELLY AND ME**—D-86m.—(CS-TC)—Van Johnson, Piper Laurie—4279 (1-23-57)—Okay programmer
5721 **KETTLES ON OLD MAC DONALD'S FARM, THE**—C-82m.—Marjorie Main, Parker Fennelly—4353 (7-10-57)—Average for series
5727 **LAND UNKNOWN, THE**—MD-78m.—(CS)—Jock Mahoney, Shawn Smith—4353 (7-10-57)—Good science fiction
5806 **LOVE SLAVES OF THE AMAZONS**—MD-81m.—(EC)—Don Taylor, Gianna Segale—4410 (11-27-57)—Exploitation item
5720 **MAN AFRAID**—MD-84m.—(CS)—George Nader, Phyllis Thaxter—4314 (4-17-57)—Good programmer
5733 **MAN OF A THOUSAND FACES**—D-122m.—(CS)—James Cagney, Dorothy Malone—4358 (7-24-57)—Well-made, interesting
5812 **MAN IN THE SHADOW**—MD-80m.—(CS)—Jeff Chandler, Colleen Miller—4414 (12-11-57)—Interesting programmer
5726 **MIDNIGHT STORY, THE**—MD-89m.—(CS)—Tony Curtis, Marisa Pavan—4344 (6-26-57)—Interesting meller
5713 **MISTER CORY**—D-92m.—(CS-EC)—Tony Curtis, Martha Hyer—4280 (1-23-57)—Well-made, attractive
5807 **MY MAN GODFREY**—C-92m.—(CS-EC)—June Allyson, David Niven—4375 (9-4-57)—Highly amusing
5805 **MONOLITH MONSTERS**—MD-77m.—Grant Williams, Lola Albright—4397 (10-30-57)—Satisfactory science fiction
5725 **NIGHT PASSAGE**—MD-90m.—(TE-TC)—James Stuart, Audie Murphy—4344 (6-26-57)—Entertaining action entry
5710 **NIGHT RUNNER, THE**—MD-79m.—Ray Danton, Colleen Miller—4280 (1-23-57)—Lower half
5722 **PUBLIC PIGEON NO. 1**—C-79m.—(TC)—Red Skelton, Vivian Blaine—4320 (5-1-57)—Amusing entry
5734 **QUANTEZ**—W-80m.—(CS-EC)—Fred MacMurray, Dorothy Malone—4375 (9-4-57)—Names to help
5729 **RUN OF THE ARROW**—D-86m.—(TC)—Rod Steiger, Sarita Montiel—4338 (6-12-57)—Good, offbeat western
5801 **SLAUGHTER ON TENTH AVENUE**—MD-103m.—Richard Egan, Jan Sterling—4379 (9-18-57)—Good meller
5802 **SLIM CARTER**—D-82m.—(EC)—Jock Mahoney, Julie Adams 4384 (10-2-57)—Neat programmer
5724 **TAMMY AND THE BACHELOR**—C-89m.—(CS-TC)—Debbie Reynolds, Leslie Nielsen—4335 (5-29-57)—Enjoyable for all
5811 **TARNISHED ANGELS, THE**—D-91m.—(CS)—Rock Hudson, Dorothy Malone—4410 (11-27-57)—Saleable offbeat entry
5716 **TATTERED DRESS, THE**—D-93m.—(CS)—Jeff Chandler, Jeanne Crain—4298 (3-6-57)—Highly interesting
5731 **THAT NIGHT**—D-88m.—John Beal, Augusta Dabney—4363 (8-7-57)—Heart attack made interesting—RKO
5809 **THIS IS RUSSIA**—DOC-67m.—(EC)—Written and photographed by Sid Feder—4415 (12-11-57)—Interesting travelogue
5735 **UNHOLY WIFE, THE**—D-94m.—(TC)—Diana Dors, Rod Steiger—4376 (9-4-57)—Fair programmer—RKO
5808 **VIOLATORS, THE**—D-76m.—Arthur O'Connell, Nancy Malone—4411 (11-27-57)—Lower half soap opera—RKO
5711 **YOUNG STRANGER, THE**—D-84m.—James MacArthur, Kim Hunter—4292 (2-20-57)—Interesting, well-made—RKO

TO BE REVIEWED

BIG BEAT, THE—(C)—William Reynolds, Andra Martin
DAMN CITIZEN!—Keith Andes, Margaret Hayes
FEMALE ANIMAL, THE—(CS)—Hedy Lamarr, George Nader
FLOOD TIDE, THE—(CS)—George Nader, Cornell Borchers
I MARRIED A WOMAN—George Gobel, Diana Dors—RKO
IF I SHOULD DIE—(CS)—Jeffrey Hunter, Joanna Moore
LADY TAKES A FLYER, THE—(CS-C)—Lana Turner, Jeff Chandler
MAGNIFICENT BRAT, THE—(CS-C)—Dan Duryea, Jan Sterling
MIDDLE OF THE STREET—(CS-C)—Audie Murphy, Gia Scala
MONEY, WOMEN, AND GUNS—(CS-C)—Jock Mahoney, Jean Hagen
NEVER STEAL ANYTHING SMALL—(CS-C)—James Cagney, Shirley Jones
NO POWER ON EARTH—(CS)—Richard Egan, Julie London
ONCE UPON A HORSE—(CS-C)—Don Rowan, Dick Martin, Martha Hyer
RAW WIND IN EDEN—(CS-C)—Esther Williams, Jeff Chandler
SAGA OF HEMP BROWN, THE—(CS-C)—Rory Calhoun, Beverly Garland
SUMMER LOVE—John Saxon, Judy Meredith
TAKE MY HAND—(C)—Teresa Wright, Cameron Mitchell—RKO
THIS HAPPY FEELING—(CS-C)—Debbie Reynolds, Curt Jurgens
TIME TO LOVE AND A TIME TO DIE, A—(CS-C)—John Gavin, Lisa Pulver
TOUCH OF EVIL—Charlton Heston, Orson Welles
TWILIGHT FOR THE GODS—(C)—Rock Hudson, Cyd Charisse
WESTERN STORY, THE—CS-C)—Jock Mahoney, Gilbert Roland
WILD HERITAGE—(CS-C)—Will Rogers, Jr., Maureen O'Sullivan
WONDERFUL YEARS, THE—(CS)—John Saxon Sandra Dee

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

621 **BAND OF ANGELS**—MD-127m.—(WC)—Clark Gable, Yvonne De Carlo—4358 (7-24-57)—Has all the angles
610 **BIG LAND, THE**—W-93 m.—(WC)—Alan Ladd, Virginia Mayo—4287 (2-6-57)—Colorful outdoor show
702 **BLACK PATCH**—W-83m.—George Montgomery, Diana Brewster—4379 (9-18-57)—Good off-beat western
705 **BLACK SCORPION, THE**—MD-88m.—Richard Denning, Mara Corday—4384 (10-2-57)—Average "big bug" entry
623 **BRIGHT LEAF**—D-110m.—(RE)—Gary Cooper, Lauren Bacall—4329 (5-15-57)—Names will help
708 **BOMBERS B-52**—D-106m.—(CS-WC)—Natalie Wood, Karl Malden—4398 (10-30-57)—Good service film
612 **COUNTERFEIT PLAN, THE**—MD-79m.—Zachary Scott, Peggie Castle—4309 (4-3-57)—Lower half—England
620 **CURSE OF FRANKENSTEIN, THE**—MD-83m.—(C)—Peter Cushing, Hazel Court—4345 (6-26-57)—Gruesome horror—Englan
617 **D. I., THE**—D-106m.—Jack Webb, Jackie Loughery—4338 (6-12-57)—Forceful Marines yarn
4912 **DEEP ADVENTURE**—NOV-46m.—(WC)—Ross Allen, Dottie Lee Phillips—4353 (7-10-57)—Colorful program addition
414 **EAST OF EDEN**—D-115m.—(CS-WC-RE)—James Dean, Julie Harris—4309 (4-3-57)—Dean name will help
616 **FACE IN THE CROWD, A**—D-125m.—Andy Griffith, Patricia Neal—4339 (6-12-57)—Compelling adult fare
5910 **FORBIDDEN DESERT**—Trav.-45m.—(WC)—Rafik Shammas—4419 (12-25-57)—Exceptional featurette
710 **GREEN-EYED BLONDE, THE**—MD-73m.—Susan Oliver, Linda Plowman—4415 (12-11-57)—For the lower half
704 **HELEN MORGAN STORY, THE**—DMU-118m.—(CS)—Ann Blyth, Paul Newman—4384 (10-2-57)—Entertaining
709 **JAMBOREE**—MU-86m.—Kay Medford, Robert Pastine—4411 (1-27-57)—Rock 'n' roll bonanza
623 **JAMES DEAN STORY, THE**—NOV-82m.—James Dean—4363 (8-7-57)—Lower half for addicts
631 **JIM THORPE—ALL-AMERICAN**—D-107m.—(RE)—Burt Lancaster, Steve Cochran—4329 (5-15-57)—Names should help
703 **JOHNNY TROUBLE**—D-80m.—Ethel Barrymore, Cecil Kellaway—4379 (9-18-57)—For family spots
611 **PARIS DOES STRANGE THINGS**—C-86m.—(TC)—Ingrid Bergman, Mel Ferrer—4299 (3-6-57)—Poor import—France
701 **PAJAMA GAME, THE**—MU-101m.—(WC)—Doris Day, John Raitt—4363 (8-7-57)—Highly entertaining
618 **PRINCE AND THE SHOWGIRL, THE**—C-117m.—(TC)—Marilyn Monroe, Laurence Olivier—4335 (5-29-57)—Highly ente taining
504 **REBEL WITHOUT A CAUSE**—D-111m.—(CS-WC-RE)—James Dean, Natalie Wood—4309 (4-3-57)—Names will help
622 **RISING OF THE MOON, THE**—CD-81m.—Cyril Cusack, Noel Purcell—4353 (7-10-57)—Charming Irish film—Ireland
711 **SAYONARA**—D-147m.—(TR-TC)—Marlon Brando, Patricia Owens—4403 (11-13-57)—High rating
615 **SHOOT-OUT AT MEDICINE BEND**—W-87m.—Randolph Scott, Angie Dickinson—4315 (4-17-57)—Okay programmer
614 **SPIRIT OF ST. LOUIS, THE**—D-138m.—(CS-WC)—James Stewart, Patricia Smith—4299) 3-6-57)—High rating

706 **STORY OF MANKIND, THE**—NOV-100m.—(TC)—Ronald Coleman, Sir Cedric Hardwicke, all star cast—4398 (10-30-57)—Sell the "names"
635 **STRANGERS ON A TRAIN**—MD-101m.—(RE)—Farley Granger, Ruth Roman—4329 (5-15-57)—Top Hitchcock
609 **TOP SECRET AFFAIR**—C-100m.—Susan Hayward, Kirk Douglas—4280 (1-23-57)—Highly amusing
613 **UNTAMED YOUTH**—MD-80m.—Mamie Van Doren, John Russell—4309 (4-3-57)—Exploitable
634 **WEST POINT STORY, THE**—C-107m.—(RE)—James Cagney, Virginia Mayo—4329 (5-15-57)—Pleasing
632 **WINNING MAN, THE**—D-98m.—(RE)—Doris Day, Ronald Reagan—4329 (5-15-57)—Names should help
707 **WOMAN IN A DRESSING GOWN**—D-93m.—Yvonne Mitchell, Anthony Quayle—4379 (9-18-57)—Off-beat drama—England
608 **WRONG MAN, THE**—D-105m.—Henry Fonda, Vera Miles—4275 (1-9-57)—Interesting
619 **X, THE UNKNOWN**—MD-80m.—Dean Jagger, Edward Chapman—4345 (6-26-57)—Okay lower half—England
636 **YOUNG MAN WITH A HORN**—D-112m.—(RE)—Kirk Douglas, Lauren Bacall—4329 (5-15-57)—Has angles

TO BE REVIEWED

ACROSS THE EVERGLADES—Christopher Plummer, Gypsy Rose Lee
BORN RECKLESS—Mamie Van Doren, Jeff Richards
CHASE A CROOKED SHADOW—Richard Todd, Anna Baxter—England
DARBY'S RANGERS—(WC)—Etchika Choureau, James Garner
DEEP SIX, THE—Alan Ladd, Dianne Foster
FORT DOBBS—Clint Walker, Virginia Mayo
GIRL ON THE RUN—Efrem Zimbalist, Jr., Erin O'Brien
GUN TRAP AT ABILENE—George Montgomery, Neville Brand
HELL'S HIGHWAY—Brian Keith, Merry Anders
INDISCREET—Cary Grant, Ingrid Bergman—England
ISLAND OF LOST WOMEN—Jeff Richards, Venetia Stevenson
LEFT HANDED GUN, THE—Paul Newman, Lita Milan
MARJORIE MORNINGSTAR—(C)—Gene Kelly, Natalie Wood
MISGUIDED—George Baker, Carole Lesley
NO TIME FOR SERGEANTS—Andy Griffith, Myron McCormick
OLD MAN AND THE SEA, THE—(CS-WC)—Spencer Tracy
ONIONHEAD—Andy Griffith, Erin O'Brien
STAKEOUT ON DOPE STREET—Yale Wexler, Abby Dalton
TOO MUCH, TOO SOON—Errol Flynn, Dorothy Malone
WESTBOUND—Randolph Scott, Virginia Mayo
WITH YOU IN MY ARMS—Tab Hunter, Etchika Choureau

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AND GOD CREATED WOMAN—D-92m.—(CS-EC)—Brigitte Bardot—4411 (11-27-57)—Sexy, popular import—France (dubbed or titles)—Kingsley-Int.
ANGELS OF DARKNESS—D-84m.—Linda Darnell, Anthony Quinn—4281 (1-23-57)—Exploitation item—Italy (dubbed)—Excelsior
CABARET—DMU-104m.—Paul Henreid, Eva Kerbler—4419 (12-25-57)—For German houses; art spots—Germany (titles)—Film Rep.
CONSTANT HUSBAND, THE—C-88m.—Rex Harrison, Margaret Leighton—4385 (10-2-57)—Art house fluff—England—Stratford
DON GIOVANNI—MU-153m.—(EC)—4293 (2-20-57)—Art house opera—Austria—Festival
FEDRA, THE DEVIL'S DAUGHTER—D-102m.—Emma Penella—4415 (12-11-57)—Stark drama for art spots—Spain—Titles—Times
FERNANDEL THE DRESSMAKER—C-84m.—Fernandel, Suzy Delair—4403 (11-13-57)—Trite Comedy—France (titles)—Union
IT HAPPENED IN THE PARK—D-80m.—Vittorio DeSica—4385 (10-2-57)—Entertaining for art spots—France-Italy (titles)—Ellis
JULIETTA—C-96m.—Jean Marais, Dany Robin—4415 (12-11-57)—Charming French farce—France—Titles—Kingsley-Int.
LAST BRIDGE, THE—D-90m.—Maria Schell—4411 (11-27-57)—Potent art fare—Austria (titles)—Kingsley-Int.
LA SORCIERE—D-97m.—Marina Vlady—4281 (1-23-57)—Okay art entry—France (titles)—Ellis
LIGHT ACROSS THE STREET, THE—D-76m.—Brigitte Bardot—4398 (10-30-57)—For art spots—France (titles)—UMPO
LOST CONTINENT, THE—DOC-69m.—(CS-C)—4310 (4-3-57)—Interesting documentary—Italy—Lopert
LOVER'S NET—D-110m.—Francoise Arnoul, Daniel Gelin—4385 (10-2-57)—Good art house fare—France (titles)—Times
NANA—D-122m.—(EC)—Martine Carol, Charles Boyer—4355 (7-10-57)—Lavish but tasteless—France (titles)—Times
PANTALOONS—C-93m.—(EC)—Fernandel—4293 (2-20-57)—Amusing import—France (titles)—UMPO
PASSIONATE SUMMER—D-97m.—Madeleine Robinson, Raf Vallone—4411 (01- 7-57)—Sordid art drama—France-Italy (titles)—Kingsley-Int.
RAZZIA—105m.—Jean Gabin, Magali Noel, Dalio—4415 (12-11-57)—Interesting dope traffic meller—France—Titles—Kassler
REBEL GIRLS—65m.—Eddie del Mar—4415 (12-11-57)—Exploitation filler—Philippines—English dialogue—Luzon
ROYAL AFFAIRS IN VERSAILLES—D-152m.—(EC)—Sacha Guitry, Claudette Colbert—4320 (5-1-57)—Lengthy art entry—France (titles)—Times
SINS OF CASANOVA—D-104m.—(EC)—Gabriele Ferzetti, Corinne Calvert—4398 (10-30-57)—Interesting import—Italy (titles)—Times
STELLA—D-93m.—4339 (6-12-57)—Fair Greek art offering—Greece (titles)—Burstyn
TEL AVIV TAXI—C-70m.—4293 (2-20-57)—Fair Israeli comedy—Israel (English dialogue)—Principal
TEMPEST IN THE FLESH—D-92m.—Francoise Arnoul—4294 (2-20-57)—Highly effective adult import—France (titles)—Pacemaker
THREE FEET IN A BED—C-78m.—Fernandel—4379 (9-18-57)—Moderately amusing—France (titles)—Janus
VIRTUOUS SCOUNDREL, THE—C-90m.—Michel Simon—4385 (10-2-57)—Amusing Guitry creation—France (titles)—Zenith
WE ARE ALL MURDERERS—D-113m.—Marcel Mouloudji—4385 (10-2-57)—Superior drama—France (titles)—Kingsley-Int.
WEE GEORDIE—C-93m.—Bill Travers, Alastair Sim—4280 (1-23-57)—Highly amusing —English—Times
WHITE SHIEK, THE—C-86m.—Alberto Sordi, Brunella Bovo—4310 (4-3-57)—Highly amusing—Italy (titles)—Janus

MISCELLANEOUS

(Distributors' addresses will be furnished on request)

ALBERT SCHWEITZER—BIOD-80m.—(EC)—Produced and directed by Jerome Hill—4303 (3-20-57)—Okay for art spots—deRochemont
ARMORED ATTACK (THE NORTH STAR)—MD-105m.—(RE)—Anne Baxter, Dana Andrews—4380 (9-18-57)—Gripping war tale—NTA
BATTLE STRIPE (THE MEN)—D-85m.—(RE)—Marlon Brando, Teresa Wright—4380 (9-18-57)—Outstanding war story—NTA
BIG FUN CARNIVAL, THE—NOV-90m.—Marian Stafford, Bunin Puppets—4281 (1-23-57)—For youngsters—APA
CARNIVAL ROCK—D-74m.—Susan Cabot, Brian Hutton—4398 (10-30-57)—For rock 'n' rollers—Howco
CARTOUCHE—MD-73m.—Richard Basehart, Patricia Roc—4375 (9-4-57)—Lower half filler—RKO
CURFEW BREAKERS—MD-70m.—Paul Kelly, Cathy Downs—4310 (4-3-57)—Mild 'teen age drug traffic expose—Screen Guild
DAUGHTER OF HORROR (DEMENTIA)—MD-60m.—Adrienne Barrett—4294 (2-20-57)—Exploitation entry—E. P. I.
FLAMING TEEN-AGE, THE—MD-55m.—Noel Reyburn, Ethel Barrett—4329 (5-15-57)—Amateurish "fast buck" attempt—Truman Ent.
FRONTIER WOMAN—W-80m.—(VR-EC)—Cindy Carson, Lance Fuller—4275 (1-9-57)—Indian thriller for duallers—Top
GUN GIRLS—MD-66m.—Jeanne Ferguson, Tim Farrell—4415 (12-11-57)—Bad film about bad girls—Eros
GUNS DON'T ARGUE—DOC-92m.—Myron Healy, Jean Harvey—4398 (10-30-57)—Gangsters vs. G-Men—Visual Drama
MAN BEAST—MD-62m.—Rock Madison, Virginia Mayner—4290 (2-20-57)—Lower half—Associated
NAKED EYE, THE—DOC-71m.—4320 (5-1-57)—Photography for art spots—Film Rep.
NAKED GUN—W-69m.—Willard Parker, Mara Corday—4305 (4-3-57)—Lower half—Associated
NOAH'S ARK—D-72m.—(RE)—Dolores Costello, George O'Brien—4359 (7-24-57)—Museum piece—Associated Artists-Dominant
OKLAHOMA!—MU-143m.—(Todd-AO-EC)—Gordon MacRae, Shirley Jones—4051 (10-9-57)—High rating—Magna
OEDIPUS REX—D-88m.—(EC)—Stratford, Ontario, Shakespearean Festival players—4281 (1-23-57)—For art spots, schools—MPD
ON THE BOWERY—DOC-65m.—Produced by Lionel Rogosin—4315 (4-17-57)—For art spots—Rogosin
ROCK BABY, ROCK IT—MU-67m.—Johnny Carroll, Kay Wheeler—4329 (5-15-57)—Mediocre "beat" film—Freebar
ROCKIN' THE BLUES—MU-66m.—Mantin Moreland, Flourney Miller—4310 (4-3-57)—All Negro rock 'n' roll opus—Jewel
SEARCH FOR PARADISE—TRAV-120m.—(Cinerama-TC)—Lowell Thomas—4391 (10-16-57)—For limited exhibition—SW-Cinerama
TEEN AGE THUNDER—ME-74m.—Charles Courtney, Melinda Byron—4399 (10-30-57)—Suitable for 'teen agers—Howco
THEY WHO DARE—MD-101m.—(TC)—Dirk Bogarde, Akim Tamiroff—4092 (1-25-57)—Interesting war entry—Famous
THRILLARAMA—NOV-90m.—(EC)—4299 (3-6-57)—Not so good wide-screen—Thrillarama
WALK INTO HELL—MD-93m.—(EC)—Chips Rafferty—4380 (9-18-57)—Excellent film of type—Patric—New Guinea
WHITE SLAVERY—DOC-56m.—4359 (7-24-57)—Exploitable—Eden

W

Walk into Hell		Misc.
War Drums	A1	UA
Way to the Gold, The	A2	Fox
Wayward Bus, The	B	Fox
Wayward Girl, The	B	Rep.
We Are All Murderers	A2	For.
Weapon, The	A2	Rep.
Wee Geordie	A1	For.
•West of Suez		Rep.
•Westbound		WB
West Point Story, The	A2	WB
•Western Story, The		UI
•White Huntress		AI
White Shiek	B	For.
White Slavery		Misc.
•Whole Truth, The		Col.
Wicked as They Come	B	Col.
•Widow, The		DCA
•Wild Heritage		UI
Wild Is the Wind		Par.
Will Success Spoil Rock Hunter	B	Fox
Winning Team, The	A1	WB
Wings of Eagles, The	A1	MGM
•Wink of An Eye	A2	UA
•With You in My Arms		WB
Witness for the Prosecution		UA
Woman in a Dressing Gown	A2	WB
Woman of Rome	C	DCA
Woman of the River	B	Col.
•Wonderful Years, The		UI
•World Was His Jury, The		Col.
Wrong Man, The	A1	WB

X

X, the Unknown	A1	WB

Y

Young and Dangerous	A2	Fox
Young Don't Cry, The	A2	Col.
•Young Land, The		BV
•Young Lions, The		Fox
Young Man with a Horn	A2	WB
Young Stranger, The	A1	UI

Z

Zero Hour	A1	Par.
Zombies of Mora Tau	B	Col.

REMINDER —
Sell Our Slogan!
"GET MORE OUT OF LIFE...GO OUT TO A MOVIE!"

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad.

Columbia

TWO REEL COMEDIES

SPECIAL COMEDY FEATURETTE

2411 (Oct. 24) Tricky Chicks (Muriel Landers) ....F 16½m. 4399

ASSORTED FAVORITE REPRINTS (6)

2421 (Sept. 5) A Pinch In Time
(Herbert) ....G 16m. 4404
(Vogue) ....F 15½m. 4404
2422 (Nov. 7) Nursie Behave
2423 (Dec. 12) Foy Meets Girl (Eddie Foy, Jr.) ....

COMEDY FAVORITES RE-RELEASES

2431 (Oct. 10) He's In Again (Schilling & Lane) ....F 16½m. 4404
2432 (Nov. 28) Sappy Pappy (Andy Clyde)

CINEMASCOPE MUSICAL TRAVELARKS

(Technicolor)

2441 (Oct. 31) Land of Laughter ......G 15m. 4386

SERIALS

2120 (Sept. 26) The Vigilante (Reissue) G 15ep. 4399

THE THREE STOOGES (8)

2401 (Sept. 12) Horsing Around ....F 15m. 4399
2402 (Oct. 17) Rusty Romeos ....F 15m. 4399
2403 (Dec. 5) Outer Space Jitters ......

One Reel

CANDID MICROPHONES

(Reissue)

2551 (Sept. 5) Series 4, No. 3 ....F 10m. 4412
2552 (Dec. 5) Series 4, No. 4 ....

CAVALCADE OF BROADWAY

(Reissue)

2951 (Sept. 19) Havana Madrid ....G 10m. 4412
2952 (Nov. 14) New York After Midnight
2953 (Dec. 19) Eddie Condon's ....

COLOR FAVORITES CARTOONS

(Technicolor)
(Reissue)

2601 (Sept. 12) The Miner's Daughter ..F 6m. 4404
2602 (Oct. 10) Big House Blues ....G 7m. 4404
2603 (Nov. 7) Giddyap ....G 6½m. 4404
2604 (Nov. 21) Snowtime ....F 7m. 4412
2605 (Dec. 12) Let's Go ....

CINEMASCOPE MAGOOS

(Technicolor)

2751 (Sept. 26) Magoo Saves The Bank G 6m. 4399
2752 (Oct. 24) Rock Hound Magoo .....G 6m. 4412
2753 (Nov. 28) Magoo's Moose Hunt ....

SCREEN SNAPSHOTS

(Color)

2851 (Oct. 3) Hollywood Glamour On Ice F 10½m. 4412

WORLD OF SPORTS

2801 (Oct. 24) Champion Stunt Drivers ..G 9½m.
2802 (Nov. 28) Sports Down Latin Way ..

MGM

One Reel

CINEMASCOPE CARTOONS

(Technicolor)

C-931 (Sept. 6) Muchos Mouse ....G 7m. 4404
C-932 (Oct. 4) Blackboard Jumble ....F 7m 4404
C-933 (Nov. 1) Tom's Photo Finish ......G 7m. 4404
C-934 (Dec. 6) One Droopy Knight ......

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

W-961 (Sept. 6) Out-Foxed ....G 8m. 4392
W-962 (Sept. 20) Jerry and The Lion ....G 7m. 4392
W-963 (Oct. 11) Goldilocks and The Three Bears ....F 11m. 4392
W-964 (Nov. 8) Texas Tom ....
W-965 (Nov. 29) The Fishing Bear ....

Paramount

POPEYE CHAMPIONS REISSUES

(Technicolor)

E17-1 (Sept. 6) Tops In The Big Top ......F 7m. 4388
E17-2 (Sept. 6) Wotta Knight ....F 7m. 4392
E17-3 (Sept. 6) Tar With A Star ....G 7m. 4392
E17-4 (Sept. 6) How Green Was My SpinachE 7m. 4388
E17-5 (Sept. 6) Fistic Mystic ....F 7m. 4388
E17-6 (Sept. 6) Safari So Good ....G 7m. 4388
E17-7 (Sept. 6) Barking Dogs Don't Fite ..G 7m. 4388
E17-8 (Sept. 6) Baby Wants Spinach ....G 7m. 4388

CARTOON CHAMPIONS REISSUES

(Technicolor)

S17-1 (Sept. 13) Deep Boo Sea ....G 7m. 4388
S17-2 (Sept. 13) Spunky Skunky ....G 7m. 4392
S17-3 (Sept. 13) Cat-Choo ....G 7m. 4388
S17-4 (Sept. 13) Audrey The Rainmaker G 7m. 4386
S17-5 (Sept. 13) Cat Tamale ....G 7m. 4388
S17-6 (Sept. 13) By Leaps And Hounds ..F 8m. 4388
S17-7 (Sept. 13) Scout Fellow ....G 8m. 4388
S17-8 (Sept. 13) Cat Carson Rides Again F 7m. 4388
S17-9 (Sept. 13) The Awful Tooth ....F 7m. 4386
S17-10 (Sept. 13) Law And Audrey ......G 7m. 4388
S17-11 (Sept. 13) City Kitty ....G 7m. 4388
S17-12 (Sept. 13) Clown On The Farm ....G 7m. 4388

CASPER CARTOONS

(Technicolor)

B16-1 (Nov. 2) Fright From Wrong ....G 6m. 4256
B16-2 (Jan. 4) Spooking About Africa....F 6m. 4295
B16-3 (Mar. 1) Hooky Spooky ....F 6m. 4355
B16-4 (May 24) Peekaboo ....F 6m. 4359
B16-5 (July 19) Ghost of Honor ....G 6m. 4399
B16-6 (Aug. 30) Ice Scream ....F 6m. 4399

HERMAN AND CATNIP CARTOONS

(Technicolor)

H17-1 (Nov. 22) One Funny Knight ......

NOVELTOONS

(Technicolor)

P17-1 (Sept. 20) Possum Pearl ....
P17-2 (Oct. 4) Jumping With Toy ....
P17-3 (Oct. 25) Jolly The Clown ....
P17-4 (Dec. 6) Cock-A-Doodle Dino ....

POPEYE CARTOONS

(Technicolor)

E16-1 (Oct. 12) Parlez Vous Woo ....G 6m. 4256
E16-2 (Nov. 16) I Don't Scare ....F 6m. 4295
E16-3 (Dec. 14) A Haul In One ....G 6m. 4295
E16-4 (Feb. 8) Nearlyweds ....F 7m. 4355
E16-5 (Apr. 5) The Crystal Brawl ....F 6m. 4359
E16-6 (May 10) Patriotic Popeye ....F 8m. 4368
E16-7 (June 21) Spree Lunch ....F 6m. 4400
E16-8 (Aug. 9) Spooky Swabs ....F 6m. 4400

SPEAKING OF ANIMALS CHAMPIONS

(Reissue)

A15-1 (Sept. 30) Tain't So ....F 10m. 4044
A15-2 (Sept. 30) Monkey Shines ....G 9m. 4044
A15-3 (Sept. 30) Be Kind To Animals ....E 8m. 4043
A15-4 (Sept. 30) From A To Zoo ....E 9m. 4043

TOPPERS

M15-1 (Oct. 7) Three Kisses ....E 10m. 4084
M15-2 (Nov. 11) Reunion In Paris ....G 10m. 4096
M15-3 (Jan. 27) Animals A La Carte ....F 10m. 4105
M15-4 (Mar. 9) There's Gold In Them Thrills ....F 10m. 4126
M15-5 (May 4) Ups And Downs ....G 9m. 4179
M15-6 (Aug. 24) Herman Hickman's Football Review ....G 10m. 4256

VISTAVISION SPECIALS

(Technicolor)

V15-1 (............) Bing Presents Oreste ....E 10m. 4126
V15-2 (June 29) VistaVision Visits Panama ....G 10m. 4187
V15-3 (Aug. 3) VistaVision Visits Gibraltar ....G 10m. 4240
V15-4 (Oct. 5) VistaVision Visits Austria..E 17m. 4252

Republic

SERIALS

5682 (Oct. 15) Federal Operator 99 (Reissue) ....G 12ep. 4246
5683 (Jan. 14) Dangers Of The Canadian Mounted (Reissue) ....G 12ep. 4299
5684 (Apr. 8) The Purple Monster Strikes (Reissue) ....G 15ep. 4323
( ) Radar Men From The Moon (Reissue) ....G 12ep. 4416

20th Century-Fox

ONE REEL CINEMASCOPE

(Color)

7701 (Jan.) Port Of Sports ....G 9m. 4331
7702 (Feb.) Divided By The Sea ....E 7m. 4331
7703 (Mar.) Future Baseball Champs (Black and White) ....G 10m. 4331
7704 (Apr.) Bluefin Fury ....E 8m. 4331
7705 (May) Orient Express To Hong Kong ....G 9m. 4331
7706 (June) Guardians Of The North G 8m. 4369
7707 (July) Tempo Of Tomorrow ....F 8m. 4376
7708 (Aug.) Swamp Boot Sports .....E 9m. 4376
7709 (Sept.) Midway Medley ....G 9m. 4412
7710 (Oct.) Journey Thru Ceylon ......

TWO REEL

CINEMASCOPE COLOR SPECIALS

7608 (Apr.) Land Of The Bible ....E 18m. 4114
(DeLuxe Color)
7609 (June) Dark Wave (Technicolor)..E 23m. 4177
One Reel

ONE REEL CINEMASCOPE TERRYTOONS

(Technicolor)

5701 (Jan.) John Doormat In Topsy TV F 7m. 4315
5702 (Feb.) Spoofy In Gag Buster......F 7m. 4355
5703 (Mar.) Beefy In A Bum Steer....F 7m. 4355
5704 (Apr.) Sniffer In The Bane Ranger F 7m. 4380
5705 (May) Gaston Is Here ....G 6m. 4368
5706 (June) Shove Thy Neighbor .....G 7m. 4386
5707 (July) Clint Clobber's Cat ......F 6m. 4376
5708 (Aug.) Flebus ....G 7m. 4331

TERRYTOON TOPPERS

(Technicolor)

5731 (Jan.) Heckle And Jeckle In Pirate's Gold ....G 7m. 4355
5732 (Feb.) A Hare-Breadth Finish ....G 7m. 4339
5733 (Mar.) African Jungle Hunt ....F 7m. 4347
5734 (Apr.) Dimwit In Daddy's Little Darling ....G 7m. 4380
5735 (May) Love Is Blind ....G 7m. 4392
5736 (June) Mighty Mouse in Beauty on the Beach ....F 7m. 4416
5737 (July) All This And Rabbit Stew F 7m. 4116
5738 (Aug.) Beaver Trouble ....G 7m. 4416
5739 (Sept.) Mighty Mouse In Goons From The Moon ....G 7m. 4420
5740 (Oct.) Nutsy In Squirrel Crazy ..F 7m. 4420

MOVIETONE MELODY

7201 (Nov.) Lawrence Welk and His Champagne Music (Reissue) ....F 9m. 4295

Universal-International

Two Reel

SPECIALS

3601 (Mar. 4) Song of The Grape (Color) ....G 20m. 4323
3602 (July 5) The Fabulous Land .....G 15m. 4420
(Color) (V)

MUSICAL FEATURETTES

3651 (Nov. 25) Riddles In Rhythm ....G 15m. 4283
3652 (Dec. 17) Skylarkin' Time ....F 15m. 4283
3653 (Feb. 11) Rhythms With Regis ....F 14m. 4315
3654 (Feb. 25) Golden Ladder ....G 15m. 4323
3655 (Mar. 11) Swingin' And Singin' ......G 15m. 4331
3656 (April 8) Riot In Rhythm ....G 16m. 4368
3657 (May 6) Dance Demons ....G 15m. 4368
3658 (June 3) The Goofers ....G 16m. 4391
3659 (July 1) The Elgart Touch ....F 15m. 4391
3660 (July 29) Record Hop ....G 15m. 4412

LAWRENCE WELK MUSICAL FEATURETTES

3607 ( ) Champagne Music ......F 15m. 4391
3608 ( ) Lawrence Welk & Orch. ..F 15m. 4391
3609 ( ) The Madernaires and Lawrence Welk & Orch. ..F 15m. 4391

COLOR PARADES

3671 (Dec. 24) Holiday In The Hills ....G 9m. 4283
3672 (Jan. 21) Valley of Two Faces (CS) G 10m. 4283
3673 (Feb. 11) Frozen Frontier ....G 9m. 4323
3674 (Mar. 25) Junior Jamboree ....G 9m. 4323
3675 (May 20) Crossroads Of The Ages G 9m. 4323
3676 (July 1) The Lion Dancers (CS) ..G 8m. 4392
3677 (Sept. 2) Hurray All Boats ....G 9m. 4376
3678 (Oct. 14) A Brief Case ....G 9m. 4380

WALTER LANTZ CARTUNES

(Technicolor)

3611 (Dec. 17) Woodpecker Meets Davy Crewcut ....G 6m. 4283
3612 (Jan. 14) Fowled Up Party ....G 6m. 4283
3613 (Feb. 11) Red Riding Hoodlum ....G 6m. 4283
3614 (Mar. 11) The Plumber Of Seville......F 6m. 4283
3615 (Apr. 8) Box Car Bandit ....G 6m. 4283
3616 (May 6) Operation Cold Feet ....G 6m. 4283
3617 (June 3) Unbearable Salesman ...G 6m. 4380
3618 (July 1) International Woodpecker G 6m. 4323
3619 (July 29) To Catch A Woodpecker G 6m. 4392
3620 (Aug. 26) Goofy Gardner ....F 6m. 4376
3621 (Sept. 23) Round Trip To Mars ....G 6m. 4392
3622 (Oct. 21) The Big Snooze ....F 6m. 4420
3623 (Nov. 18) Dapy Dick, The Pink Whale ....F 6m. 4420

VARIETY VIEWS

3691 (Feb. 4) Milk Run ....G 9m. 4323
3692 (Mar. 4) Monkeys Are The Craziest F 9m. 4323
3693 (Apr. 1) Bear Cubs Go Rural ....F 9m. 4323
3694 (May 6) Brooklyn Goes To Detroit F 9m. 4323
3695 (June 17) Your Zoo ....E 9m. 4371
3696 (July 15) What A Safari ....F 9m. 4412

Warners

One Reel

BLUE RIBBON HIT PARADES

(Reissue)
(Technicolor)

5301 (Sept. 7) Hare Splitter ....F 7m. 4420
5302 (Sept. 21) Pop 'im Pop ....F 7m. 4420
5303 (Oct. 19) His Bitter Half ....G 7m. 4420
5304 (Nov. 9) The Leghorn Blows at Midnight ....F 7m.

BUGS BUNNY SPECIALS

(Technicolor)

5721 (Nov. 2) Show Biz Bugs ....F 7m. 4412

MERRIE MELODIES

(Technicolor)

5701 (Nov. 16) Mouse-Taken Identity ....F 7m. 4412
5702 (Nov. 30) Gonzales' Tomales ......F 7m. 4412

Miscellaneous

Bermuda Cockleshells (RKO-Pathe) ....F 8m. 4412
Coney Island, U.S.A. (Burstyn) (Color) ....G 16m. 4391
Lapland (BU-Disney) (CS-TC) ....E 29m. 4411
Niok (BU-Disney) (TC) ....E 29m. 4416
Queen Elizabeth II (Rank) (Color) G 15m. 4391
Robinson-Basilio Middleweight Championship Bout (UA) ....E 19½m. 4386

REVIEWS

The PINK SECTION in which Experienced Showmen evaluate and review all features and shorts

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SECTION TWO
Vol. 59, No. 9

DECEMBER 25, 1957

ALLIED ARTISTS

The Persuader (5714)

Western 75m.

(Allied Artists)

Estimate: Okay off-beat oatie.

Cast: William Talman, James Craig, Kristine Miller, Darryl Hickman, Georgia Lee, Alvy Moore, Gregory Walcott, Rhoda Williams, Paul Engle, Jason Johnson, Nolan Leary, John Milford, Frank Richards. Produced and directed by Dick Ross.

Story: Oklahoma Territory homesteader William Talman is killed for his upright convictions. The community is terrorized by rancher James Craig and his brutal henchmen. Minister William Talman, the homesteader's twin brother, arrives and consoles his widow, Kristine Miller, and son, Darryl Hickman, who has vowed revenge despite pleadings of his sweetheart, Georgia Lee. Hickman is "talked out of" vengeance by Craig, who offers him a job. This alienates him from the townspeople and his family. On the Sunday that Talman holds his first services, Craig enters the church, orders everybody out, and with his aides sets to burn the building down. Hickman is confused and unhappy. Talman defies Craig who starts shooting, but is wounded by Hickman. Faced with a united front of Godliness, Craig leaves the community and a new era dawns.

X-Ray: William Talman is good in his dual role characterizations in this off-beat western which can boast a logically developed screenplay by Curtis Kenyon permitting the usual amount of riding, shooting, and fighting. The preacher angle, while nothing new, does afford here an excellent medium of bringing good to the bad old west. There is one song, "The Persuader," sung by James Joyce.

Ad Lines: "The Power That Tamed A Killer-West"; "It Took A New Kind Of Man And A New Kind Of Weapon To Tame The Killer-West"; "He Alone Stood Against The Terror."

Teenage Doll (5736)

Melodrama 68m.

(Allied Artists)

Estimate: Adult meller of youth on the run.

Cast: June Kenney, Fay Spain, John Brinkley, Collette Jackson, Barbara Wilson, Ziva Rodan, Sandy Smith, Barboura Morris, Richard Devon, Jay Sayer, Richard Cutting, Dorothy Neuman, Ed Nelson. Produced and directed by Roger Corman; a Woolner Brothers Production.

Story: June Kenney, a non-member, accidentally stabs a member of "The Black Widows" gang to death over the attention of John Brinkley, head of "The Vandals" gang, and five of the girls, led by Fay Spain, track her to her home intent upon killing her in revenge. She escapes and makes her way to "The Vandals" hideout on the city dumps, where she finds Brinkley and his group and their female counterparts, "The Vandalettes," engaged in debauchery. She confesses to him, and he and his associates get set for a gang war, knowing "The Black Widows" and their boy friends, "The Tarantulas," will show up. Investigating police trail Kenney to the gang hideout, and at the gang fight's end, she surrenders to the authorities.

X-Ray: This unsavory teen age gang war film, while it does point out the danger of wrong companionships and other moral factors, still is so intent on picturing the sensational, including many shots of female physical charms, that it falls far short of accomplishing anything other than attracting some boxoffice dollars from patrons of pre-adult age level at whom it has been slanted. Action is fast enough, and the original screenplay by Charles B. Griffith manages to hold the interest. The performances by the young, unknown cast, are uneven, and the production is, at best, economical.

Ad Lines: "Tarnished . . . Tempted . . . Violently Thrown Aside!"; "The Scorching Truth About Today's Thrill-Mad Girls"; "Thrill Girls . . . Outdaring The Boys!"

Undersea Girl (5718)

Melodrama 74m.

(Allied Artists)

Estimate: Fair program entry.

Cast: Mara Corday, Pat Conway, Florence Marly, Dan Seymour, Ralph Clanton, Myron Healey, Lewis Charles, Jerry Eskow, Dehl Berti, Sue George, Mickey Simpson, Mike Mason. Executive producer, David T. Yokozeki; produced by Norman T. Herman; directed by John Peyser.

Story: Mara Corday, newspaperwoman and skin diving enthusiast, happens upon the body of a tuna fisherman with part of a lost fortune on his person. Police Lieutenant Dan Seymour arrests Mickey Simpson on suspicion, and this upsets Ralph Clanton, who master-minded the theft which took place when a Naval ship sunk outside of Yokohama Bay. The Navy assigns Lieutenant Pat Conway to the case. Clanton's sweetheart, Florence Marly, and one of his confederates, Myron Healey, are former lovers and Healey is jealous of him. Simpson is released, and Conway finds him in his hotel slain with a diver's knife. When Conway and Corday see Healey and Marly together, they trick him into getting his finger-prints, which link him to the robbery. Clanton has Healey killed, plans to get all the money for himself. Corday plants a fake story about where the treasure has been found under water. The gang rushes to the spot to retrieve it, and in a fight with Conway and his skin divers are defeated.

X-Ray: This adventure meller should satisfy as part of the program. It has a degree of suspense, plenty of action, and some above average underwater sequences. Performances are also okay. This has exploitation possibilities. There is one song. Story and screenplay are by Arthur V. Jones.

Ad Lines: "Skin Diving Terror On The Ocean Floor"; "A Skin Diving Mermaid And Ruthless Frog Men"; "A Terror-Guarded Secret Of The Ocean Depths."

THE SERVISECTION is the only service of its kind giving a full coverage listing, and reviews of all features and shorts in the domestic market.

DCA

The Blue Peter

Comedy Drama 93m.

(DCA)
(English-made)

Estimate: Light weight entry for English, art spots.

Cast: Kieron Moore, Greta Gynt, Sarah Lawson, Mervyn Johns, Ram Gopal, Edwin Richfield, D'Arcy Conyers, Harold Siddons, Vincent Ball, Russell Napier, Mary Kerridge, Harry Fowler, John Charlesworth, Brian Roper, Tony Newley, William Ingram, Donald McCorkindale, Richard Bennett, Keith Faulkner. Produced by Herbert Mason; directed by Wolf Rilla.

Story: Kieron Moore, Merchant Navy hero of the Korean War, returns to England after three years of captivity in Communist hands, his mind confused by brain-washing and attempted indoctrination, and accepts a post as instructor to the Outward Bound Trust's Sea School at Aberdovey, Wales. He is placed in charge of "Nelson Watch," 12 boys from every walk of life. His progress with them is watched carefully, and he is a harsh commander who fails to appreciate some of their problems. Sarah Lawson, sister of the warden's wife, likes Moore. The course ends after many difficulties with the boys, each strengthened by the experiences they have undergone, and Moore with a new sense of purpose prepares to leave and run another school in the orient.

X-Ray: This English-made film derives its name from the flag of England's Outward Bound Sea School at Aberdovey. As might be expected, it is merely an excuse for taking the movie-goer on an informal tour of that institution as it follows a class of the boys and their war-scathed instructor through a course of training. There are the usual types, the juvenile delinquent, a youthful dictator, one who suffers from a fear of heights, others. There is also a brief, delicate love story. The cast is fine and the dozen youngsters all convincing. This is from an original story by Don Sharp.

Ad Lines: "A Stirring Saga Of The Sea And A Heart Warming Story About A Place That Makes Boys Into Men And Men Into Heroes!"; "He Found Himself As He Led His Youthful Charges Into Manhood."

PARAMOUNT

Wild Is The Wind (5713)

Drama 114m.

(Paramount)
(VistaVision)

Estimate: Well-made drama.

Cast: Anna Magnani, Anthony Quinn, Anthony Franciosa, Dolores Hart, Joseph Calleia, Lilli Valenty, James Flavin, Dick Ryan, Iphigenie Castiglioni, Joseph Vitale, Ruth Lee, Frances Morris. Produced by Hal Wallis; directed by George Cukor.

Story: Prosperous sheep ranch owner Anthony Quinn goes to Italy to marry Anna Magnani, the sister of his dead wife. Upon her return, she finds that she is constantly being compared to her dead sister. Magnani is also attracted to handsome young Anthony Franciosa, who was brought over from Spain when a youngster and raised by Quinn like a son. He hoped that someday he would marry his daughter, Dolores Hart. The affair between Magnani and Franciosa comes to a head while Quinn is away, and Magnani is ready to leave with him until Quinn discovers what is going on. He is all for sending her back to Italy while Franciosa leaves. Quinn is convinced that he contributed to the situation by trying to put Magnani in the place of his dead wife, and he goes to the airport and convinces her to come home again and start anew.

X-Ray: Thoroughly interesting from start to finish is this highly dramatic entry from Hal Wallis, who it seems has a knack for turning out quality pictures that attract viewers. The story is off-beat with the top calibre performances of the cast as a whole and Magnani, Quinn and Franciosa in particular contributing to the excellence of the entry. Direction and production are in the better category. Audiences which go for the dramatic, the unusual, and the highly interesting should be well satisfied with this release. Incidentally, the actual birth of a baby lamb is to be seen as are some other interesting and unusual phases of sheep raising. Songs heard include "Wild Is The Wind" and "Scapricciatiello" with Magnani singing the latter. Screen story and screenplay are by Arnold Shulman, based on a story by Vittorio Nino Novarese.

Tip On Bidding: Higher bracket.

Ad Lines: "A Drama of Unusual Merit"; "This Is The Unusual Film They Are All Talking About," "She Was A Woman Desired By Two Men . . . She Was All Woman."

RANK

The Bolshoi Ballet

Ballet
99m.

(Rank)
(Eastman Color)
(English-made)

Estimate: For ballet lovers.

Cast: The Bolshoi Ballet Group of Moscow with Galina Ulanova, prima ballerina. Directed by Paul Czinner.

Story: Mme. Ulanova dances "Giselle" in a complete version; and also performs "The Dying Swan." In addition there are dance selections, "The Dance Of The Tartars" from "The Fountain Of Bakchsarai," Spanish Dance from "Le Lac des Cygnes," Spring Water, Polonaise, and Cracovienne from "Ivan Susanin," and "Walpurgisnacht" from "Faust." The orchestra of the Royal Opera House, Covent Garden and the Bournemouth Symphony Orchestra, conducted by Yuri Faier and G. Rozhdestvensky, are heard.

X-Ray: This appears to be faultless dancing which will appeal to many who have not seen ballet and is certain to appeal to those who both like and those who pretend to like ballet. It was photographed as an actual stage performance by a multi-camera method designed by director Czinner. It is an honest and frequently beautiful account of dances without benefit of any motion picture studio effects. The costumes are gorgeous, the lighting effective, but camera work sometimes appears out of focus. This is naturally limited in its appeal to the art and specialty spots.

Ad Lines: "Ballet Exactly As Performed In The Bolshoi Theatre, Moscow"; "The World's Greatest Ballet Film."

REPUBLIC

Eighteen And Anxious (5770)

Melodrama
93m

(AB-PT; Republic)

Estimate: Program tear-jerker.

Cast: William Campbell, Martha Scott, Jackie Loughery, Jim Backus, Ron Hagerthy, Jackie Coogan, Mary Webster. Produced by Edmond Chevie, directed by Joe Parker.

Story: Mary Webster, whose secret marriage in Mexico to a high school sweetheart is terminated by his death in an auto accident, finds she is pregnant. When she tells the boys' parents, they are skeptical because she can not produce a marriage license. Fearing to tell her own parents, with the help of her girl friend, Jackie Loughery, she seeks out an abortionist but fails to go through with it. Her stepfather discovers her condition and arranges for the baby to be born in an out-of-town hospital and kept for adoption. Bitter, Webster refuses to return home and becomes a waitress. She wards off Ron Hagerthy, Loughery's boy friend, who makes a play for her, but falls for jazz trumpeter William Campbell, with whom she goes to Las Vegas after he promises to marry her there. Meanwhile, her parents have claimed her baby, and the parents of her husband find the missing marriage license while going through his effects. After Campbell tries to seduce her, she runs away when Hagerthy comes after her. After her car crashes, Hagerthy brings her home. Reunited with her baby, she plans a future with Hagerthy.

X-Ray: This simple, unpretentious soap opera is not a sex shocker, but a more or less honest portrayal of a near tragedy in the life of a young girl who might have been driven into delinquency by elders who would rather believe bad than good and whose selfish preoccupations deprive them of insight. Direction is okay and the acting passable. There are four musical numbers. Screenplay is by Dale and Katherine Eunson.

Ad Lines: "Parents May Be Shocked . . . But Youth Will Understand"; "I'm Not A Child—Maybe Not Yet A Woman—But I Am A Mother!"; "Some Girls Have To Learn The Hard Way."

Hell Ship Mutiny (5704)

Melodrama
66m.

(Republic)

Estimate: For the lower half.

Cast: Jon Hall, John Carradine, Roberta Haynes, Peter Lorre, Mike Mazurki. Produced by Jon Hall and George Bilson; directed by Lee Sholem and Elmo Williams.

Story: Jon Hall is captain of a South Sea ship trading among the islands. He runs into trouble when he puts in at an island port where bandits John Carradine and Mike Mazurki hold the natives under their brutal domination while they seek their fortune in pearls. Hall and his crew are taken prisoner. He falls for native princess Roberta Hayes, and this gives added motivation for his wanting to best Carradine and his henchmen, including crooked and greedy regional police commissioner Peter Lorre.

X-Ray: This is definitely just filler for the lower half. The best part of the picture is the underwater photography. The story is trite and hackneyed and has been unconvincingly done with a minimum of action. The acting also leaves much to be desired, and the femme lead does not have much to do. The screenplay is by DeVallon Scott and Wells Root. The title must have been used because it is saleable since it has little or no connection with the film.

Ad Lines: "An Island Paradise Becomes A Hell On Earth"; "Action And Thrills In The South Seas."

20th-FOX

A Farewell To Arms (801)

Drama
159m

(20th-Fox)
(CinemaScope)
(Color by DeLuxe)

Estimate: Fine filmization of famous book.

Cast: Rock Hudson, Jennifer Jones, Vittorio De Sica, Alberto Sordi, Kurt Kasnar, Mercedes McCambridge, Oscar Homolka, Elaine Stritch, Leopoldo Trieste, Franco Interlenghi, Jose Nieto, Georges Brehat, Memmo Carotenuto, Guido Martufi. Produced by David O. Selznick; directed by Charles Vidor.

Story: During World War I American ambulance driver with the Italian Army Rock Hudson meets and falls in love with British nurse Jennifer Jones. When Hudson is wounded and returned to an American hospital, she gets transferred to be near him and care for him. She becomes pregnant as they are separated again. He goes up to the front in time to join the retreat of the Italian Army. In a mix-up, he runs away when accused of being a deserter and eventually finds Jones, who has left the hospital to await the baby. Since he is wanted by the Italian military authorities, the couple make their way to Switzerland where they await the baby's arrival together. There are complications, and after much labor it is decided to perform a Caesarian. The baby is born dead, and Jones also dies.

X-Ray: A tender, touching, and beautifully-done love story is presented here by an extremely competent cast. In addition, there is scope, breadth, and spectacle on a large scale, which should impress viewers considerably. The color and filming is top-rate and the battle scenes and atmosphere add to the overall quality of the film. Jones, Hudson and De Sica turn in outstanding performances, while the direction and production are superior. Public reaction should be in the better category as the gamut of emotions from comedy to tearful drama is to be seen here. It's an impressive work of entertainment and boxoffice returns should prove equally impressive. Ben Hecht wrote the screenplay based on the book by Ernest Hemingway. To some, the length may prove a topic of conversation, whereas to others it will be just right for the tale that has to be told. This was made mostly in Italy.

Tip On Bidding: Higher rates.

Ad Lines: "Superior Entertainment"; "Rarely Has A Motion Picture Of This Scope Been Seen . . . It Will Be Talked About For Years To Come"; "Another Milestone In The History Of Motion Pictures."

Peyton Place (802)

Drama
162m

(20th-Fox)
(CinemaScope)
(Color by DeLuxe)

Estimate: High rating.

Cast: Lana Turner, Hope Lange, Lee Philips, Lloyd Nolan, Arthur Kennedy, Russ Tamblyn, Diane Varsi, Terry Moore, Barry Coe, Betty Field, David Nelson, Mildred Dunnock, Leon Ames, Lorne Greene, Robert H. Harris, Tami Conner, Staats Cotsworth, Peg Hillias, Erin O'Brien-Moore. Produced by Jerry Wald; directed by Mark Robson.

Story: In 1937, Lee Philips arrives in the New England town of Peyton Place where he applies for the job of school principal. Among the inhabitants are those in the household of Betty Field, her grown daughter, Hope Lange, her younger brother, and their step-father, drunken brutish Arthur Kennedy. The latter eyes the rapidly maturing Lange. In town, widow and owner of a local dress shop Lana Turner tries to protect her daughter, Diane Varsi, from sex and too much contact with boys. The town board which consists of mill owner Leon Ames, Dr. Lloyd Nolan, and others give Philips the job, disappointing teacher Mildred Dunnock. After the graduation dance, David Nelson proposes to Lange, who promises to wait for him to become a lawyer. That night, Kennedy attacks her as a result of which she becomes pregnant. Nolan forces Kennedy to sign a confession, after which he orders him out of town. Before leaving, he tries to attack Lange again, but she runs from him, falling in the woods. Nolan is forced to operate on the miscarriage, which is listed officially as an appendectomy. Meanwhile, Turner rejects Philips' amorous advances as well as his protestations of love. One night, Turner and Varsi have a fight over her supposedly swimming in the nude, which is a figment of a gossip's imagination, and Turner informs the girl that she was never married to her father and that Varsi is illegitimate. Varsi runs upstairs to find Field, who worked in the house as a day maid, has hung herself because of her troubles. Varsi goes off to New York to live by herself and devote herself to writing. Lange goes to work in Turner's dress shop, war breaks out, and many of the town's boys are drafted. Philips thinks about leaving town for another school which brings Turner to him to admit her love for him. Kennedy returns on leave from the Navy and tries to attack Lange again. She kills him. Instead of reporting it to the police, she heeds her brother's request and buries him. Later, she breaks down and admits it to Turner, who calls the police. Varsi returns for the trial, which goes against Lange until Nolan reveals what he knows, and she is acquitted. Turner and Varsi are reunited.

X-Ray: A very popular book has been laundered a bit so as to make it universally acceptable, and it comes off in fine fashion, emerging as high rating and thoroughly interesting drama made all the more believable because of the fine performances by the cast as a whole and by excellent individual efforts. All of the emotions receive generous play, and audiences will be affected accordingly. Of course, there is always that minority which will dwell on the length of the film but that is not a major issue here. Direction and production are superior, and the film looks like it should go over big boxofficewise. Incidentally, the color and setting of the story contribute much to the success of the entry. The screenplay is by John Michael Hayes, based on the novel by Grace Metalious.

Tip On Bidding: Higher rates.

Ad Lines: "The Story Of A Typical Small Town That Could Have Taken Place Anywhere"; "You've Read The Book . . . Now You Must See The Picture. Watch The Characters Come Alive"; "The Dramatic And Absorbing Story Of A Town, Its People, Its Moments of Sadness And Gladness."

Ride A Violent Mile (749)

Western 80m

(20th-Fox)
(Regalscope)

Estimate: Satisfactory programmer for action spots.

Cast: John Agar, Penny Edwards, John Pickard, Richard Shannon, Charles Gray, Bing Russell, Helen Wallace, Richard Gilden, Sheb Wooley, Patrick O'Moore, Rush Williams, Roberto Contreas, Eve Novak, Mary Townsend, Dorothy Schuyler, Rocky Shahan, Norman B. Cram, Karl R. MacDonald. Produced by Robert Stabler; directed by Charles Marquis Warren.

Story: Cowboy John Agar meets Penny Edwards, spy for the North in the Civil War, and gets dragged into her espionage operation to foil the South's attempt to break the blockade keeping them from obtaining food and supplies. The chase leads to Mexico, and after a series of beatings and narrow brushes with death, Agar and Edwards defeat the Confederates.

X-Ray: This violent, action-packed western keeps moving fast all the time, hardly giving one time to notice its plot deficiencies. This is all to its advantage as action fans should find it a satisfactory addition to the program. Agar takes a terrific amount of punishment throughout the footage, and other performances are adequate. Production and direction are keyed to the "keep moving" philosophy that is the film's chief advantage. Screenplay is by Eric Norden.

Tip On Bidding: Program rates.

Ad Lines: "They Turned The Tide Of History In A West At War"; "The Fate Of A Nation Rode On Their Six-Guns"; "Headed For Trouble . . . On A Path Of Treachery."

UNITED ARTISTS

Legend Of The Lost

Melodrama 109m.

(United Artists)
(Bat-Jac)
(Technirama)
(Technicolor)

Estimate: Has names, adventure, and angles to sell.

Cast: John Wayne, Sophia Loren, Rossano Brazzi, Kurt Kasznar, Sonia Moser, Angela Portaluri, Ibrahim El Hadish. Produced and directed by Henry Hathaway.

Story: European Rossano Brazzi arrives in Timbuctoo looking for a guide to take him into the Sahara Desert. While waiting for police chief Kurt Kasznar to find guide John Wayne, he makes the acquaintance of Sophia Loren, girl of the streets, and treats her with consideration and gentleness. He convinces her to change her way of life. When Wayne and Brazzi leave, Loren follows, and she persuades Brazzi to permit her to come along on a hunt for treasure which was discovered by Brazzi's father, a missionary, in a lost city some years back. Brazzi worshiped his father and revered his memory. After a siege of heat, shortage of water, and conflict of feelings and emotions, they finally locate the lost city. They find the remains of his father, his guide, and a woman that the father became involved with. This emotionally unsettles Brazzi. They find the treasure, after which Brazzi goes berserk and tries to attack Loren, who repulses him. Wayne intervenes, and Brazzi stumbles off in the night. Later he tries to kill them. In the morning, they find he, the donkeys, and the supplies have disappeared. They catch up with him despite a lack of water. They find him exhausted. The animals smell water, and when Wayne starts digging for it, Brazzi thinks it's a grave and attacks Wayne with a knife, wounding him. Loren kills Brazzi with Wayne's gun. She and Wayne are in love, and she digs to the water, caring for him until a caravan miraculously appears and they are rescued. Before he died, Brazzi buried the treasure in the sand.

X-Ray: Bolstered by the fact that it was shot on location in the fierce Sahara Desert of North Africa, this adventure yarn shapes up as an interesting entry which should please most audiences. The use of Technirama and Technicolor adds to the attractiveness of the film. The story holds attention pretty much throughout the running time, the cast performs well, and the direction and production are good. The Wayne name should be a factor in the selling, while Loren and Brazzi also have a following which should react favorably. The screenplay is by Robert Presnell, Jr., and Ben Hecht.

Tip On Bidding: Higher rates.

Ad Lines: "A Thrilling Adventure Yarn Filmed Where It Happened, In The Sahara Desert in North Africa"; "Two Men And A Woman Alone In The Desert Where Feelings And Emotions Ran High And Fast"; "A Strange Treasure Hunt For A Lost City In The Sahara Desert."

U-INTERNATIONAL

The Girl Most Likely (5813)

Comedy 98m.

(U-I)
(RKO Radio)
(Technicolor)

Estimate: Pleasant program entry.

Cast: Jane Powell, Cliff Robertson, Keith Andes, Kaye Ballard, Tommy Noonan, Una Merkel, Kelly Brown, Judy Nugent, Frank Cady. Produced by Stanley Rubin; directed by Mitchell Leisen.

Story: Romance-minded Jane Powell dreams of being married to a wealthy, handsome man, but she agrees to consider the proposal of Tommy Noonan, young real estate salesman. One day she sees Cliff Robertson leave a large yacht and assumes he is wealthy Keith Andes. When she finds out he is a mechanic, she is disappointed until he kisses her and convinces her that she should consider becoming engaged to him. Eventually she does get to meet Andes, also in an unorthodox fashion, and she has him proposing to her as well. The three press her for an answer as to her preference. She eventually chooses Andes, but at the last minute changes her mind and goes to Robertson.

X-Ray: This is a pleasant film with the primary problems being in the realm of romance, and there are some moments of comedy, a few cute musical numbers, and a lightweight yarn. The cast is good and the direction and production are okay. It should make up nicely as part of the show. The screenplay is by Devery Freeman. Among the tunes heard are: "The Girl Most Likely," "I Don't Know What I Want," "We Gotta Keep Up With The Joneses," "Balboa," "Crazy Horse," "All The Colors of the Rainbow."

Tip On Bidding: Fair program rates.

Ad Lines: "It's Love At First, Second, and Third Sight!"; "It's Funny . . . It's Tuneful . . . It's Romantic"; "She's Only 19: But She Knows What She Wants—She Just Doesn't Know Which One!"

WARNERS

Forbidden Desert (5910)

Travelogue 45m.

(Warners)
(WarnerColor)

Estimate: Exceptional featurette.

Cast: Rafik Shammas and a cast of Arabs. Narrated by Marvin Miller; produced by Cedric Francis; written, directed, and photographed by Jackson Winter.

Story: This is the true adventure of an intrepid Swiss scholar, John Lewis Burckhardt (Rafik Shammas) who, in 1812, undertook a solo exploration of "forbidden" parts of the Middle East, then under domination of the Ottoman Empire, and of the Arabian peninsula in order to increase western knowledge of Biblical and Roman lands. After two years' intensive study of Arabic languages and customs, and disguised as an Arab, Shammas arrives at Damascus and is followed by camera and narrator on his travels to Palmyra, Baalbek, Gerasa, Petra, and other ruins of ancient civilization in the desert which, until then, were only a myth to Christians. He narrowly escapes discovery and execution as a western infidel, but after many adventures reaches Egypt in safety with the first record of a westerner to see the region.

X-Ray: The intellectual theme of this excellent travelogue-adventure should in no way diminish its interest for almost all audiences. It is generously spiked with action scenes and maintains interest and excitement throughout. The WarnerColor photography, the production, and the direction of an amateur cast are outstanding, and Arab life and customs are treated with great interest and courtesy. Particularly noteworthy is the visit to the pink stone city of Petra, accessible only through a remarkable natural mountain gorge and one of the still unfrequented wonders of the world. This doesn't pretend to rival Cinerama or other de luxe travel entries, but it is a tribute to Warners all the same.

Ad Lines: "Come To Savage Seething Arabia On A Terror Search For Forbidden Treasures Of The Ages!"; "Filmed Admist The Mysteries Of Today's High Tension Middle East!"; "See The Lost Civilizations Of Biblical Times In Today's Exciting WarnerColor."

FOREIGN

Cabaret

Dramatic Musical 104m.

(Film Representatives)
(German-made) (English titles)

Estimate: For German houses and possibly art spots.

Cast: Paul Henreid, Eva Kerbler, Fritz Schultz, Elma Karlowa, Ernest Stankovski, Dorit Kreysler, Nicole Heesters, Melanie Horeschowski. Directed by Willi Forst.

Story: Paul Henreid, pianist and composer for Fritz Schultz' cabaret in Vienna of the early 20's, is the toast of the town and the delight of his various lady singers, whom he coaches to fame and who in turn provide him with romance. A new singer, Eva Kerbler, who treats him coldly, wins a wedding ring. They tour Europe and win fame, until Henreid has an affair with Elma Karlowa. His disillusioned wife leaves him, and in despair, Henreid joins the army in the first World

(Continued on next page)

ALPHABETICAL GUIDE To 182 Features Reviewed

This Index covers features reviewed thus far during the 1957-58 season in addition to features of the 1956-57 season, reviewed after the issue of Sept. 4, 1957.—Ed.

A
Abominable Snowman, The—85m.—Fox 4402
Across The Bridge—103m.—Rank 4402
Affair In Havana—74m.—AA 4393
Alligator named Daisy, AN—84m.—Rank 4407
All Mine To Give—102m.—UI 4397
Amazing Colossal Man, The—80m.—AI 4401
And God Created Woman—92m 4411
April Love—97m.—Fox 4407
Armored Attack (The North Star)—105m.—NTA—RE 4380
As Long As They're Happy—76m. Rank 4383

B
Baby Face Nelson—85m.—UA 4407
Badge Of Marshal Brennan, The—74m, —AA 4373
Battle Stripe (The Men)—84m.—NTA RE 4380
Bed Of Grass—80m. 4414
Black Scorpion, The—88m.—WB 4384
Black Patch—83m.—WB 4379
Blonde In Bondage—91m.—DCA 4406
Blue Peter, The—93m.—DCA 4417
Bolshoi Ballet, The—99m.—Rank 4418
Bombers B-52—106m.—WB 4398
Bridge On The River Kwai, The—161m.—Col. 4405
Brothers In Law—90m. 4389
Brothers Rico, The—91m.—Col. 4373

C
Cabaret—104m. 4419
Calypso Joe—76m.—AA 4377
Careless Years, The—70m.—UA 4378
Carnival Rock—74m. 4398
Cartouche—73m.—RKO 4376
Cast A Dark Shadow—84m.—DCA 4413
Cat Girl—69m.—AI 4381
Checkpoint—86m.—Rank 4374
Constant Husband, The—88m. 4385
Copper Sky—77m.—Fox 4378
Crooked Circle, The—72m.—Rep. 4413
Cyclops—75m.—AA 4393

D
Dalton Girls, The—71m.—UA 4414
Deadlier Than The Male—100m.—DCA 4406
Decision At Sundown—77m.—Col. 4401
Deerslayer, The—78m.—Fox 4391
Devil's General, The—119m.—DCA 4394
Devil's Hairpin—82m.—Par 4390
Disembodied, The—65m.—AA 4393
Don't Go Near The Water—107m.—MGM 4402

E
Eighteen and Anxious—93m.—Rep. 4418
Enemy Below, The—98m.—Fox 4407
Enemy From Space—84m.—UA 4375
Escapade—87m.—DCA 4395
Escapade In Japan—92m—UI 4379
Escape From Red Rock—73m.—Fox 4414
Escape From San Quentin—81m.—Col 4394

F
Farewell To Arms, A—159m.—Fox. 4418
Fedra, The Devil's Daughter—102m. 4415
Fernandel The Dressmaker—84m. 4403
Flesh Is Weak, The—90m.—DCA 4406
Forbidden Desert—45m.—WB 4419
Forty Guns—80m.—Fox 4383
Four Bags Full—84m. 4403
From Hell It Came—73m.—AA 4393

G
Ghost Diver—76m.—Fox 4403
Girl In Black Stockings, The—73m. —UA 4384
Girl Most Likely, The—98m.—U-I 4419
Green-Eyed Blonde, The—73m.—WB 4415
Gunsight Ridge—85m. UA 4375
Gun Battle At Monterey—67m.—AA 4405
Guns Don't Argue—92m.— 4398
Gun Girls—66m. 4415

H
Hard Man, The—80m.—Col. 4406
Harlem Globetrotters, The—80m.—Col. —RE 4381
Hear Me Good—80m.—Par. 4395
Helen Morgan Story, The—118m.—WB 4384
Hell Bound—79m.—UA 4384
Hell Canyon Outlaws—72m.—Rep. 4396
Hell In Korea—82m.—DCA 4406
Hell On Devil's Island—74m.—Fox 4374
Hell Ship Mutiny—66m.—Rep. 4418
Hired Gun, The—64m.—MGM 4377
Hot Rod Rumble—79m.—AA 4381
How To Murder A Rich Uncle—80m. —Col. 4394
Hunchback Of Notre Dame, The—104m.—AA 4393

I
I Was A Teenage Werewolf—76m.—AI 4373
Invasion Of The Saucer-Men—70m.—AI 4373
Invisible Boy, The 90m.—MGM 4389
It Happened In The Park—81m. 4385

J
Jacqueline—92m.—Rank 4377
Jailhouse Rock—96m.—MGM 4395
Jamboree—86m.—WB 4411
Jet Pilot—112m.—UI 4384
Johnny Trouble—80m.—WB 4379
Joker Is Wild, The—123m.—Par 4382
Julietta—96m. 4415
Jumping Jacks—103m.—Par—RE 4382

K
Kiss Them For Me—105m.—Fox 4403

L
Last Bridge, The—90m. 4411
Lawless Eighties, The—70m.—Rep. 4396
Legend Of The Lost—109m.—UA 4419
Les Girls—116m.—MGM 4382
Light Across The Street, The—76m. 4398
Long Haul, The—88m.—Col. 4406
Looking For Danger—61m.—AA 4394
Loser Takes All—88m.—DCA 4395
Last Stagecoach West—67m.—Rep. 4396
Lover's Net—110m. 4385
Love Slaves Of The Amazons, The—81m.—UI 4410

M
Mademoiselle Striptease—99m.—DCA 4401
Man Escaped, A—94m. 4394
Man In The Shadow—80m.—UI 4414
Man On The Prowl—86m.—UA 4414
Melbourne Rendezvous—87m. 4391
Men, The—see Battle Stripe 4380
Miller's Beautiful Wife, The—95m.—DCA 4389
Mister Rock And Roll—86m.—Par. 4395
Monolith Monsters, The—77m.UI 4397
My Man Godfrey—92m.—UI 4375

N
Naked In The Sun—78m.—AA 4413
No Down Payment—105m.—Fox 4383
North Star, The—see Armored Attack .4380

O
Old Yeller—83m.—BV 4405
Operation Mad Ball—105m.—Col. 4374

P
Pal Joey—111m.—Col. 4377
Panama Sal—70m.—Rep. 4402
Parson and The Outlaw, The—71m.—Col. 4374
Passionate Summer—97m. 4411
Paths Of Glory—86m.—UA 4410
Perri—75m.—BV 4377
Persuader, The—75m.—AA 4417
Peyton Place—162m.—Fox 4418
Plunder Road—72m.—Fox 4414
Portland Expose—72m.—AA 4373
Pursuit Of The Graf Spee—106m.—Rank 4390

Q
Quantez—80m.—UI 4375

R
Raiders Of Old California—72m.—Rep. 4413
Raintree County—182m.—MGM 4389
Razzia—105m. 4415
Rebel Girls—65m. 4415
Reform School Girl—71m.—AI 4401
Ride A Violent Mile—80m.—Fox 4419
Ride Out For Revenge—79m.—UA 4397
Rockabilly Baby—82m.—Fox 4397
Rock Around The World—71m.—AI 4401
Rodan—73m.—DCA 4407

S
Sad Sack, The—98m.—Par 4395
Sailor Beware—96m.—Par—RE 4382
Satchmo The Great—63m.—UA 4378
Sayonara—147m.—WB 4403
Search For Paradise—120m. 4391
Short Cut To Hell—87m.—Par 4382
Silken Affair, The—96m. DCA 4374
Sins Of Casanova—104m. 4398
Slaughter On Tenth Avenue—103m.—UI 4379
Slim Carter—82m.—UI 4384
Spanish Gardener, The—95m.—Rank 4391
Spook Chasers—62m.—AA 4381
Story of Esther Costello, The—103m.—Col. 4381
Stopover Tokyo—100m.—Fox 4397
Story Of Mankind, The—100m.—WB 4398
Stowaway Girl—87m.—Par 4382
Street of Sinners—76m.—UA 4375
Sun Also Rises, The—129m.—Fox 4375

T
Tall Stranger, The—81m.—AA 4405
Taming Sutton's Gal—71m.—Rep 4383
Tarnished Angels, The—91m.—UI 4410
Teenage Doll—68m—AA 4417
Teen Age Thunder—74m. 4399
This Is Russia—67m.—UI 4415
Three Feet In A Bed—78m. 4379
Tijuana Story, The—72m.—Col. 4389
Time Limit—96m.—UA 4378
Time Is My Enemy—64m.—Rep 4396
Tin Star, The—93m.—Par 4390

U
Under Fire—78m.—Fox 4378
Undersea Girl—74m.—AA 4417
Unholy Wife, The—94m.—UI 4376
Unnatural—90m.—DCA 4402
Until They Sail—95m.—MGM 4390

V
Violators, The—76m.—UI 4411
Virtuous Scoundrel, The—90m. 4385

W
Walk Into Hell—93m. 4380
Wayward Girl, The—71m.—Rep 4383
We Are All Murderers—113m. 4385
Wild Is The Wind—114m.—Para. 4417
Witness For The Prosecution—114m.—UA 4410

Y
Young And Dangerous—78m.—Fox 4397

Z
Zero Hour—81m.—Par 4396

(Continued from preceding page)

War. Kerbler, later realizing she loves her husband, joins a troupe to provide entertainment in Henreid's sector, but is wounded by shellfire and dies in his arms. A saddened Henreid returns to Vienna at war's end, where he plays piano for a motion picture show. In his apartment he hears what he thinks is the phonograph voice of his wife singing one of their songs. He investigates, only to find it is the teenage granddaughter of his landlady. He takes over her training, and the inference is that once more he is to lead singers into cabaret fame.

X-RAY: Those who like German films may find that this black and white musical needs no color and may ignore that it could use the scissors to take out some scenes which may seem overly long to American audiences. Those who like light music may ignore the heavy handling that can be noted in the dramatic elements of the plot, a decided contrast to the champagne quality of the music, which is tuneful and light. The settings are opulent and the costuming lavish. Henreid is fine in the lead, and several of the femme leads also turn in good performances.

AD LINES: "A Dramatic Musical Of Old Vienna"; "He Was A Star Maker In Gay Pre-War Vienna".

The Shorts Parade

TWO REEL

Color Novelty

THE FABULOUS LAND. U-I Featurette. 15m. In Vistarama and Technicolor, this patriotic subject covers the country by air and on the ground and shows festivals, celebrations, sports, historical spots, beauty spots, with the underlying heritage of Americanism binding it all together. While most of this has been covered before, it is none-the-less interesting. GOOD. (3602).

ONE REEL

Color Cartoons

THE BIG SNOOZE. U-I Walter Lantz Cartunes. 6m. The bears are hibernating but Chilly Willy, the penguin, is mischievous and insists on disturbing their winter siesta despite warnings. Finally, the bears set out to catch him in sleep-walking formation. FAIR. (3622).

DOPEY DICK, THE PINK WHALE. U-I Walter Lantz Cartunes. 6m. Woody Woodpecker is on a whaler searching for Dopey Dick, the pink whale. When it is sighted, the crew are scared; but the captain sends Woody out in a rowboat to effect the capture. Dopey wrecks the whaler; but takes a liking to Woody, and off they go with Woody water skiing behind the pink whale. FAIR. (2623).

HARE SPLITTER. Warners-Blue Ribbon Hit Parades Reissues. 7m. October, 1948. Bugs and a dopey rabbit rival are both in love with Daisy Lou, a cute gal bunny. Bugs poses as Daisy to outwit his dopey rival, and almost drives him nuts. Finally, the dope mistakes Daisy for Bugs. She drives him out, leaving the way clear for Bugs. FAIR. (5301).

HIS BITTER HALF. Warners-Blue Ribbon Hit Parades Reissues. 7m. May, 1950. Daffy Duck spots an ad in the paper about a wealthy widow duck who wants to meet a suitable male with matrimony in mind. They marry and he is forced to do all the housework, chores, etc., as well as to take care of a little bratty offspring. GOOD. (5303).

MIGHTY MOUSE IN GOONS FROM THE MOON. 20th-Fox-Terrytoon Toppers Reissues. 7m. April, 1951. The quiet mouse village is thrown into panic when it learns that a strange planet is coming. The planet lands, and throngs of bat-winged cats with strange weapons attack the population. Finally, Mighty Mouse sends the invaders fleeing. GOOD. (5739).

NUTSY IN SQUIRREL CRAZY. 20th-Fox-Terrytoon Toppers Reissues. 7m. January, 1951. Winter leaves Nutsy, the squirrel, without an adequate nut supply, and things look grim until he discovers a well-stacked table guarded by only a small dog. The dog hasn't got a chance, and when the maid returns and finds the food gone, she locks him out in the cold. Nutsy takes pity and invites him to share the purloined food. FAIR. (5740).

POP 'IM POP. Warners-Blue Ribbon Hit Parades Reissues. 7m. October, 1950. Hippity-Hop, the little kangaroo, is mistaken for a big mouse by Sylvester, whose offspring is impressed by his father's boasting. To prove to his son that he really has the stuff, he takes a beating from the kangaroo, but when the kangaroo's parent comes, it is too much. FAIR. (5302).

current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	RANK	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**Gun Battle At Monterey** Sterling Hayden Pamela Duncan **Teenage Doll** June Kenney John Brinkley Fay Spain **Undersea Girl** Mara Corday Pat Conway **Naked In The Sun** (C) James Craig Barton MacLane Lita Milan **Looking for Danger** Bowery Boys **Affair In Havana** John Cassavetes Raymond Burr Sara Shane **The Tall Stranger** (C) (CS) Joel McCrea Virginia Mayo **Hunchback Of Notre Dame** (TC-CS) Gina Lollobrigido Anthony Quinn	**Domino Kid** Rory Calhoun Kristine Miller **The Tijuana Story** Rodolfo Acosta James Darren Jean Wiles **The Harlem Globetrotters** (RE) **Operation Mad Ball** Jack Lemmon Ernie Kovacs Kathryn Grant **Decision At Sundown** (TC) Randolph Scott Karen Steele **Escape From San Quentin** Johnny Desmond Merry Anders **Torero** (Mexican-made) Luis Procuna **Pal Joey** (TC) Rita Hayworth Frank Sinatra Kim Novak	**House Of Numbers** Jack Palance Barbara Lang **The Hired Gun** Rory Calhoun Anne Francis **Until They Sail** Jean Simmons Joan Fontaine Paul Newman **The Invisible Boy** Richard Eyer Diane Brewster Philip Abbott **I Accuse** Jose Ferrer Viveca Lindfors Anton Walbrook **Les Girls** (C-CS) Gene Kelly Mitzi Gaynor Kay Kendall Taina Elg **Jailhouse Rock** (CS) Elvis Presley Judy Tyler	**Mr. Rock And Roll** Alan Freed Rocky Graziano Lionel Hampton **The Devil's Hairpin** (VV-TC) Cornel Wilde Jean Wallace **The Joker Is Wild** (VV) Frank Sinatra Jeanne Crain **Sailor Beware** (RE) Dean Martin Jerry Lewis **Jumping Jacks** (RE) Dean Martin Jerry Lewis **Hear Me Good** (VV) Hal March Merry Anders **Zero Hour** Dana Andrews Linda Darnell Sterling Hayden **The Tin Star** (VV) Henry Fonda Annthony Perkins Betsy Palmer	**Triple Deception** (TC-VV) Michael Craig **The Third Key** Jack Hawkins **The Spanish Gardener** (TC-VV) Dirk Bogarde Jon Whiteley **The Black Tent** (TC-VV) Anthony Steel **The Gentle Touch** (T) George Baker **As Long As They're Happy** (EC) Jack Buchanan Diana Dors **Pursuit Of The Graf Spee** (TC-VV) John Gregson **An Alligator Named Daisy** (TC-VV) Donald Sinden Diana Dors **Across The Bridge** Rod Steiger Marla Landi	**Time Is My Enemy** Dennis Price Renee Asherson (English) **The Lawless Eighties** Buster Crabbe Marilyn Saris **Pawnee** (C) G. Montgomery, Lola Albright **Last Stagecoach West** Jim Davis, Mary Castle **Taming Sutton's Gal** John Lupton, Gloria Talbott **Hell Canyon Outlaws** Dale Robertson Brian Keith Rosanna Rory **Operation Conspiracy** Philip Friend Mary Mackenzie **The Wayward Girl** Marcia Henderson Peter Walker	**Ride A Violent Mile** (RS) John Agar Penny Edwards **April Love** (DC-CS) Pat Boone Shirley Jones **Under Fire** Rex Reason Henry Morgan Steve Brodie **Ghost Diver** James Craig Audrey Totter **The Abominable Snowman** (RS) Forrest Tucker Peter Cushing **Kiss Them For Me** (C-CS) Cary Grant Jayne Mansfield **Plunder Road** Gene Raymond Jeanne Cooper	**Valerie** Sterling Hayden, Anita Ekberg **Jungle Heat** Lex Barker, Mari Blanchard **My Gun Is Quick** Robert Bray **Lady Of Vengeance** Dennis O'Keefe, Ann Sears **Chicago Confidential** Brian Keith Beverly Garland **Gunsight Ridge** Joel McCrea Mark Stevens Joan Weldon **Enemy From Space** Brian Donlevy **The Careless Years** Dean Stockwell Natalie Trundy **Street Of Sinners** Geo. Montgomery Geraldine Brooks **Satchmo, The Great** Louis Armstrong **Time Limit** Richard Widmark Richard Basehart	**The Land Unknown** (CS) Jock Mahoney, Shawn Smith **Jet Pilot** (TC) John Wayne, Janet Leigh **Quantez** (EC-CS) Fred MacMurray Dorothy Malone **The Unholy Wife** (TC) Diana Dors Rod Steiger **Escapade In Japan** (TC-TE) Teresa Wright Cameron Mitchell **Slaughter On Tenth Avenue** Richard Egan Jan Sterling Dan Duryea **Slim Carter** (C) Jock Mahoney Tim Hovey Julie Adams **My Man Godfrey** (EC-CS) June Allyson David Niven	**Black Patch** George Montgomery Diane Brewster **Johnny Trouble** Ethel Barrymore Cecil Kellaway Stuart Whitman **The Helen Morgan Story** (CS) Ann Blyth Paul Newman Richard Carlson **Black Scorpion** Richard Denning Mara Corday **The Story Of Mankind** All-Star Cast **Woman In A Dressing Gown** Yvonne Mitchell Anthony Quayle **Bombers B-52** (WC-CS) Karl Malden Natalie Wood **Jamboree** Count Basie & Orchestra Fats Domino	**I Was A Teenage Werewolf** Michael Landon Yvonne Lime (American-Int.) **Invasion Of The Saucer Men** Steve Terrell Gloria Castillo (American-Int.) **Reform School Girl** Gloria Castillo (American Int **Rock Around The World** Tommy Steele (American Int.) **The Amazing Colossal Man** Glenn Langan Cathy Downs (American Int.) **The Cat Girl** Lynn Tracey Barbara Shelley (American Int.) **Perri** (TC) (Disney) (Buena Vista)
PROMISED FOR EARLY RELEASE	**The Persuader** James Craig Kristine Miller **Sabu and the Magic Ring** (C) Sabu **Up In Smoke** Bowery Boys **The Man From God's Country** (C-CS) George Montgomery Randy Stuart **Oregon Passage** (C-CS) John Ericson Lola Albright **Blonde Blackmailer** Richard Arlen Constance Leigh **Rawhide Breed** Rex Reason Ann Doran	**The Long Haul** Victor Mature Diana Dors (English) **The Hard Man** (TC) Guy Madison Valerie French **Return To Warbow** (TC) Phil Carey Catherine McLeod **The World Was His Jury** Edmond O'Brien Mona Freeman	**Saddle The Wind** Robert Taylor John Cassavetes Julie London **Don't Go Near The Water** (MC-TC) Glenn Ford Anne Francis Gia Scala **All At Sea** Alec Guinness (English) **The Safecracker** Ray Milland **Seven Hills Of Rome** Mario Lanza	**Sad Sack** (VV) Jerry Lewis Phyllis Kirk David Wayne **Spanish Affair** (C-VV) Richard Kiley Carmen Sevilla **High Hell** (VV) John Derek Elaine Stewart	**One Way Out** Jill Adams Lyndon Brook **The Bolshoi Ballet** (EC) **Smiles Of A Summer Night** Ulla Jacobson (Swedish-made; Titles)	**Panama Sal** Elena Verdugo Edward Kemmer **Raiders Of Old California** Jim Davis Arleen Whelan **The Crooked Circle** John Smith Fay Spain **Thunder Over Tangier** Robert Hutton Lisa Gastoni **Gunfire at Indian Gap** Vera Ralston George Macready **Hell Ship Mutiny** Jon Hall John Carradine Roberta Hayes **Fighting Wildcats** Keefe Brasselle Kay Callard **Outcasts Of The City** Robert Hutton Osa Massen **Scotland Yard Dragnet** Roland Culver Patricia Roc	**Escape From Red Rock** Brian Donlevy Eilene Janssen **Peyton Place** (DC-CS) Lana Turner Lloyd Nolan Hope Lange **Sing, Boy, Sing** (CS) Tommy Sands Lili Gentle **The Enemy Below** (DC-CS) Robert Mitchum Curt Jurgens Frank Albertson **Blood Arrow** Scott Brady Phyllis Coates **A Farewell To Arms** (DC-CS) Jennifer Jones Rock Hudson Vittorio DeSica **Fraulein** (C-CS) Dana Wynter Mel Ferrer **Diamond Safari** Kevin McCarthy (South African Made)	**Hell Bound** John Russell June Blair **The Girl In Black Stockings** Lex Barker Anne Bancroft **Mustang** Jack Beutel **Steel Bayonet** Leo Genn **Ride Out For Revenge** Rory Calhoun **Tiger By The Tail** Larry Parks **Gun Fever** Mark Stevens	**The Monolith Monsters** Grant Williams Lola Albright **Love Slaves Of The Amazons** (EC) Don Taylor Gianna Segale **The Violators** Arthur O'Connell **The Tarnished Angels** (CS) Rock Hudson Dorothy Malone Robert Stack **All Mine To Give** (TC) Glynis Johns Cameron Mitchell Rex Thompson (RKO) **Man In The Shadow** (CS) Jeff Chandler Colleen Miller Orson Welles **This Is Russia** (C) Sid Feder documentary	**The Green Eyed Blonde** Susan Oliver Linda Plowman **Sayonara** (TE) Marlon Brando Red Buttons Patricia Owens **The Forbidden Desert** (Documentary)	**Old Yeller** (TC) Fess Parker Jeff York Dorothy McGuire (Disney) (Buena Vista) **Sorority Girl** Susan Cabot (American-Int.) **Motorcycle Gang** Anne Neyland Steve Terrell (American-Int.) **The Flesh Is Weak** John Derek (English) (DCA) **Blonde In Bondage** (Swedish) (DCA) **The Blue Peter** Kieron Moore (English) (DCA)

SYMBOLS USED ABOVE: CS—CinemaScope, C—Color, RE—Reissue, TC—Technicolor, VV—VistaVision—Name of country, other than U.S.A., indicates import.

GREETINGS
AND BEST
WISHES FROM
COLUMBIA
TO ALL
OUR
EXHIBITOR
FRIENDS

WE PLEDGE
OUR SINCERE
COOPERATION
TO HELP MAKE
THE COMING
SHOWMAN'S
YEAR A
FABULOUS ONE
FOR YOU.

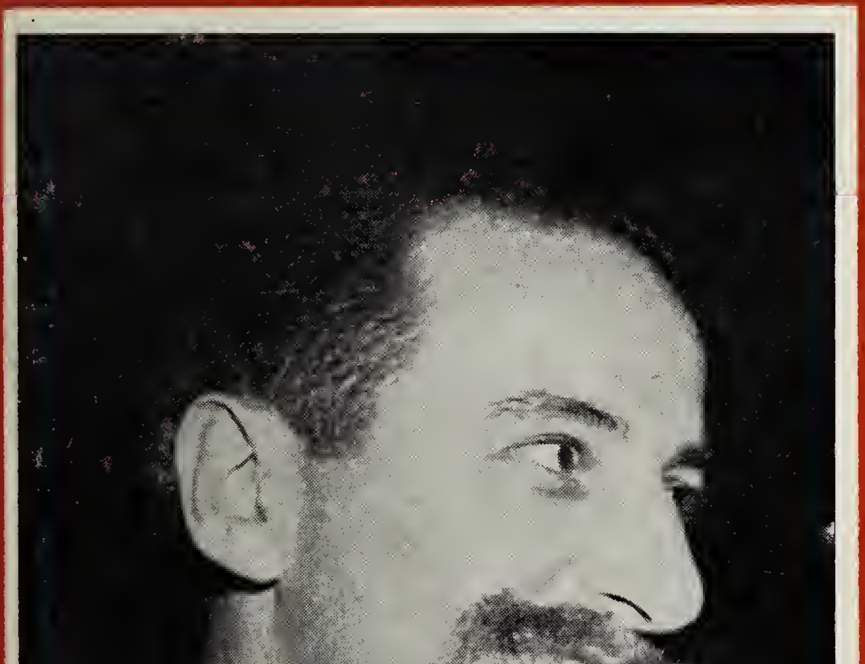
MOTION PICTURE
EXHIBITOR

Plus...
SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

JANUARY 1, 1958 VOLUME 59 NUMBER 10

JAN 7 1958



COMPO Backs Oscar Telecast

(See Page 7)

Stellings Sees Brighter 1958

(See Page 10)

Irving M. Levin, divisional director for San Francisco Theatres, Inc., was coordinator of the recent Bay City Film Festival, the first truly international one ever held in the U.S. Fourteen countries participated.

editorial: *DO-IT-YOURSELF PROJECT WITH MERIT*

HAPPY 1958!

Leo says it with pictures!

"RAINTREE" WHEE!

"RAINTREE COUNTY"—From sensational area premieres to nationwide fame! Hailed as one of the BIG ONES of our time. (*Montgomery Clift, Elizabeth Taylor, Eva Marie Saint. In Color.*

KING "KARAMAZOV"!

"THE BROTHERS KARAMAZOV"—One of the highest Preview ratings of all-time. A milestone in films! (*Yul Brynner, Maria Schell, Claire Bloom, Lee J. Cobb, Albert Salmi, Richard Basehart, William Shatner. Avon Prod. · Metrocolor.*)

"WIND" GUSTY!

"SADDLE THE WIND"—On the honor roll of Western dramas. Fitting in with the trend to big-scale Westerns! (*Robert Taylor, Julie London, John Cassavetes, Donald Crisp, Charles McGraw. CinemaScope · Metrocolor.*)

LUCKY "SEVEN"!

"SEVEN HILLS OF ROME"—Lanza's great new musical. Scenic beauty, magnificent singing, lusty humor and romance. (*Mario Lanza, Renato Rascel, Marisa Allasio, Peggie Castle. A Le Cloud Prod. · In Color.*)

"WATER" WOW!

"DON'T GO NEAR THE WATER"—Laughte pays off big everywhere! (*Glenn Ford, Gi Scala, Earl Holliman, Anne Francis, Keena Wynn, Fred Clark, Eva Gabor, Russ Tamblyn Jeff Richards. Avon Prod. · CinemaScop Metrocolor.*)

A "MERRY ANDREW"

(and a Happy New Year)

"MERRY ANDREW"—Danny's most perfec role! Uproarious, spectacular musical comedy (*Danny Kaye, Pier Angeli, Baccaloni, Noe Purcell, Robert Coote, Patricia Cutts. Sol C Siegel Prod. · CinemaScope · Metrocolor.*)

GOLDEN "GIGI"!

"GIGI"—Famed Colette play. Lerner an Loewe's first score since "My Fair Lady. (*Leslie Caron, Maurice Chevalier, Loui Jourdan, Hermione Gingold, Eva Gabor Jacques Bergerac, Isabel Jeans. Arthur Free Prod. · CinemaScope · Metrocolor.*)

"SAFE" SURE-FIRE!

"THE SAFECRACKER"—From prison to a wa mission of goosepimple suspense plus ten perature-rising romance make this a "don miss" picture. (*Ray Milland, Barry Jone David E. Rose Prod.*)

40 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; William Haddock, Physical Theatre and Extra Profits departmental editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR Plus... SHOWMEN'S TRADE REVIEW

VOLUME 59 • NUMBER 10 JANUARY 1, 1958

as we screen it - - -

A DO-IT-YOURSELF PROJECT WITH MERIT

Just the other day a delegation of three local theatremen called on us with a very serious intent. All three were of the up-to-date aggressive showmanship variety, whose theatres reflect all of the latest modern comforts, conveniences, and technical developments. All three were active owner-managers, who visit around their theatres every night, who supervise most details of advertising and management, and who greet their patrons with the easy familiarity of long years of local service. And all three voiced a very real concern for the way in which the old pre-1948 movies on TV, better than all except current blockbusters, had become our most serious modern competition.

Convincing evidence in the form of specific grosses, of verbatim quotes of patron opinion, and of patron confusion over new and old, was followed by a plea that we at MOTION PICTURE EXHIBITOR should attempt to alert all distributors to the seriousness of the consequences of their past sales to TV, and to the ruin that would attend any new sale of pictures made between 1948 and today. The conversation went on and on. We just sat back and listened. And after they had talked it out, we gave our views.

We were flattered that they had brought their plea to MOTION PICTURE EXHIBITOR. We shared their anxiety, and their conviction that ruin would indeed attend any new mass sale of post-1948 product to TV. And we also had heard rumors that such sales were actively being negotiated. But we were only a trade paper. True, we had been the trade paper that had branded the former sales, and their ridiculously cheap sales prices, as the actions of ill-advised and short-sighted executives, who were only delaying the day when they would be forced to face their stockholders with a realistic house cleaning. But would our rightness then make our views any the more welcome now? And why should we be the one to shout the alarm while the individual theatreman, smart enough to recognize what was happening, sat on his hands and did nothing? Why shouldn't a little "do-it-yourself" action by theatremen be good for them, and good for the trade paper that serves them? If they were sincere, let them go out and send wires or letters of protest on post-1948 product sales to TV to the eight or 10 distribution heads. Or, better still, let each both send his own protest and encourage other fellow theatremen to protest, so that the entire project could snowball into a real outpouring of independent theatre opinion.

On that note, and on the delegation's expressed desire to "think it over," the meeting broke up. And we ruefully sighed about theatremen being too lazy to even try to help themselves.

But, lo and behold, they came back!

Which were the heads of each company who should be contacted by letter or wire? *What* were their addresses? And *how* should the protest be worded?

Also, if they contacted leading theatremen in this Philadelphia territory, would MOTION PICTURE EXHIBITOR publicize their objectives and endorse their methods?

We agreed! And we advocated the simple, friendly wording of a customer to his supplier, without rancor or threats. Just a message from one industryite to another, conceding that both have a common interest in the industry's future.

So, elsewhere on this page will be found the names of 10 distribution executives, and a simple form expressing an opinion that can be sent as a night letter wire, or a letter.

It has been estimated that joining in this national protest will cost each theatreman participant an average of $10 to $15, either to type letters or to send wires. And it has been pointed out that just one big post-1948 picture on free TV could knock off a theatre's boxoffice gross by much more than that in one evening. So isn't a theatre's future worth more?

We think distributors will listen to such an independent, unorganized outpouring of theatre customer opinion. We think that this can become a theatre do-it-yourself project with merit. We think that a great deal of the future of exhibition rests on the outcome. We are doing our best to keep faith with the small group of Philadelphia theatremen who have already started the ball rolling.

From this point on, what each theatreman does freely and independently is very rightly in his individual lap! Isn't it better that way?

Sample of the Protest Form:

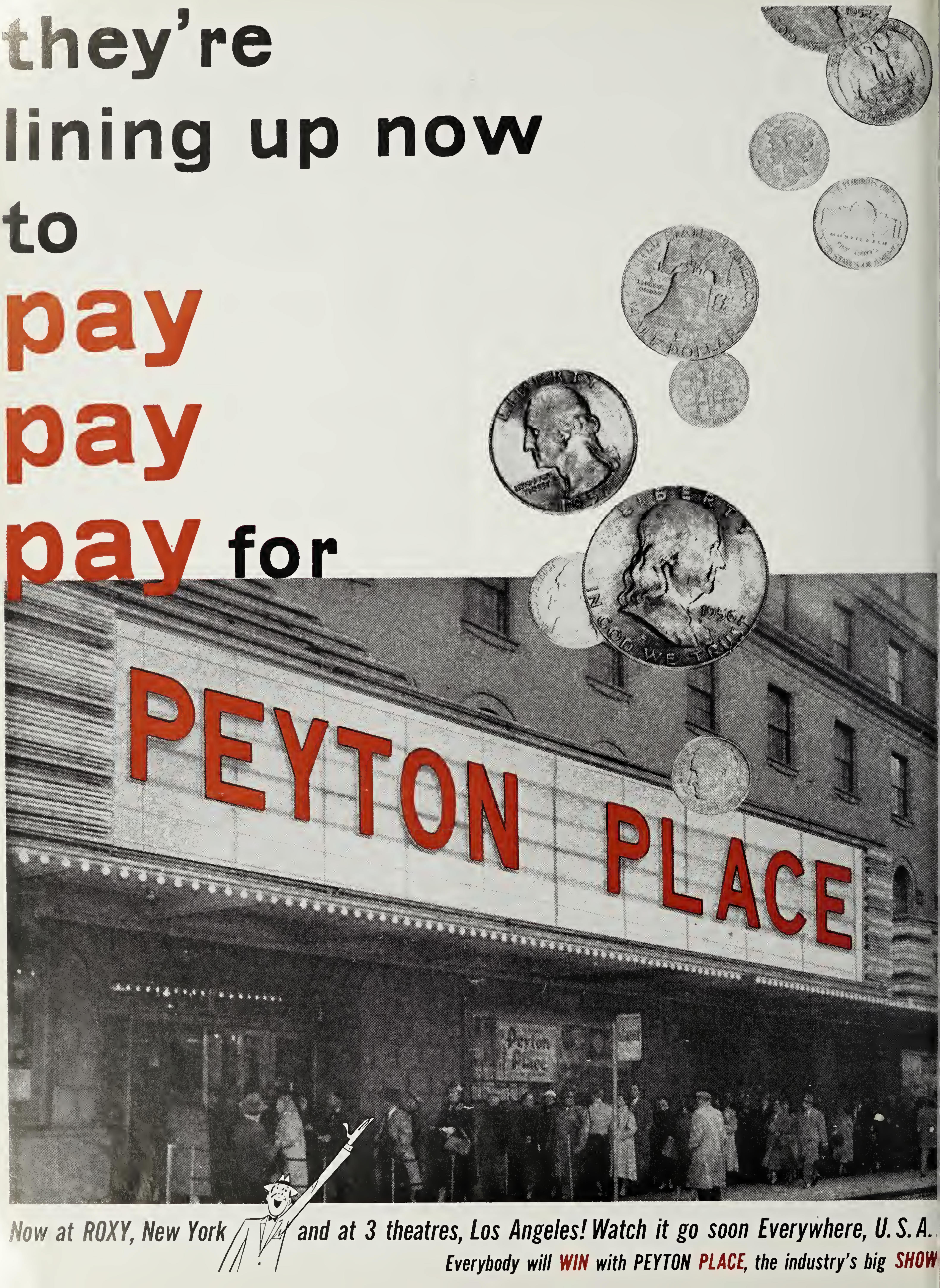
As a theatreman representing (approximately $00,000 in annual film rentals) or (many years in our business) I respectfully submit that further sales of post-1948 films to television will spell utter ruin for me and all others like me. This is the only business we know. Help us to continue in it. We need your assurance.

OWNER'S NAME, THEATRE NAME, CITY

List of the Executives who should receive it:

Mr. Steve Broidy, President, Allied Artists Productions, 4376 Sunset Drive, Hollywood 27, Cal.
Mr. Harry Cohn, President, Columbia Studios, 1438 N. Gower St., Hollywood 28, Cal.
Mr. Joseph Vogel, President, Loew's, Inc., 1540 Broadway, New York 36, N. Y.
Mr. Barney Balaban, President, Paramount Pictures Corp., 1501 Broadway, New York 36, N. Y.
Mr. Herbert J. Yates, President, Republic Pictures, 1740 Broadway, New York 19, N. Y.
Mr. Spyros Skouras, President, 20th Century Fox Film Corp., 444 West 56th St., New York 19, N. Y.
Mr. Arthur Krim, President, United Artists Corp., 729 Seventh Avenue, New York 19, N. Y.
Mr. Milton Rackmil, President, Universal-International, 445 Park Avenue, New York 22, N. Y.
Mr. Ben Kalmenson, President, Warner Bros. Pictures Dist. Corp., 666 Fifth Ave., New York 19, N. Y.
Mr. Walt Disney, Walt Disney Productions, 2400 W. Alameda Avenue, Burbank, Cal.

they're lining up now to pay pay pay for



Now at ROXY, New York and at 3 theatres, Los Angeles! Watch it go soon Everywhere, U. S. A.

Everybody will WIN with PEYTON PLACE, the industry's big SHOW

NEWS CAPSULES

BROADWAY GROSSES

There Is A Santa Claus

NEW YORK—The holiday week upped the Broadway grosses with two houses, the Paramount and Radio City Music Hall, hitting new records. The Paramount had a rock 'n' roll stage show headed by Alan Freed, while Radio City Music Hall had its Christmas pageant, "The Nativity," on stage.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"IT'S GREAT TO BE YOUNG" (Fine Arts). Paramount (33,404)*—Inconsequential English-made film with rock 'n' roll stage show headed by Alan Freed hit a new record of $180,000 on the first week.

"PEYTON PLACE" (20th-Fox). Roxy ($70,250)—Things simply wonderful here, with $86,000 claimed on Friday, Saturday, and Sunday, and $130,000 estimated for the third week. Usual stage show.

"SAYONARA" (Warners). Radio City Music Hall ($142,115)—Thursday through Sunday added up to $126,500, with the fourth week bound to top $225,000 for a new record. "The Navity," Christmas show, on stage.

"LEGEND OF THE LOST" (UA). Capitol ($41,927)—Second session reported at $75,000.

"WILD IS THE WIND" (Paramount). Astor ($19,115)—Third week expected to do $32,000.

"PATHS OF GLORY" (UA). Victoria ($19,292)—Opening week claimed at $40,000.

"RAINTREE COUNTY" (MGM). Loew's State ($19,059)—Second week announced as $90,000.

"BRIDGE ON THE RIVER KWAI" (Columbia.. RKO Palace on reserged seat two-a-day policy claimed $45,000 for the second week with 14 shows given, some at upped admissions.

**Figures in parentheses represent 1956 weekly averages as reported in MOTION PICTURE EXHIBITOR.*

AT DEADLINE:

Prelate Boosts "Kwai"

BOSTON—The clarion call for the constructive support of the best in motion picture entertainment rather than relying upon censorship was sounded last week by one of the leaders of the Catholic Church, Archbishop Richard J. Cushing of the New England Archdiocese. The public statement was made at the New England premiere of "The Bridge On The River Kwai" at the Gary before a celebrity filled audience.

The Archbishop observed that it was time to select the best of the screen, the theatre, radio and television and muster audience support behind them rather than to merely single out the poor for criticism. Pointing to the fact that he had been primarily responsible for 20,000 Boston children seeing "The Ten Commandments," he pledged that if "The Bridge On The River Kwai" lived up to advance reports that he had received from his associates, he would use all his influence to urge children and adults to see it.

A Quick Summary of All Important Industry News . . . condensed for *the* Busy Executive.

FORMS FOR THIS PAGE CLOSED

AT 2 P.M. ON MONDAY, Dec. 30

COMPO announces that its facilities will be used to obtain maximum theatre support of the Oscar telecast; Allied and TOA also get behind affair. (See Page 7)

Kenneth Hargreaves, president of Rank's U. S. operation, gives MPE an idea of what to expect from his firm in 1958, a 20 film slate. (See Page 7)

National Allied bulletin stresses danger of further film sales to television and asks end to practice as general boost to industry morale. (See Page 8)

Deal near completion whereby National Screen Service will acquire half of the stock in National Film Service (See Page 8)

Columbia's "Bridge On The River Kwai" is adjudged the best film of 1957 by the National Board of Review. (See Page 8)

Music Branch of the Academy of Motion Picture Arts and Sciences reluctantly agree to new Oscar ruling for musicians. (See Page 8)

James E. Perkins, veteran in foreign distribution, is named president of Paramount International Films, Inc. (See Page 9)

The Joint Committee on Toll-TV urges Senator Magnuson to study the past history of pay-as-you-see to learn the uselessness of test engagements. (See Page 9)

TOA's Ernest G. Stellings raps industry pessimism as he takes an optimistic look at the coming year. (See Page 10)

Yul Brynner and UA agree to an 11-picture pact between the company and Academy Award winning actor. (See Page 10)

The San Francisco Film Festival, first of its kind to be held in the U. S., is climaxed by the presentation of awards, with an Indian film winning top prize. (See Page 10)

Commemorating the 25th anniversary of Radio City Music Hall, Mayor Robert F. Wagner recently presented to Russell V. Downing, president of the theatre, a citation from the New York Convention and Visitors' Bureau in ceremonies at the Mayor's office at City Hall. Representing the bureau is Royal W. Ryan, executive vice-president, center. The citation notes that the Music Hall has played to over 162 million persons.

FILM FAMILY ALBUM

Arrivals

Ken MacElmurray, manager of the Village, Houston, and Mrs. MacElmurray became the parents of a girl recently.

Morris Klein, Hudson River valley drive-in and indoor exhibitor, and Mrs. Klein became parents of a daughter, born in Albany. It is their second child.

Curtis Matherne, Columbia salesman in New Orleans, became a grandfather for the first time when his daughter, Mrs. Helen Trudell, formerly with 20th-Fox there, became the mother of a girl.

Gordon Pearce, United Artists office manager in Denver, and Mrs. Pearce became parents of a daughter, Jeanice Diana.

Edward Redstone, Northeast Drive-In Theatres, Boston, became a father when a son, Michael David Redstone, was born to Mrs. Redstone at Richardson House. The baby is named for his two grandfathers, Michael Redstone and David Warren.

Sick Call

Hy Chapman, Columbia branch manager in Minneapolis, was in Variety Heart Hospital there recuperating from a mild heart attack.

Clifton R. Hall, Jr., owner, El Rancho Drive-In, Palatine Bridge, N.Y., has been a patient in Albany Veterans Hospital since September. He underwent surgery in October and was expected to have another serious operation after the holidays.

Sam Schwartz, Associated circuit auditor in Cleveland, sustained a heart attack last fortnight and was convalescing in St. Luke's Hospital.

Obituaries

Mrs. John Balaban, 63, widow of the late president of Balaban and Katz, Chicago, who died earlier last year, died last fortnight after a lingering illness. Paramount president Barney Balaban was among prominent industryites attending the funeral.

Charles Guelson, 71, pioneer Michigan exhibitor, died last fortnight in Stoughton, Wis.

Albert Hislop, 80, former mayor of Portsmouth, N.H., who aided in the organization of the Maine-New Hampshire Theatre Company, died last fortnight. Survivors include his widow and two sons.

George Roberts, 78, retired 20th-Fox sales manager for "The March of Time" and Fox Movietone News, collapsed and died in the Jamaica Station of the Long Island Railroad on Dec. 24. Survivors include his widow and nephew, actor Burt Lancaster.

AT DEADLINE:

Loew's Cuts Personnel

NEW YORK—Loew's, Inc., this week began a realignment of its sales and advertising-publicity staff with cuts in the personnel of both departments. A high Loew's official declared that "nothing is terribly definite" about the size of the cuts.

As far as the sales department nationally is concerned, some 15 persons were reported dropped from the advertising-publicity staff.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From SYRACUSE, N. Y.

The two clippings enclosed, from the same newspaper on the same date, seem to call for one of your illuminating, hard-hitting, and make-sense editorials.

ALBERT I. GILBERT
Westcot Theatre

EDITOR'S NOTE: The clippings in question were from the Syracuse Herald-Journal of Dec. 11. The first bore a small two-line head, "buried" deep in a news page, and read: "FORD TO LAY OFF 3333 IN DETROIT," *followed by:* "Ford said a large portion of those being laid off were classified as vacation replacements on employment rolls. Otherwise it declined comment." *The second bore a big 30-point three-line head at the top of the amusement page, and read:* "HOLLYWOOD FILM STUDIO IDLES 400," *followed by:* "Universal-International studios has laid off some 400 employees in an economy wave attributed in part to the steady encroachment of TV in the visual entertainment field. . . . An official said yesterday that the 400 were permanent employees, and he refused to estimate the number of temporary personnel on a picture-to-picture basis who would not be recalled when their present assignments are completed. . . . 'The movie business is off all over the country. We want to take a good look at things, etc.' "

While we have too many important editorial subjects waiting for publication right now, we do join Mr. Gilbert in wondering why executives in this industry are so quick to talk it "down," while executives in other industries are smart enough to decline comment. What has become of the old time showmen who boasted of how good things were, even when they had no soles in their shoes, or seat in their pants?

Will we never learn, when we have nothing good to say, to keep our mouths shut?

From SALT LAKE CITY, UTAH

In the separate Pink REVIEWS section of MOTION PICTURE EXHIBITOR it is your policy to carry one common head for a particular company's features, and to then carry their two or three features without again referring to the company name. If, in addition, you would repeat the company name after each and every picture, it would be of great help to us.

You see, we make out a card for each feature and your reviews are cut out and pasted to it. Under these circumstances, it would help us, and I am sure would help all theatremen who handle such data similarly, if you would repeat the distributor name with each feature.

V. A. GILHOOL
Huish-Gilhool Theatres

EDITOR'S NOTE: This is easy, and you'll find it done with the next published issue. The only reason it wasn't done before was that no one ever suggested it. Thanks for telling us.

From NORTH LITTLE ROCK, ARK.

With further regard to your editorial, "THE PRESLEY PULL," in the Dec. 25 issue, did you notice the statement credited to Raymond Willie of the Interstate Circuit (Dallas) in Film Daily? Pat Boone flopped while Presley cleaned up, and the exhibitor wonders why. Maybe this will add a little more fuel to the TV performance fire that burns up a star's drawing power. How many dollars will Pat Boone's TV program cost 20th Century-Fox in film rentals — and theatremen in boxoffice admissions? Our good stars can certainly make their careers last longer by staying off TV.

JACK BRAUNAGEL
United Theatres Corp.

EDITOR'S NOTE: You've certainly made your point, Jack. And it seems to apply to records too. Red-hot Perry Como can't come close to Presley's record sales. And wouldn't draw peanuts at the boxoffice, either.

From CHARLOTTE, N. C.

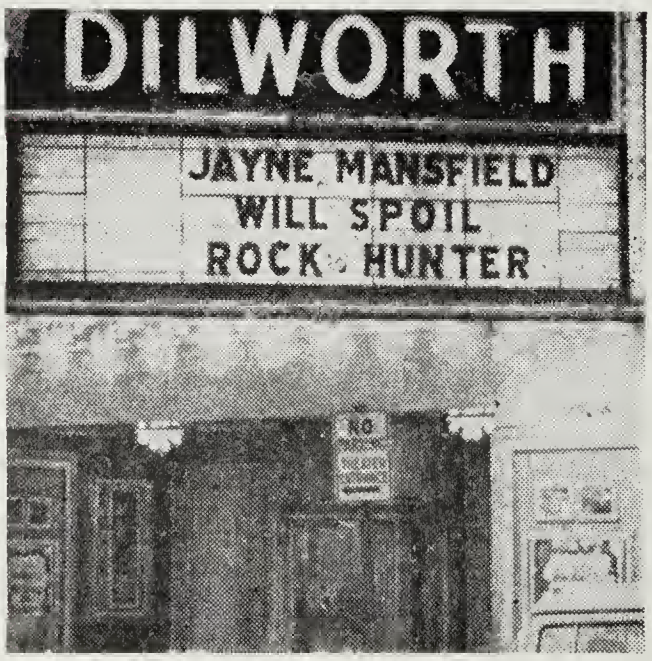
I have read with interest your editorial, "INDEPENDENT PRODUCERS . . . AND SALES EXECUTIVE 'BLIND-SPOTS' " in the Nov. 27 issue.

Very clearly you have made the point that I have been driving at with many distributors. Policies being set by some sales executive in New York, who does not even know where a town is located, much less the potential of said theatre, can't possibly be fair.

I also like your point about expecting "this picture" to outgross something the same producer made two to five years ago. Conditions have changed, and the pictures that turn in those grosses are indeed few and far between.

From CHARLOTTE, N. C.

An alert reader forwarded a clipping of the following theatre front, as taken from the CHARLOTTE OBSERVER. It seems there was a little changeable letter shortage—and a big Mansfield—and a manager who figured a way to make a success story of the shortage. Or so the newspaper says!



Whether the parties involved like it or not, the distributors and exhibitors are partners, and our business must be carried on in a partnership basis. We each need the other!

HARRY PICKET, JR.
Craver Theatres

EDITOR'S NOTE: There have been many nice comments on this particular editorial, and from some fair minded distributors, too! Let's see if 1958 doesn't mark an improvement in exhibitor-distributor relations.

From HARRISONBURG, VA.

Every time I think of the condition in which our theatre industry finds itself I recall a statement I made to an independent competitor some years back when we were part of Warner Brothers. He was screaming about divorcement, and I told him "go ahead and divorce production from exhibition and only you will get hurt." I could see the handwriting on the wall. When the big producer-distributors owned their own theatres, they had to produce motion pictures for them. But if they had no theatres, they could produce what they wanted to make, charge what they wanted to charge, and release when they wanted to release. It has all come true, hasn't it?

ED PURCELL, manager
SW Virginia Theatre

EDITOR'S NOTE: Yes! And there is a surprising increase currently in letters in a similar vein. Many now feel that both theatremen, and the movie-going public, suffered when large-scale production was stymied by divorcement, and the courts called an end to block buying and booking.

From SALISBURY, MD.

As your records will no doubt show, from 1925 to 1945 I was an exhibitor and a continuous subscriber to MOTION PICTURE EXHIBITOR. Like many other theatres and theatre owners, in 1945 I closed my theatre and have been more or less retired ever since. However, retirement was not for me and I am now managing director of the Salisbury Chamber of Commerce.

I am very frank to say that I miss only one thing in show business, and that is your marvelous Annual Booking Calendar. Would it be possible for an ex-exhibitor to buy one of your calendars for use here in the Chamber office?

W. MARSH GOLLNER
Salisbury Chamber of Commerce

EDITOR'S NOTE: A well remembered friend to many in the Washington territory. The 1958 calendar was shipped.

From BOSTON, MASS.

From time to time I have had inquiries from exhibitors in this territory regarding features that have been sold to TV. Would you possibly have an up-to-date listing such as you formerly published? We certainly will be happy to pay any cost involved.

CARL GOLDMAN
Independent Exhibitors of New England

EDITOR'S NOTE: MOTION PICTURE EXHIBITOR still maintains five "listening posts" in multiple-station areas and keeps careful file records, but to publish a list would be very costly. The Wall Street Journal estimated recently that there were 7,300 features available to TV and only 2,000 post-1948 features not available. We will be happy to check and advise on specific pictures. Just enclose a return envelope.

COMPO To Support Oscar Telecast

Industry Factions Join To Endorse Cooperative Effort; TOA, Allied Pledge Aid And Support

NEW YORK—The Council of Motion Picture Organizations will give full support of its staff and facilities to obtain cooperation of the nation's theatres in the Academy Awards telecast to be held March 26, Compo special counsel Robert W. Coyne declared here last week.

Coyne said that because the event would "undoubtedly draw one of the largest TV audiences on record and center attention on the outstanding films now being shown in the nation's theatres, it deserves the wholehearted support of every exhibitor."

The COMPO support has been endorsed by:

Robert J. O'Donnell, general manager, Interstate Theatres, on behalf of the Variety Clubs International, who said: "As a representative of a charter member of COMPO, I heartily endorse the sponsorship of the Academy Awards telecast . . ."

Twentieth Century-Fox general sales manager Alex Harrison, chairman, Motion Picture Association of America general sales managers' committee: "By all means we endorse an all-out effort of the COMPO organization to support the Academy Awards telecast in any way they possibly can."

Walter Reade, Jr., for Theatre Owners of America: "I agree with enthusiasm regarding the sponsorship of the . . . Academy Awards telecast."

Ellis Arnall, president, Society of Independent Motion Picture Producers: "As a member of the (COMPO) executive committee, we heartily approve and urge facilities and staff of COMPO cooperation and help in all possible ways. Theatre cooperation should be sought."

Harry Brandt, president, Independent Theatre Owners Association: "I am very much in favor of the plans. . . ."

Jay Emanuel, publisher of MOTION PICTURE EXHIBITOR, representing the trade paper publishers' committee: "Am heartily in favor of COMPO cooperation to the fullest in the Academy Awards telecast. I think it will do more to assure its success than any other plan we might have devised."

Allied, TOA Join Forces In Backing Oscar Telecast

NEW YORK—Both National Allied and the Theatre Owners of America will support the industry Academy Awards telecast on March 26, the Motion Picture Association of America and the Council of Motion Picture Organizations announced last week. Individual regional exhibitor organizations which will join in support include the TOA District of Columbia Theatre Owners Association and the Allied Motion Picture Theatre Owners of Maryland, whose president, J. L. Whittle, declared:

"Our membership will make every effort to cooperate in the promotion."

Doob Quits MPAA Post

NEW YORK—Oscar Doob last week tended his resignation, to take effect Feb. 15, from the post as coordinator for the Motion Picture Association of America in the institutional advertising campaign.

Fox Plans "Farewell" Mass-Roadshow Bookings

NEW YORK—Twentieth Century-Fox will book "A Farewell to Arms" in the Chicago and Milwaukee areas on the same plan used in Los Angeles whereby downtown first-run and neighborhoods play day and date at advanced admission prices, it was announced here last week. The film plays the Grauman Chinese in Los Angeles as well as houses in Ingelwood, Sherman Oaks, Westwood, Glendale, Pasadena, and Long Beach. Forty-four more California houses, from Eureka to San Diego, will open the film shortly, Fox added.

Slogan Trailer Available

CHICAGO—Filmack Trailer Company announces that a new full-color trailer bearing the industry's new slogan, "Get More Out Of Life . . . Go Out To A Movie," is now available to all theatres.

Besides being presented in color, the new trailer features an off-stage voice speaking the legend as it is flashed on the screen. It is a one frame trailer and may also be had in black and white.

According to Irving Mack, Filmack president, the new slogan has apparently caught the fancy of exhibitors around the country because of the increasing number of orders being received for it after one appearance in the Filmack house organ, Inspiration.

Rank '58 Slate Sets 20 For Release Here

NEW YORK—In an exclusive New Year's statement to MOTION PICTURE EXHIBITOR, Kenneth Hargreaves, president, Rank Film Distributors of America, said last week:

"Rank Film Distributors of America, Inc., will be one year old when the spring of 1958 rolls around the corner, and by that time this company will be settled firmly in the affairs of the American motion picture industry. By that time we shall be regarded with increasing importance as a supplier of quality product.

"Since RFDA opened its doors in the United States and the Rank Organization provided the company with a backlog of product highlighted by such motion pictures as 'Pursuit of the Graf Spee' and 'The Third Key,' the American exhibitor has come to accept the fact that British motion pictures have top box office potential and inherent entertainment values to attract the attention of the public.

"During 1958, RFDA will release not less than 20 motion pictures, many of which will have names and values known to American audiences and will afford theatremen in 1958 a strong weapon to compete with television and other forms of entertainment for the public's attention. We feel that regardless of outside competition, new quality motion pictures will always draw large audiences to the theatre."

ANNOUNCING . . . 50 Issues In 1958

In December, 1956, LIFE magazine pioneered a bright, new, modern idea in weekly publications by combining two Christmas-time issues into one. While this resulted in 51, rather than 52 issues that year, the test proved that no important readership actually was lost, so again this year LIFE magazine has combined its two Christmas-time issues into one.

It is the belief of MOTION PICTURE EXHIBITOR that there are *two* similar annual periods in our industry. During our 39 years of industry publishing experience, we had always found the week immediately preceding Labor Day, and the week between Christmas and New Years, to have too many distractions. In many situations, theatremen were literally up to their armpits in theatre work, serving holiday crowds with the biggest and most important pictures of the year on their screens, plus the usual family holiday distractions at home, and had no tradepaper reading time. In many other situations, producers, distributors, and theatre executives choose these same weeks for short holidays, and weren't home when their tradepapers arrived.

So, in the year ahead (1958), MOTION PICTURE EXHIBITOR, as the "*Bright*" new trade paper leader, will also pioneer. Come next Labor Day the normal issues of August 27 and September 3 will be combined into one big New Season's issue. And, come next Christmastime, the normal issues of December 31 and January 7, 1959 will be combined into one big New Year's issue. This will numerically reduce our 1958 issues to 50, . . . but we feel it will also materially increase our already great reader-interest-per-issue.

This will also enable us to give spaced vacation periods to our hard working staff, and to relieve some of the modern business pressures.

And, we again repeat: MOTION PICTURE EXHIBITOR . . . the "*Bright*" new trade paper leader, *will lead again by publishing 50 issues in 1958.* We think our executive readership will like it that way!

End Of Film Sales To Television Would Aid Morale, Boost Incentive

WASHINGTON—In a regular bulletin to its membership last week, National Allied called attention to the poor state of the industry's morale and charged that "when those most concerned have abandoned hope, outsiders cannot be expected to retain confidence in the business."

In reviewing some of the causes for pessimism about the future of theatrical exhibition, the organization described television as "the greatest killer," and called for discontinuance of film sales to TV or a system of clearances, at least, to protect theatres, as resolved at the recent Kiamesha Lake, N.Y., convention. To investigate the problem, Allied has named a committee consisting of Jack Kirsch and Irving Dollinger.

"The only certain solution" to restoring exhibition to economic health, according to Allied, "is for the film companies to discontinue the sale of films to television altogether." The "insatiable appetite" of television, it is contended, will exhaust the film backlogs currently held and will bring demands soon for newer, then current product. At that time, with the concomitant demise of theatres, can the film companies believe they will "realize returns comparable to those obtained from the theatres?" Allied asks.

By discontinuing sales to TV, Allied went on, industry morale would be boosted and the incentive would be provided for all industry factions to join in an all-out business building campaign. Some progress in promotion has been made, it was noted, particularly with respect to industry sponsorship of the Academy Awards telecast this year. For a better new year, National Allied urges exhibitors to fight harder for business, reflecting to the public optimism and determination.

The National Allied Drive-In Convention, it was noted, is slated for Feb. 11-13 in the Kentucky Hotel, Louisville, Ky. Edward L. Ornstein is general convention chairman.

Editor's Note: See editorial page, "A-DO-IT-YOURSELF PROJECT WITH MERIT."

Goldenson Hails New Pix

NEW YORK—The improved quality of motion pictures that will become available during the season following Christmas holidays was noted here last week by American Broadcasting-Paramount Theatres president Leonard H. Goldenson in a letter to stockholders enclosing a 25 cent a share dividend for the fourth quarter.

Goldenson noted that a decline in theatre business, due to product shortage, had been such as to offset an increase in business done by the American Broadcasting Company division of the company in the fourth quarter, which he said had shown a 56 per cent increase in circulation.

U-I, Hearst In Newsreel Pact

NEW YORK—Universal Pictures last week announced that it had concluded an agreement with Hearst Metrotone News whereby its Universal-International News would have access to all material shot by the Heart newsreel organization. This will enable Universal to dispense with its camera crews, using Metrotone material for its reel, which Universal will edit, sell, and distribute. Tom Mead will continue to edit the U reel with Ed Herlihy commenting.

Allied Mulls Possibility Of Buying Film Backlogs

NEW YORK—National Allied will discuss the possibility of organizing exhibitors to buy the backlogs of major distributors' theatrical films, in order to keep them from television, it was learned here last week.

The matter is to be discussed at the National Allied drive-in convention, to be held in Louisville, Ky., during February.

"Kwai" Heads Field In NBR Film Poll

NEW YORK—Sam Spiegel's "The Bridge on the River Kwai," released by Columbia, has been selected to receive the 1957 award of the Committee on Exceptional Films for the National Board of Review, committee chairman Henry Hart announced last week.

Other films selected for citation are "Twelve Angry Men," "The Spirit of St. Louis," "The Rising of the Moon," "Albert Schweitzer," "Funny Face," "The Bachelor Party," "The Enemy Below," "A Hatful of Rain," and "A Farewell to Arms." "Funny Face" was cited, in addition, for its photography.

Best foreign films were "Ordet," "Gervaise," "Torero," "The Red Balloon," and "A Man Escaped."

David Lean was best director ("Kwai"), Joanne Woodward best actress ("Three Faces of Eve" and "No Down Payment"), Alec Guinness best actor ("Kwai"), Dame Sybil Thorndike best supporting actress ("The Princess and the Showgirl"), and Sessue Hayakawa best supporting actor ("Kwai").

Musicians To Honor New "Oscar" Ruling

LOS ANGELES—The Music Branch of the Academy of Motion Picture Arts and Sciences voted last week to accept the board directive that only one Music Scoring Award be given this year.

At the same time, the branch rescinded its previous "vote of censure" of the board and passed a resolution of confidence in its integrity.

In previous years, separate Awards were made for the Best Scoring of a Musical Film and for Best Scoring of a Dramatic or Comedy Film. Music Branch members had protested that the two categories were "incompatible," making the competition for one Award "unrealistic."

This stand was strongly reaffirmed in the resolution, but it was passed "in order to preserve harmony in the Academy."

The single scoring Award has been newly defined as "for the most effective use of music scoring in a motion picture."

The resolution accepting the edict of the board was proposed and accepted after George Seaton, Academy president, reviewed the history of the Academy decision to reduce the number of Awards. He read from minutes of board and Music Branch meetings to show that the edict was not a "hasty" one, but had been under study since 1954. Seaton also noted that Awards for six other craft achievements had also been reduced this year.

The Best Song Award remains unchanged and will be voted as in past years.

Toll-TV Nearer In L.A.

LOS ANGELES—Mayor Norris Poulson last fortnight signed franchise granting ordinances passed by City Council and okaying pay-TV by Skiatron and International Telemeter-Fox West Coast Theatres. The ordinances become effective 30 days after their legal publication, which means late this month, unless legal threats made by opponents materialize. Two such steps have been threatened by the Southern California Theatre Owners.

NSS To Acquire Half Of NFS Stock; More Backroom Consolidation Seen

PHILADELPHIA—Discussions have nearly been completed for National Screen Service to become a 50 per cent stockholder in National Film Service, according to a joint announcement issued last week by Herman Robbins, chairman of the board of National Screen Service, and James P. Clark, chairman and president of National Film Service.

This would permit NSS to utilize, in conjunction with NFS, its long time service record to the industry for future consolidation of backrooms of the distribution companies.

Both Robbins and Clark pointed out that their organizations have been devoted to serving the industry for years, and that the present status of the distribution business called for a "joining of hands to fill an urgent need for economical service.

"All forces in the motion picture industry today have to work together to find the most economical way of distributing pictures. We think that the years of 'know-how' of both our organizations will enable us to present the plans that will be revolutionary in concept and will streamline the present distribution method," Robbins and Clark said.

Both men pointed out that some mechanics remained before final papers were signed, but that they were confident that the proposed relationship would be consummated quickly.

Robbins and Clark emphasized that "nothing in the current negotiations would result in any change in the existing activities of either organization."

National Film is the physical handling organization formed by Clark over 10 years ago. Leading film carriers make up the greatest part of its membership. NFS had depots in 33 cities around the country, including the newest establishment near New Haven, Conn., where, for the first time, all major film distributors have consolidated their physical handling activities under one roof, a new building built for the purpose by NFS. NFS does back room work for United Artists in all depots. Other major users are Warner Bros. and Paramount, with all other companies using the service in at least two depots.

National Screen has long been the leader in the handling and distribution of accessories and trailers.

Perkins To Head Para. International

NEW YORK—James E. Perkins has been named president, Paramount International Films, Inc., it was announced last week by George Weltner, vice-president in charge of world sales for Paramount Pictures Corporation.

Weltner declared that Perkins' experience of more than 30 years in every phase of foreign distribution had made him the ideal choice for the post.

Perkins joined Paramount in 1925 as branch manager in Tokyo, Japan. Successively, he was named Shanghai branch manager, opening the company's first China office in 1929; in 1937 becoming divisional manager for Japan, China, and the Philippines; and in 1941 adding India and the entire Far East to his division. In 1944, following a two-and-a-half year period of imprisonment by the Japanese during World War II, he was named division manager for the entire Far East plus Australia, New Zealand, and South Africa. In 1946, Perkins was named managing director for Paramount in Great Britain, remaining in England until 1955, when he returned to New York to make his headquarters at the Paramount Home Office as executive vice-president of Paramount International Films.

Study Past History Of Toll-TV, Committee Tells Sen. Magnuson

NEW YORK—U. S. Senator Warren Magnuson was told last week to take a look at the cable theatre operation in Bartlesville, Okla., if he were seeking a test on toll TV.

The suggestion was made to the Democratic senator from Washington, who is chairman of the Senate Commerce Committee and who favors licensing trials of toll TV, by Philip Harling, co-chairman, Joint Committee on Toll TV, which is seeking to have paid video barred by law. Harling at the same time reaffirmed the position of his committee.

"There have been tests in Palm Springs and Chicago," Harling wrote Sen. Magnuson, "which as you know proved absolutely nothing in spite of the great claim of success by its (sic) sponsors.

"If," Harling continued, "these tests were so good and so successful, why didn't the sponsors expand and pursue the installation of their equipment.

"If, as claimed, it was in the public interest, where are the people who are clamoring for it. Every audience poll to date indicates that the public is at least 25 to 1 against any form of toll TV . . .

"If you are looking for a test why not refer to the Bartlesville experiment which has now been in progress for over four months.

"We are unalterably opposed to toll TV and we are urging all members of our Committee, consisting of their owners, Chambers of Commerce, municipal governments, labor organizations, and community and civic organizations all over the United States, to contact their Senators and Congressmen and urge them with all force at their command to vote a bill banning toll TV.

"This question of giving them a chance is, in our opinion, a subterfuge, because if the proponents are sincere in their desire to give the people something 'different'—which they can't—then they can experiment from now until Doomsday with subscription TV by wire, at their expense and not the public's."

Anti-Toll TV Broadside Urges Public Protest

NEW YORK—The Joint Committee on Toll TV opened its all-out fight against paid video last week with a broadside 14 by 8½ inches in size which it mailed to all its members, with special attention to exhibitors. Mailing was done by the Theatre Owners of America.

The broadside consists of several scare heads over white lettering set out by a reverse block printed in red which reads:

"Kill These Headlines, do this today." Then follow instructions to "talk to, . . . write . . . visit your Senator and Congressman before he goes back to Washington," to organize civic bodies, labor unions, parent teachers associations to get them to put pressure on Congressmen and Senators, and to support Congressman Celler's and Senator Thurmond's bills against toll TV by letter, telegram, and petition.

The NEW YORK Scene

By Mel Konecoff

ONE OF THE MOST concrete retorts to critics within as well as outside the industry was unveiled last week when Century Theatres introduced its latest addition to the sizeable theatre chain, the Plainview, Plainview, Long Island.

The 1700-seat house is a most attractive place to visit, constructed for looks as well as use and relatively low maintenance. Not only is there parking adjacent to the theatre for 200 cars, but there is also a huge parking lot across the street belonging to a giant shopping center which can be utilized as well.

Century executives told us that they consider the patron whenever they adopt policies or plan theatre renovations or new theatres, and they will adopt their "Main Feature Curtain at 8:40 p.m." at the Plainview since it has proven so popular elsewhere on the circuit.

The Raytone screen measures 21 by 50 feet and is the largest in the Century chain. Seating by Griggs Pushback and Haywood Wakefield is so arranged that each patron has an unobstructed view of the picture. The latest in sound has been provided by Simplex; projectors by Excel; lamp houses by Super Cinex; exclusive Century designed carpeting by Archibald Holmes; the stage contour curtain is of Thortel Fibreglas featuring Art-Craft equipment.

Most attractive is the all-flagstone floor in the foyer eliminating some carpeting and making for easy maintenance. This is in keeping with the suburban character of the area and the house. The ceiling over the concession area is made of corrugated fiber glass, while windows also front on the street making further sales possible. The latest in vending equipment is to be found here as well.

The party of introduction, incidentally, was one of the best of its type. Present were circuit executives Leslie Schwartz, president; Samuel Goodman, vice-president; Martin H. Newman, treasurer; and Henry C. Miner, chairman of the board, as well as representatives of the various exchanges, local civic, community, and religious leaders, representatives of the press, etc.

We personally extend our welcome.

ANTI-PRESLEY NOTE: Theatre manager Albert Greene, Avenue U, Brooklyn, who makes the papers every now and again, came through with a repeat performance which got some big play on the radio and elsewhere when he wired the draft board which ordered Elvis Presley's induction into the Army urging his immediate entry. He dislikes Presley, his pictures, and the type of people who come to see his films, whom he termed juvenile delinquents.

He opined that Presley was a poor boxoffice draw, that he was a poor example for the youngsters, that he was an unwholesome influence on the youngsters, and that he was not worried about losing the type of audience that did turn out for his films. Nuff said.

THE METROPOLITAN SCENE: Additional season's greetings in from Hortense Schorr, the Si Seadlers, Ed Lachman, Burton E. Robbins, Evelyn and Charlie Jones the Gene Pleshettes, the Monroe Goodmans, the Bob Shapiros, Associated Artists, the Jeff Livingstons, the Al Floersheimers, Nat Lax, Marty Blau, Steve Edwards, Harvey Matofsky and "friends," good old Al Picoult, Marathon Newsreel, Dragon Productions, Les Dinoff, Fortunat Baronat, Bernard Lewis, Bob Dorfman, Leo Israel, Beatrice Ross, Walter Klein, Beatrice Klein, Bob Rothafel, the Mike Todds.

Stellings Hits Industry Pessimists In Optimistic Look At A New Year

NEW YORK—In an optimistic statement which was critical of "unreliable and pessimistic reports," Theatre Owners of America president Ernest G. Stellings last fortnight expressed the opinion that "prospects for the new year are bright."

The Stellings statement, released by TOA here, was in the nature of a general discussion, which

1) Declared exhibitors believed that the box office gross for 1958 "will improve considerably."

2) Claimed that box office grosses "in the last few years have been climbing steadily from the low level reached in 1952."

3) Pointed out that 4,000 drive-ins had been built in the last 10 years bringing the "theatre close to the family and the whole family to the theatre." All of these 4,000, he continued, are "only a short pleasant ride away from the homes they serve, equipped with playgrounds and other devices for complete family comfort and pleasure."

4) Declared that exhibitors were building new theatres, modernizing old ones, and dropping "obsolete theatres that are no longer performing their true entertainment and community function."

The TOA president's optimism on business was based on promises of a steady flow of product.

"For the first time in the history of motion pictures," his statement read, "movie-goers are assured a steady flow of topnotch movies throughout the year, instead of being faced with the seasonal and traditional feast and famine periods. . . . This new pattern will stimulate motion picture theatre attendance to peaks far greater than the levels of recent years. . . . In 1958, popular feature attractions will be seen regularly on the large screens of the moviegoers' favorite motion picture theatres. An increase of pictures in color will be noted also. . . .

"Critics who look at only the total business failures get a distorted picture of the American economy. The same distortion applies to those who point only to the number of theatres closing for various reasons.

"As a matter of record, the number of theatres operating today varies only slightly in comparison to the number of 'going' theatres 10 years ago, despite the intense growth of competition for the leisure time of Americans. . . .

"We, the theatre owners, are disturbed by the unreliable and pessimistic reports recently circulated. One writer recently went so far as to say that the motion picture industry is 'teetering on a cliff with no certainty it will be saved.'

"This view is not shared by the civic minded working showmen who own and operate the nation's 19,000 theatres."

Neither is it shared by other industry leaders, Stellings continued. Motion Picture Association of America President Eric Johnston, he added, has pointed out that Hollywood is spending more money than ever.

AAP Stock To UA Firm

NEW YORK—Gotham Television Film Corporation, a subsidiary of United Artists, last week announced that it had purchased 700,000 shares of capital stock in Associated Artists Productions, which sells films to television. AAP is the purchaser of the Warner Bros. backlog.

Yul Brynner recently concluded an agreement in Hollywood under which his Alciona Productions will deliver a $25 million program of features for United Artists release. Representing UA is Robert F. Blumofe, vice-president in charge of west coast operations.

Brynner, UA Agree On 11-Picture Pact

NEW YORK—Yul Brynner's Alciona Productions, Inc., and United Artists have concluded arrangements for a $25,000,000 film production program to be produced by the Brynner company, it was announced last week by Arthur B. Krim, president of United Artists.

The contract, negotiated by the Ashley-Steiner Agency calls for 11 motion pictures to be delivered to United Artists by Alciona within the next nine years. Each of the 11 films is budgeted between two and three million dollars.

Brynner will star in eight of the 11 productions and will direct one or two films on the schedule.

Brynner revealed that one of the films in which he will star will be the screen version of the Arthur Koestler novel, "The Gladiators."

Brynner also stated that arrangements are being completed between Alciona and director Martin Ritt for a number of films which Ritt will undertake upon the termination of his exclusive pact with 20th Century-Fox.

B-V Handles Own Billing

PHILADELPHIA—It was learned last fortnight that Clark Film Service is no longer acting as agents for the billing and collection of film rental for Buena Vista Film Distribution Company either here or in Washington, D.C.

In Pittsburgh, Pittsburgh Film Service likewise is no longer acting as Buena Vista agents in this capacity.

This function is now being handled in Buena Vista's own district offices.

The servicing of prints, however, will continue through Clark Service and Pittsburgh Film Service.

AA Buys "Bowery" Films

NEW YORK—Allied Artists has acquired full ownership in 23 Bowery Boys comedies produced between 1945 and 1951, through a deal which involves purchasing the 50 per cent interest of their producer, Jan Grippo.

S. F. Film Festival Climaxed By Awards

SAN FRANCISCO—With the first truly international motion picture competition in the United States closing last fortnight, the San Francisco International Film Festival was climaxed with awards of "Golden Gate" award plaques at the Metro Theatre after 15 days of premiere screenings.

Irving M. Levin, who organized and directed the Festival, served as co-ordinator for the San Francisco Art Commission who sponsored the fete. He received a "Certificate of Commendation" from Robert H. Barr, president, San Francisco Junior Chamber of Commerce, for his contribution to the cultural life of the Bay Area.

India, a country whose films are seldom seen in the U.S., placed first in the Festival. "Pather Panchali," swept to first place in the judges' voting. This film's director, Satyajit Ray, also won the award for "best" in the directorial group.

Dolores Dorn-Heft, in her first U.S. picture, "Uncle Vanya," received the award plaque as "best" actress. The actress was in the Festival audience and received her plaque from Harold Zellerbach, president of the S. F. Art Commission who sponsored the event.

The best actor award went to character player Heinz Ruhmann of Germany in "The Captain of Koepenick." Guenther A. Kempff, consul-general of Germany, accepted his plaque at the Metro.

Representing the Screen Director's Guild of America, George Waggner, a member of its board, confirmed the support of its organization to the S. F. Festival. Waggner, reading a telegram from the Guild's president, George Sidney, quoted:

"It is our pleasure to indicate our official commendation of the work accomplished by the Festival's authorities . . . through mutual cooperation we expect to improve our cooperation from year to year."

According to Levin, the Festival will be perpetuated as an annual event. In affirming the success of the occasion he expressed particular gratitude to the five newspaper critics of the metropolitan newspapers who served as an advisory board and acted as judges. Included are Theresa Loeb Cone, Oakland Tribune; Emilia Hodel, S. F. News; Robert Hall, S. F. Call Bulletin, Paine Knickerbocker, S. F. Chronicle, Hortense Morton, S. F. Examiner.

Alexander Film Purchased

COLORADO SPRINGS, CAL.—Don M. Alexander, head, Alexander Film Company, announced that negotiations had been completed whereby Allied Film Company will purchase it.

Allied's main stockholders are Fleming, Talbert, and Monroe, Cleveland management consultant firm, and E. B. Foster, secretary-treasurer of Alexander.

It was stated that Alexander, Don Alexander, Jr., Thomas M. Burgess, Keith Monroe, John Talbert, and Foster will retain their positions on the board of directors. Alexander will resign as president to become board chairman, and Monroe will become head of the firm.

"Bonjour," Monsieur Jackter

NEW YORK—Columbia general sales manager Rube Jackter will stump the country on "Bonjour Tristesse," which is said to be the first time in the history of the company that a top sales executive has gone across the nation in behalf of a picture.

The Canadian Scene . . . . .

Theatre Construction Goes On In Canada

TORONTO—A count on the number of theatres in operation in Canada brings up the interesting fact that 102 auditorium theatres and 75 drive-ins, all newly-built, have opened from the beginning of 1954 to date. The total of more-or-less permanent 35 mm. motion picture exhibition locations—ranging from the six-day 3,344-seat Imperial in Toronto to the two-day 100-seat Capitol in the 100-person hamlet of Fir Mountain, Saskatchewan, comes to 1,931. There are 236 drive-ins.

Statisticians on the number of theatres in the country find it exceedingly difficult to obtain an accurate count of houses in operation because many listed as closed reopen in new hands and then close again. Some have been closed and reopened by circuits. Many close and stay closed.

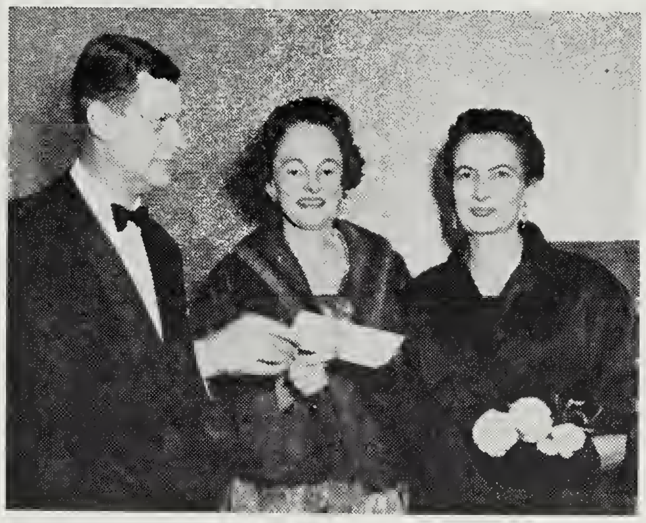
The new total includes 12 new theatres, built from the ground up, while the drive-in total is stable, smaller than last year's by one. The full impact of TV caused many auditorium theatres to close each year since 1954, but the total in operation was bolstered by the openings of drive-ins and standard houses on a good scale.

Breaking it down by provinces as far as the six-day operations: British Columbia, 118; Alberta, 120; Saskatchewan, 63; Manitoba, 74; Ontario, 415; Quebec, 43; New Brunswick, 44; Nova Scotia, 25; Prince Edward Island, seven; and Newfoundland, 13.

Canadian Comment

Paul Vermet of Montreal has been appointed executive secretary, Quebec Allied Theatrical Industries, Inc. The announcement was made by Doris Robert of Granoy, president. He succeeds Charles Bourassa, who resigned to concentrate on his press and radio interests. Vermet declared at the cocktail party that his aim was to enlarge the membership of QATI. Vermet was a public relations officer in the Canadian Army before handling the French publicity for the Henry Morgan store. He also has entertainment interests of his own, the South Shore Amusement Company, Ltd., the Victoria, St. Lambert, and Canadian Concerts and Artists Inc.

President of Local 173 for 21 of its 48 terms, Charles Dentelbeck, for 39 years chief projectionist of Famous Players and its predecessor company, Paramount Theatres, will retire Jan. 1. Dentelbeck was one of the founders of the Toronto Motion Picture Projectionists Union in 1909 and first became its president in 1917. He was one of the first members of the Canadian Picture Pioneers, having served as a director for several terms, and an early member of the Variety Club of Toronto. Charlie was born in Fort Wayne, came to Toronto in 1909, forsaking circus life to become the projectionist in the Queen-and-Spadina theatre of his brother-in-law, James Downs. He subsequently worked in several theatres, including the Tivoli, and was projectionist of the Strand under Clarence Robson when Famous Players acquired it.



Kenneth N. Hargreaves, president, Rank Film Distributors of America, Inc., recently presented a check for the proceeds of the benefit premiere of Rank's "The Bolshoi Ballet" to Mrs. Arthur A. Houghton, Jr., center, and Mrs. Robert D. Graff, co-chairmen of the affair for the Dance Collection of the New York Public Library, at the 55th Street Playhouse, New York.

CINE CHATTER: The Archives Committee of the Canadian Film Institute has received 260 platters, recordings of radio programs by Gerald Pratley. The programs include his broadcasts on music from films, recorded interviews with or talks about some of the top producers, directors, and stars, as well as discussions of many of the famous films. . . . The second theatre in the mining community of Normetal, Que., has been opened by Jacques and Clement Beaupre. The 256-seat St. Louis is a seven-day house, serving the 4,000-person community. . . . The Owen Sound Cable Television, Ltd., a community antenna system, has been incorporated for the Ontarion in the Ontario city by a group headed by T. A. Metcalf, who operates one in Guelph and who heads the National Community Antenna Association of Canada. . . . Stouffville businessmen Harold Spofford and Ted Topping are reopening the Stouffville house following its shuttering for many months. A number of distinct improvements are being made on the theatre to compete with TV which cut into its business. . . . The Rank Organization is distributing "The Sceptre and the Mace," National Films Board's 30-minute account of the Queen's visit to Canada, in Britain and the Commonwealth. . . . Movies are a big thing with CHCH-TV, Hamilton. The station recently took a half-page in each of the three Toronto papers to advertise the movies being offered on it. . . . Each of the three Toronto papers, the Star, the Globe and Mail, and the Telegram are now selling for 10 cents. . . . Famous Players declared its regular 37½ cents dividend for the last quarter of 1957.

Gross, Admissions Decline In Canada

TORONTO—Canada's theatre gross dollar-wise was down seven per cent in 1956 and 12 per cent admission-wise as compared to 1955. Grosses fell from $94,159,568 to $87,594,672, a dollar decline of $6,564,896. Admissions fell from 201,360,615 to 177,198,245, a total of 24,162,390.

The top grossing year was in 1953. That year Canada's theatres took in $109,072,528, a figure that is higher by $21,477,856 (20 per cent) than the 1956 one. Admissions in 1953 totalled 259,346,837—82,148,592 more than in 1956 (32 per cent).

In the four-year span, drive-ins remained comparatively stable in receipts. They were $5,862,920 in 1953 and $5,367,296 in 1956—and in admissions 11,134,788 and 9,705,982. This is a nine per cent decline in both receipts and admissions.

However, the picture is much gloomier, since in 1953 there were 174 drive-ins and in 1956 they numbered 236. Thus, 62 more drive-ins had to subsist on a slightly smaller amount. Through the turnstiles of the regular theatres—those not community enterprises or worked by itinerant operators—came 184,968,467 admissions in 1955 and 162,755,860 in 1956, a drop of 22,212,607 or 12 per cent. Their receipts went from $86,373,652 to $80,519,119, making the cash decline $5,754,533 or seven per cent.

Drive-in attendance fell from 11,521,718 in 1955 to 9,705,982 last year—1,815,736 fewer or nine per cent, and receipts from $5,755,158 to $5,367,296—a drop of $387,862 or seven per cent.

It is estimated that Canadian theatres have declined in number by 20 per cent in the past four years. It is hoped that the figures showing the difficulty of exhibition will help exhibitors bring about reductions in local and provincial taxes, especially amusement ticket imposts.

Louise Tarantino, secretary to Bob Eves at Famous Players head office, was married to Anthony DiFonzo. . . . A. W. Shackleford, partner of Famous Players in Lethbridge, several times mayor of his city, won a sweeping majority in the latest election. . . . Eleven cameramen have been designated full members of the newly-organized Canadian Society of Cinematographers at the recent meeting of the membership committee. . . . The film industry in Canada was saddened by the passing of Syd Taube in Los Angeles at the age of 70. Many were the persons in the industry he helped while he was in Canada, working at every phase of the industry.

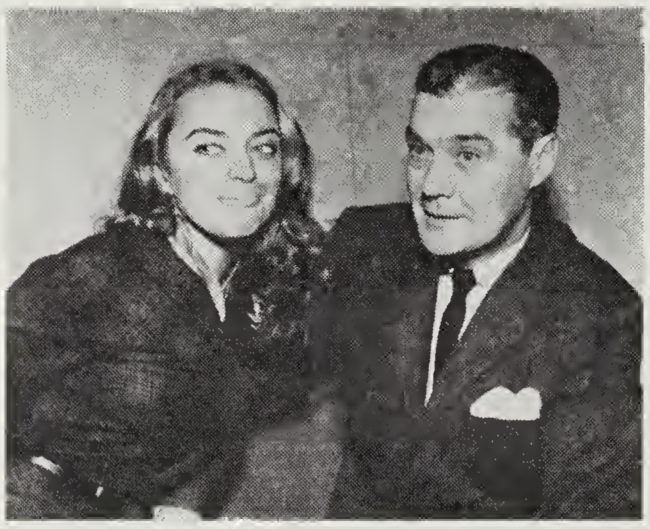
Jack L. Warner, president, Warner Brothers, recently welcomed German visitors Mr. and Mrs. Hans Kubaschewski to the Burbank studio. WB executives Steve Trilling and Ben Kalmenson also greeted the travelers. Kubaschewski is head of Warners' organization in Germany, and his wife heads Gloria Films, leading European film production company.

Conciliation Appeal Asks Clearance Switch

ALBANY—George Thornton has carried his conciliation appeal for the removal of the clearance which Walter Reade, Jr., holds in Kingston, N. Y., over Thornton's Orpheum in Saugerties, N. Y., some 13 miles away, to Film Row—specifically to 20th-Fox and MGM. It was understood that if the veteran exhibitor succeeds in his conciliation attempt with these distributors that he will approach other companies.

Thornton's case was reported to be based on the contention that Saugerties, a village, provides no competition with Kingston, a city; and that the seven day clearance given the latter therefore is unfair. Thornton was said to believe that he is unnecessarily hampered also on summer bookings by the fact that Reade's 9-W Drive-In, near Kingston, is 21 days behind first-run but, in effect, is often ahead of the Orpheum.

Saugerties is serviced from this exchange city, while Kingston is served from New York.



April Olrich, who appears in Rank's "Pursuit Of The Graf Spee," recently visited the New England territory in connection with the opening of the film, and is seen here with Bob Carney, manager, Loew's Poli, Waterbury, Conn.

Newspaper Features Industry "Bad News"

MANCHESTER, N. H.—A feature article in the Manchester Union Leader recently was devoted to a report by Frank Lyndon, executive secretary, Allied Theatres of New England, which painted a gloomy picture of the exhibitor's lot in New Hampshire since 1948. In that year, New Hampshire had 90 movie houses, 70 running full time and 20 seasonal theatres in resort areas, Lyndon reported. Today, New Hampshire has only 45 operating theatres, of which 27 are only part time.

Besides the 50 per cent mortality rate, Lyndon reported, there have been numerous curtailments in the number of daily showings and the number of days per week that films are shown. It's television, exhibitors agree, which has made most of the difference. Lyndon added that the foreign market for our films "went to pot" and that the industry released a number of films it had previously shelved, lowering the grade of product which exhibitors were able to offer the public. One exhibitor commented that "anybody who would buy a conventional theatre now must have a hole in his head," but he refused to give his name in fear of retaliation from film distributors.

New Hampshire has opened 22 drive-ins in the past 10 years. According to Melvin Morrison, operator of the Newington Drive-In, these theatres are expensive to build and suffer due to their seasonal nature in the north. The huge screen alone, Morrison explained, costs $25,000, and the total construction bill runs to about $100,000. The weekly cost of replacing broken and stolen speakers is nearly $100, he added. However, the outdoor film business has its compensations, says Morrison, who has equipped his theatre with a playground and pony rides for patrons' children. "When people come to an outdoor," he said, "they come in a holiday mood. They spend more at the snack bar and they come earlier."

ALBANY

J. Meyer Schine was at Schine circuit officers in Gloversville, N. Y., after attending the opening of a public room in the refurnished Queensbury Hotel, Glens Falls, N. Y. Schine Hotels took over the hostelry a year ago. William J. Graham, one-time Altec representative with the circuit and now an aide to "J. M.," is president of the company operating the Queensbury . . . . Charles A. Smakwitz, Stanley Warner zone manager, Newark N. J., and former SW chief here, was in town to visit a sister-in-law seriously ill in the hospital.

ATLANTA

Joan Rogers, secretary at Wil-Kin Theatre Supply, returned to her desk following surgery. . . . The WOMPI hosted a party for 40 little girls in the Columbia exchange. Each received gifts and attended a screening of Buena Vista's "Cinderella." . . . Jack White, Princess, Cleveland, Tenn., is the new owner of the Ann Drive-In there. Al Rook will buy and book. . . . Jack Riggs announced that he is booking for the Bel-Air, Colonial, and Warner Park Drive-Ins, Nashville, Tenn. . . . J. E. Aaron, owner, Bama Drive-In, Anniston, Ala., was back at his post after a bout with the flu. . . . J. E. Craft has reopened his Strand, Tompkinsville, Ky., which he took over from the Rockwood Amusement Company. . . . Harold Rath, of the Warners home office, was a visitor. . . . Sam George, Roxy manager, resigned to join radio station WAGA. Frank Vinson, assistant city manager for the Wilby-Kincey circuit, has replaced him.

BOSTON

Melvin Safner, Woonsocket, R.I., exhibitor, has taken a long term lease on the Liberty, Providence, R.I., to operate it as an art theatre. The name is changed to the Art Cinema, opening on January 8. The property is being extensively redecorated with new carpeting, new rest rooms, a new candy stand, and painting and refreshening throughout. Joseph Pizzi, who is manager of Safner's Route 144 Drive-In, is to be house manager. To launch the new theatre, Safner is planning a benefit performance for a local charity.

Norman Glassman, chairman of the board, Independent Exhibitors, has called a board meeting for Jan. 7, at which Edward W. Lider, president, will select a nominating committee for a slate of officers for 1958. The annual meeting of IENE is set for Feb. 4. . . . The first trade screening of 20th-Fox's "Peyton Place" was so crowded that officials were forced to add a second screening for those who were unable to find seats at the initial showing. . . . Al Lourie, Adams, Dorchester, Mass., and Leslie Bendslev, Community Playhouse, Wellesley Hills, Mass., have decided to close for matinees, except on weekends, although Lourie will open for Monday and Tuesday matinees. . . . Louis Goldstein, former manager, Milton Art, now is on the staff at the Copley working with managing director Joe Longo. . . . Arthur Rosenbush is now managing the Playhouse Andover, Mass., for owner Sam Resnik.

Charles E. Kurtzman, northeast division manager, Loew's Theatres, Inc., has been named 1958 regional Brotherhood Week chairman, National Conference of Christians and Jews. . . . Samuel Pinanski, president, American Theatres, was reelected chairman of the board of trustees, Lowell Technological Institute, Lowell, Mass., at the quarterly business meeting.

NEW HAMPSHIRE NEWS—An added attraction at the Scenic, Rochester, was a stage show by the Lindy Brooks Dance Studio of Rochester. Patrons were admitted to the stage show and double feature film at regular Saturday matinee prices. . . . The Lisbon, Woodsville, has instituted a new policy of a Sunday matinee at three p.m. . . . Bette Davis and her husband Gary Merrill, have announced the sale of their New Hampshire residence, "Butternut," at Sugar Hill, Littleton, to Ross Coffin, owner of the adjoining property. . . . The Pine Island Drive-In, Manchester, thanked its patrons by admitting all comers to the last show of the season free of charge.

PROVIDENCE, R.I., NEWS—The famous pipe organ in the Strand was sold to a private party for an undisclosed sum. The organ, despite the fact that it sustained flood damage in the hurricanes of 1933 and 1954, was considered to be in excellent mechanical condition. . . . The Liberty, a Broad Street neighborhood house which reopened recently after a long period of darkness, closed again after three weeks' operation.

Metropolitan Opera Leases 4200-Seat Boston House

BOSTON — The Metropolitan Opera Company has leased the Metropolitan here for one week, starting April 14, for eight productions. Rudolph Bing, general manager of the opera company, made the announcement at a luncheon given by the Boston Opera Association.

Because of the recent razing of the Boston Opera House, it was feared that the Metropolitan Opera could not make its annual visit to this city, but the arrangements with Bing and officials of the 4200-seat Metropolitan removed that fear. The old Opera House seated only 2800.

The opera was presented in the Metropolitan Theatre in 1941 and 1942, when the Opera House was used in the war effort.

BUFFALO

Myron Gross, chairman of the arrangements committee for the 25th annual installation dinner of Tent Seven, Variety Club, announces that the principal speaker at the Jan. 19 event will be Nate Golden of the Department of Commerce motion picture division. Golden also is International Heart Chairman of Variety. Also attending the dinner will be Eddie Fontaine, one of the original 11 members of Variety, who was present when the charter was presented to the Buffalo club 25 years ago. . . . Film Row enjoyed numerous Christmas parties. Universal, 20 strong, celebrated in the Town

Buffalo Variety Reaps Record Drive Returns

BUFFALO—The house-to-house collection of Tent Seven, Variety Club, for the benefit of the Rehabilitation Center of the Children's Hospital and the Crippled Children's Guild netted $34,000, to which $8,800 was added through theatre collections and a large amount from some 600 cans on counters throughout the city. It was one of the most successful drives ever conducted by the club.

Marvin Jacobs was chairman of the campaign and tremendous aid was given by some 125 members of the women's league of the Tent. Last year's drive brought $31,000 for the center. A check for the amount collected will be presented to the Children's Hospital at the Silver Anniversary Installation Dinner on Jan. 19 in the Terrace Room of the Hotel Statler. Myron Gross is the chairman of the event.

Casino; A. McGuire, branch manager, acted as Santa Claus at the Paramount party in the exchange; Jack Mundstuk and the MGM folks celebrated in the exchange; Jack Chinell and his Buena Vista staff held a Yuletide party in the Crosby Building branch and Charlie Kosco was Santa at the 20th-Fox party in the exchange.

CHICAGO

Randolph Bohrer, 54, holder of property interests in the 32-story Oriental Theatre Building, recently died in Quebec. . . . Jack Kirsch, president, Allied Theatres of Illinois, recovered from flu in time to host his annual industry holiday party. . . . The Censor Board approved "And God Created Woman" after the producer voluntarily deleted some scenes and complied when the Board asked for more. . . . Balaban and Katz spent $75,000 on newspaper advertising for its holiday festival of top pictures. . . . L. Schiff, with B and K for 34 years until the closing of the Norshore, changed his mind about retirement and became manager of the Teatro del Lago, suburban Wilmette. . . . A citizens committee was working to reopen and support the Woodford, Eureka, Ill. . . . Phillip Klein, McVickers manager, has recovered from a severe flu attack. Assistant Roger Singer filled in during his absence.

CINCINNATI

The three local art houses, Esquire, Guild, and Hyde Park, were closed on the two days preceding Christmas, but all opened on the holiday with new films. . . . Frank Collins, general manager, Chakeres Circuit, Springfield, Ohio, presided at a manager's meeting to plan late winter and early spring promotions. Attending were Gene Lutes, Kentucky district manager; Wayne Frazee, Winchester, Ky.; and, from Ohio districts, Grant

Watch for them!

NEXT!
New York City Territory
Issue of January 8
St. Louis Territory
Issue of January 15

Save them!

Film Exchange and Dealer Listing for the
NEW YORK FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 630 9th Ave.—PLaza 7-8420
Br. Mgr.: Nat Furst. Asst. Br. Mgr.: Jock Farkos. Office Mgr. and Head Booker: Etta V. Segall. Sales: Meyer Solomon. Bookers: John Shields, Lou Olshan. Cashier: Norman Benchik, Emerg. Phone: PLaza 7-8420.

BELL, 630 9th Ave.—Circle 6-1383
Br. Mgr.: Sid Kulick. Head Booker: Florence Michoelson. Booker: Carroll Stearn.

BUENA VISTA (Disney), 477 Madison Ave.—Pl 9-3880
Asst. Eastern Div. Mgr.: Leo Greenfield. Sales: Dovid Burkan. Booker: Vito Sperti. Emerg. Phone: None.

COLUMBIA, 630 9th Ave.—Circle 6-0900
Br. Mgr.: Saul Trauner. Office Mgr.: Phil Greenspon. Sales: John Wenisch, Jules Rieff, Lou Steisel. Bookers: Katherine Becker, Deon Kokuris, Martin Perlberg, Irving Baron, Dave Jacobs, Arnie Lewis. Cashier: Jerry Esbin. Emerg. Phone: Circle 6-0900. *(Div. Mgr. in residence: Nat Cohn)*

CONTINENTAL, 50 W. 57th St.—PLaza 7-2593
V.P. in charge Sales: Carl Peppercorn. Western Sls. Mgr.: Hermon Silvermon. Circuit Sls. Mgr.: Milton Platt. Accounting: Philip Stogel. Booker and Prints: Judy Bridge. Emerg. Phone: None.

D.C.A., 630 9th Ave.—JU 6-7800
Br. Mgr.: Ira Michaels. Booker: Dick Feinstein. Emerg. Phone: JU 2-5410.

FAMOUS FILM, 630 9th Ave.—Circle 5-9025
Br. Mgr.: Horry Goldstone. Office Mgr. and Cashier: Sam Goldstone. Booker: Ben Nuzzio. Emerg. Phone: Circle 5-9025.

HOFFBERG, 362 W. 44th St.—Circle 6-9031
Mgr.: Jack Hoffberg. Office Mgr. and Booker: Mary Morganthaler. Emerg. Phone: Circle 6-9031.

METRO-GOLDWYN-MAYER, 630 9th Ave.—Circle 6-6200
Br. Mgr.: Louis Allerhand. Asst. Br. Mgr.: Harold Zeltner. Office Mgr.: Sidney Stockton. Sales: Edward Richter, William Murphy. Bookers: Harold Margolies, John Cunniff, Wm. Kiernan, David Klein, Wm. Frankle, Moe Rose. Cashier: Horry Kugel. Field Exp.: Chorles Felleman. Emerg. Phone: Circle 6-6200. *(Dist. Mgr. in residence: Saal Gottlieb)*

PARAMOUNT, 331 W. 44th St.—Circle 6-6160
Br. Mgr.: Myron Sattler. Sls. Mgr.: Nathan Stern. Office Mgr. and Head Booker: Richard A. Magon. Sales: Eugene Newman, Lou C. Wechsler. Bookers: Cotherine Flynn, John J. Curtin, Chester Pickman, Fronk Patterson, George A. Casiano. Cashier: Max Schreiber. Emerg. Phone: Circle 6-6160.

PRINCIPAL, 630 9th Ave.—Circle 6-6660
Br. Mgr.: and Sales: Dick Perry. Office Mgr. and Booker: Adeline Ginsberg. Emerg. Phone: Circle 6-6660.

REALART, 630 9th Ave.—Circle 6-1717
Mgr.: George J. Waldman. Sales and Booker: Herman Schwortz. Cashier: Ruth Kopf. Emerg. Phone: Schwartz, LU 4-0445.

REPUBLIC, 630 9th Ave.—Circle 6-0760
Br. Mgr.: Joseph Wohl. Sales: Robert J. Fannon. Bookers: Ann Plisco, Chrysula Blionos. Cashier: Lola Schwartz. Emerg. Phone: Circle 6-0760.

20th CENTURY-FOX, 345 W. 44th St.—Circle 6-6700
Br. Mgr.: Alex M. Arnswalder. Sls. Mgr.: Ben Abner. Office Mgr.: William Cohen. Sales: Abroham Blumstein, Morris Kurtz, Lawrence L. Brown, Theodore B. Poris. Head Booker: William Tavernise. Bookers: George Blenderman, Peter Fishman, Alexander Mendelson, Louis Kuttler. Print Bookers: Murray Hermon, H. Unger. Cashier: Pat De Blasi, Leo Lubin. Emerg. Phone: Circle 6-6700. *(Eastern Div. Mgr. in residence: Martin Moskowitz, and Atlantic Dist. Mgr. in residence: Abe Dickstein)*

UNITED ARTISTS, 630 9th Ave.—Circle 6-5480
Br. Mgr.: Joseph M. Sugar. Office Mgr.: Nathan Morris. Sales: Myron Storr, Sam Rifkin, Seymour Berkowitz, William Hartman. Head Booker: Anthony Agoglia. Bookers: Harvey Epstein, David Bass. Marty Schusselberg. Cashier: Daniel Rosenberg. Emerg. Phone Circle 6-5430.

UNIVERSAL-INTERNATIONAL, 630 9th Ave.—Circle 6-4747
Br. Mgr.: Joseph Rosen. Asst. Br. Mgr.: Harry Fellerman. Sls. Mgr.: Nat Goldberg. Office Mgr.: Leo Simon. Sales: Philip Winnick, Harold Rosen, Fred Mayer. Head Booker: Marvin Friedlander. Bookers: Donald Schwortz, Norman Polikoff, Albert Quaedvlieg. Print Bookers: Thomas Goff, Allon Diamond. Cashier: Harry Tissot. Emerg. Phone: Circle 6-4747.

WARNER BROS., 325 W. 44th St.—Circle 6-1000
Br. Mgr.: Ernie Sands. Sls. Mgr.: Gus Solomon. Office Mgr. and Head Booker: Sol Kravitz. Sales: Leo Mayer, Leo Jacobi, Irving Rothenberg, Harry Decker. Bookers: Mike Anderson, Sam Miller, Manny Gross, Pete Soge, Shirley Levy. Print Booker: Tony DeMeo. Cashier: Harry Hummel. Head Shipper: Ben Block. Emerg. Phone: Circle 6-1000.

• *Supply Dealers*

AMUSEMENT SUPPLY CO., 346 W. 44th St.—Circle 6-0850 Emerg. Phone: IN 2-6691.
CAPITOL MOTION PICTURE SUPPLY CO., 341 W. 44th St.—PLaza 7-4510
CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St.—Circle 6-6285
Emerg. Phone: ESplanade 6-5698.
CROWN MOTION PICTURE SUPPLIES CORP., 354 W. 44th St.—Circle 6-4780
JOE HORNSTEIN, INC., 341 W. 44th St.—Circle 6-6285 Emerg. Phone: ESplanade 6-5698.
NATIONAL THEATRE SUPPLY, 356 W. 44th St.—Circle 5-6900
PHILIPS EXPORT CO., 100 E. 42nd St.—OXford 7-3600
S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St.—PLaza 7-0440 Emerg. Phone: LOngbeach 6-10044.
STAR CINEMA SUPPLY CO., 621 W. 55th St.—Circle 6-3678

• *Screen Trailers*

FILMACK TRAILER CO., 630 9th Ave.—PLaza 7-0900
NATIONAL SCREEN SERVICE, 630 9th Ave.—JUdson 6-4100

• *Signs, Advertising and Printing*

ARTKRAFT STRAUSS SIGN CORP., 830 12th Ave.—COlumbus 5-5155
BROADWAY MAINTENANCE CORP., 22-09 Bridge Plaza N. Long Island—STillwell 6-3700
NATIONAL SCREEN SERVICE, 630 9th Ave.—JUdson 6-4100

• *Film Delivery Services*

HIGHWAY EXPRESS LINES, 360 16th St., Hoboken, N. J.—WHitehall 3-9188 (N. Y. telephone)

• *Service Companies*

ALTEC SERVICE CO., 254 W. 54th St.—COlumbus 5-3255
RCA SERVICE CO., 153 E. 24th St.—LExington 2-0928

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Local Ad Campaign Planned In Cleveland

CLEVELAND—A meeting of leading theatre circuit owners was held last fortnight in the office of Louis Weitz, executive secretary, Cleveland Motion Picture Exhibitors Association, to explore the possibility of launching a local industry institutional advertising campaign.

Discussion centered on the advisability of concentrating a campaign within a specified period or of extending it over a longer period of time. Also, it hinged on the ability of the advocates of the campaign to sell all exhibitors on the necessity of contributing to its cost, a contribution, it was pointed out, infinitesimal compared to the possible results. "In many cases," said one of the members who attended the meeting, "this campaign can mean the difference between survival or doom to many theatre owners." It was noted that with increased population and greater individual leisure time, exhibitors have a great opportunity to channel a large percentage of the people into the theatres for the cheapest family entertainment available. A campaign directed by an experienced advertising firm was suggested.

Among those present were Marshall Fine, Associated Theatres Circuit; Sam Schultz, Selected Theatres Circuit; Frank Murphy, Loew division manager; Leonard Greenberger, Fairmount; and Joe Rembrandt, Center-Mayfield.

Frazee, Fairborn; Jack Frazee, Urbana; Connie Mandors. St. Marys; Minnie Dwyer, Celina; William Ressinger, Wilmington; and Nick Condello, Xenia. . . . Tent Three, Variety Club, scheduled a New Year's Eve party in its Hotel Metropole clubrooms. Arrangements were handled by Arthur Van Gelder, Jack Kalan, and Charles Wolfson. The club had an informal Christmas cocktail party in the clubrooms prior to the holiday. . . . Clarence Hill, New York, 20th-Fox manager of branch operations, and Jack Haynes, United Detroit Theatre Corporation, were in. . . . Marie Burke is a new ledger clerk, Paramount, replacing Marie Ruparel.

COLUMBUS, OHIO, NEWS— Columbus city officials, the fire department, and local theatre and union officials are attempting to work out an amendment to the city ordinance governing licensing of projectionists. Assistant Fire Chief J. H. Cassell, in charge of the fire prevention bureau, met with theatre owners and officials of Local 386 of the operators' union to discuss changes in the ordinance which requires a license where flammable film is used. Local theatres adopted safety film six years ago. Cassell said that, in the interests of safety, all operators should be licensed. . . . Louis Sher, operator, Bexley Art, took over operation temporarily of the University, of the Academy circuit, for a special showing of "God Created Woman." The University, in the Ohio State University district, has a CinemaScope screen, whereas the Bexley does not have such equipment.

MGM, Paramount Set Back Room Merger

CLEVELAND—The first of the long rumored local industry mergers took place last fortnight when Paramount announced that effective Dec. 22 it would be turning over all inspection and shipping to Loew's, Inc. Henceforth, the MGM and Paramount shipping room will be operated as one unit. Bill Andrews, Paramount head shipper, and Stephen Andrews, MGM shipper, are now in charge of the physical handling of the films of both companies.

The merger is the outcome of Paramount's move from its location at 1735 East 23rd Street, where it had been for 25 years, to 2800 Euclid Avenue where, branch manager Harry Buxbaum states, there is ample parking space for visiting exhibitors. Booking, accounting, and all general branch business is now being conducted at the new address.

CLEVELAND

Max Mink, managing director, Palace, local home of Cinerama, announces the premiere of the third Cinerama production. "Seven Wonders of the World," for Jan. 22, sponsored by the Knights of Columbus. . . . The exchange personnel Christmas party held in the Tudor Arms Hotel was attended by some 110 industry members, all of whom voted it a great success. This was the first time all of the exchanges pooled party activities into one function and, acording to Irving Marcus and Jim Levitt, president and entertainment chairman respectively, of the Cleveland Salesmen's Club, which made all arrangements, it will probably become an annual event. However, there were individual branch parties also, with Imperial Pictures and Republic holding open houses. . . . George Manos and his assistants, George Pappas and Bob Harold, were in from Toronto. . . . Twelve Cleveland theatres, were to play a day-and-date first-run of "The Amazing Colossal Man" and "The Cat Girl" starting last week.

DALLAS

The Wilshire was planning a seven day Walt Disney festival this week. A total of five Disney creations, ranging from cartoon to live characters, were to be shown. . . . Tower Pictures Company has moved back to its original location at 302 South Harwood. The exchange, formerly operated by the late Harold Schwartz, now is operated by E. K. Dalton, formerly with RKO, and Marvin Godwin, of Superior Booking. It is currently distributor for a number of RKO, Realart, and films originally released through United Artists with an art and exploitation group. . . . Dick Bond, president of the local unit of the Colosseum of Motion Picture Salesmen and an officer in the national organization, has announced that the national convention will be held here in the Hotel Adolphus, Feb. 22-23.

Art House Problems Studied In Columbus

COLUMBUS, OHIO—That there may be diminishing returns setting in for local art houses, as well as those in other cities, was indicated by Samuel T. Wilson, theatre editor of the Columbus Dispatch, in a recent column asking, "If open art theatre war materializes, what then?"

Four art houses are now in operation here and the University was to have a special showing of "God Created Woman" starting Dec. 31. The four are the World, Bexley, Drexel, and Fox. All were at one time neighborhood theatres. The Drexel and Fox only recently joined the art film group.

"Even in New York, the theatres that once found appending 'art' to the name of a house meant certain boxoffice success, are finding present going rough," said Wilson. "Even threats of censorship don't always help business," he added.

"The art theatre audience of today is made up of selective customers, snobs, and sensation seekers. And it's a highly captious audience that can turn out en masse or stay at home in equally large numbers. Too often for comfort it appears the art patrons assume a theatre is operated entirely for their convenience. They expect the management to hold a film indefinitely so that it can take its own sweet time about getting around to seeing any given show. They register outrage when it's pointed out that films rate holdovers only when they're heavily supported from the start of the run."

DENVER

Hugh Braly, DCA division manager, was in setting up saturation bookings for "Rodan," which will open in the Denver on Jan. 15 and simultaneously in numerous other situations. . . . The motion picture operators union moved headquarters to the Cooper Building. . . . IATSE, Local B-29, has elected officers for the new year. Lee I. Cronk, who organized the Local 21 years ago, is president; Bill Fenske, vice-president; Al Anderson, treasurer; Ira Schultz, secretary; Robert Williams, business agent; Harold Pearce, sergant-at-arms; and Robert Boland, member of the board of trustees. . . . H. Neal East, Paramount division manager, was in for talks with Jim Ricketts, branch manager. . . . Robert Hill, Columbia branch manager, will attend the January sales meeting in Los Angeles. . . . Jack Felix, Allied Artists branch manager, went to Chicago to attend a sales meeting.

IATSE, Local F-29, elected these officers for the year: Frank Manoca, president; Frank Carbone, vice-president; Claude Newell, busines agent; Herman Reule, treasurer; Catherine Becker, secretary; and Gene Vitale, sergeant-at-arms. . . . Bailey Distributing Company has moved to 828 21st Street. The new telephone number is ALpine 5-5970. . . . Joe Ashby and Robert Smith, owners, Chief, Steamboat Springs, Colo., and the Rio, Oak Creek, Colo., gave their annual Christmas party for the youngsters in both towns.

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Late Film Publicist Honored By Detroit

DETROIT—Alice N. Gorham, prominent late industry publicist, was honored again last fortnight when the Old Newsboys designated Alice N. Gorham Day to benefit the Goodfellow Fund, raised each Christmas to supply indigent childern with toys, candy, clothing, and other items. Some 200 Old Newsboys took to the streets to raise $258,000 by the sale of newspapers; they were aided by 2,000 police and 500 Boy Scouts.

Miss Gorham, of course, never was an Old Newsboy, but she was known for 30 years as "the best Goodfellow of all." She handled publicity for the Fund, sat in on board meetings, and supplied many ideas which contributed to the success of the campaign. This year, the group paraded to each of the three local newspapers, called at City Hall, and terminated the march at the site where the Old Newsboys' founder once sold papers.

The city also has honored Miss Gorham through the Department of Parks and Recreation. A three acre site near her home has been named the Alice N. Gorham Playground and will be opened this year as a model recreation park for children, fully equipped with the most modern, custom-made units.

DETROIT

Frank Upton, midwest managing director, Cinerama, and Bill Green, area publicity and advertising chieftain, announced the official premiere in Detroit of "Search for Paradise" in the Music Hall, Feb. 11. . . . According to Milton Zimmerman, available prints of "Heart of Show Business" are already booked far ahead in the city and state. First run was in the Michigan, followed by second in Telenews, which featured the picture on its marquee. . . . A recent visitor was Frank H. Ricketson, Jr., vice-president and general manager, National Theatres. He came to see managing director Bob Bothwell, Fox. . . . Pete Rosian, Universal district manager, here to consult with branch manager Dick Graff.

Variety Club was enjoying an active holiday season. The crew visited a group of 30 severely handicapped children in the Muscular Dystrophy Ward of the Detroit Memorial Hospital, bringing a Christmas tree, gifts, and refreshments. Later, the Club played host to a group of 200 children, comprised of offspring of barkers and 150 others brought to the headquarters by the Christian Youth Center. A group of needy handicapped children at another hospital was given necessary clothing. At the second December crew meeting it was voted to hold a general membership meeting Jan. 20.

Today (Jan. 1), the Fox Secretarial Service closes after nearly 25 years of continuous operation. As of then, Hazel Phinney will cease to service distributors, exhibitors, circuits, trade papers, theatrical attorneys, and motion picture publicists, who have constituted the bulk of her clientele. These and others must now go elsewhere for a notary public, secretarial work, answering service, and the many other tasks Miss Phinney has performed for the industry since 1933. She plans on retirement.

HOUSTON

The Variety Club will open tomorrow (Jan. 2) in new quarters above the Troubadour Club, 9530 South Main Street. The old quarters above Ding How Restaurant, also on South Main, closed Dec. 21. The club is making its third move since it was chartered. It was in the downtown Montagu Hotel for some time and moved to the restaurant location this year. . . . The Harris County grand jury is investigating the Nov. 27 disturbance at the Brunson Theater, Baytown, Tex., which resulted in police charges of malicious mischief against five teenagers. . . . The opening of "Sayonara," scheduled for today (Jan. 1) in the Majestic, was to be preceded by a contest in which the prizes will be four 21-day all-expense trips to the Far East.

Mich. Exhibitors Concerned Over Newer Films On TV

DETROIT—The growing concern of Michigan exhibitors that TV advertising and the appearance of comparatively modern films in the living room received added impetus last fortnight when three showings of "African Queen," released within the past few years, heightened the erroneous impression in the public's mind that first-run films are available to TV within six months.

Only recently, Michigan Allied decided to raise a fund to combat this belief, the all-out campaign to last at least six months or until "distributors agree to a five or 10 year clearance" between exhibitor and telecast.

JACKSONVILLE

George Krevo, Florida State Theatres manager, and Doris Needham, were married. . . . A successful Variety Club holiday dance was held at the Woman's Club. . . . Hans Vige waived the price of admission at his Pinecrest Drive-In the Sunday before Christmas, and all local drive-in owners banded together and closed their outdoor theatres on Christmas Eve. . . . Bill Beck closed the first-run Five Points Dec. 23-24. . . . The Floyd Theatre booking office has been moved into the Lynch Building. . . . New owner of the Magnolia, Titusville, Fla., is Clyde Hall. . . . Alice Yeager resigned from Allied Artists. . . . Jack Rigg was host to exhibitors at a Christmas cocktail party in his booking offices. . . . Louis J. Finske, FST president, welcomed the FST home office staff, FST theatre managers, and distributor branch managers to a Christmas luncheon in the Studio. . . . O. O. Ray, Jr., new Universal salesman, made his initial tour of his north Florida and south Georgia territory. . . . Norm Levinson, MGM publicist, has been assigned to another territory, with headquarters in Dallas.

Houston Theatre Unit Names 1958 Officers

HOUSTON—Alvin Guggenheim has been named president of the Greater Houston United Theatres Association. He is manager of the Yale and Broadway, and succeeds Willie Ratcliff, owner of the Empson Drive-In. Other officers include Homer McCallon, manager, Loew's State, who is vice-president, and Harold Griffith, Tidwell Drive-In, secretary and treasurer.

The group is the parent of an organization of all indoor exhibitors headed by Lowell Bulpitt, Boulevard manager, and one of drive-in exhibitors headed by T. J. Cheney, manager of the Post Oak Drive-In. Both operate independently for business reasons, but within the framework of the larger theatre association.

Texas Jury Studies Midnight Movie Fracas

BAYTOWN, TEX.—About 20 teenagers recently spent a full day telling the Harris County Grand Jury what they knew about the Nov. 27 midnight movie fracas which damaged the Brunson here. The group was questioned about the demonstration by a few of the 1,200 youngsters present at the theatre when eggs, pickles, brickbats, and other objects started to fly toward the stage. Five youngsters are charged with malicious mischief in the disturbance, which has caused the discontinuance of midnight shows at Baytown theatres. Although the youths were not destructive in the grand jury waiting room, their presence was beginning to wear on the nerves of the bailiffs by the end of the day.

Later, reprisal by arson was suspected in a fire that destroyed the car of a 16 year old usher who works in the Brunson, Bob Porter, who parked the vehicle on a lot of the Robert E. Lee High School. Police Chief Roy Montgomery said he suspected arson and would ask the district attorney's office in Houston to assign a special investigator to aid his officers in solving the case. Porter was serving in the Brunson when the riot occurred, and told officers he had "been threatened by several students at the school during the past several days."

MILWAUKEE

Area closings in the month of December included an indefinite shuttering of the Milwaukee and the seasonal close down of the Twin 41 Drive-In. . . . MGM starlet Myrna Hansen made a successful promotional visit to local radio and video stations and newspapers, accompanied by Ivan Fuldauer, studio publicist from Chicago. . . . Valentine Wells, head of the city Motion Picture Commission, has been named to Senator William Proxmire's citizen's advisory group. . . . World premiere of the 1957 World Series films was held in the Riverside last fortnight, the first time the Series debut has been held outside of New York, according to baseball officials attending.

MINNEAPOLIS

Trial of the $540,000 triple-damage antitrust action brought by Charles Rubenstein and Abe Kaplan, Minneapolis, against eight major film distributors and Minnesota Amusement Company ended in Federal District Court here. Attorneys for the plantiff and defendants will submit briefs to Judge Gunnar H. Nordbye, but a decision in the case is not expected until summer. . . . With the St. Paul newspapers on strike, theatres are using radio, TV, and street sound trucks for advertising. One circuit official said that the newspaper strike had not affected theatre business. . . . Bill O'Hare, in charge of advertising, Distributors Corporation of America, and Terry Turner, publicity consultant, were in for "Rodan," State, Minneapolis, and Paramount, St. Paul. . . . Jack Kelvie, office manager, 20th-Fox, was back at work after minor surgery. . . . Frank Mantzke, head, Northwest Theatre Service, also returned to work after being hospitalized with pneumonia. . . . Marge Jenson, formerly secretary, Independent Film Distributors, has been named secretary to Don Swartz, manager, station KMGM-TV. Replacing her at IFD is Stella Lettus, formerly with RKO.

Anti-Trust Suit Ends; Decision Is Postponed

MINNEAPOLIS—Trial of the $540,000 triple damage, anti-trust suit of Charles Rubenstein and Abe Kaplan against eight major film companies and the Minnesota Amusement Company was concluded before Judge Gunnar H. Nordbye in Federal District Court here recently.

Lee Loevinger, counsel for Rubenstein and Kaplan, said that the attorneys for the plaintiff and defendants will submit briefs to Judge Nordbye, but that a decision in the case is not expected until next summer. The suit charged that the defendants conspired to deprive R and K's Hollywood, northeast Minneapolis neighborhood house, in film showing preference for the nearby Arion, at that time operated by Minnesota Amusement.

The Hollywood suit is the last of a series of anti-trust actions brought in the Minneapolis area.

NEW HAVEN

HARTFORD, CONN., NEWS—"Around the World in 80 Days" will conclude its southern Connecticut engagement in the Bailey Circuit's Whalley, New Haven, in mid-January. . . . John Markle, Columbia, and Art Moger, Warners, set up long-distance phone interviews with Hartford Times theatre editor Allen Widem for "The Bridge on the River Kwai" and "The Deep Six," respectively. Sam Spiegel, "Bridge" producer, and Alan Ladd, "Deep Six" star, were interviewed. . . . April Olrich, touring star of Rank's "Pursuit of the Graf Spee," met the Connecticut press at a Statler Hotel luncheon. She was accompanied by Leo Pillot, Rank exploitation manager. . . . A ruling handed down in New Britian, Conn., Court of Common Pleas will enable the start of construction of a new drive-in at Berlin, Conn. Judge Joseph Klau has ruled that the Berlin zoning laws, contrary to an opinion voiced by Berlin property owner Howard Culver, do permit construction of outdoor theatres. The action gives legal go-ahead to George LeWitt's Lakeside Realty Company to proceed with building.

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Variety Charity Telethon Seen Going Over $100,000

NEW ORLEANS—The count of donations at the close of the 21 hour telethon sponsored and staged by Variety Club, Tent 45, to raise funds for its project, the cerebral palsy medical treatment center, was $85,000. However, Irving Paley, in charge of exploitation and advertising for Paramount Gulf and president of the United Cerebral Palsy Association of Greater New Orleans, said that after all pledges to be received in the mail were tabulated, the proceeds probably would reach $100,000.

The telethon featured Hollywood, New York, and New Orleans entertainers. Henry G. Plitt, president of Paramount Gulf Theatres, was campaign chairman. G. Ben Bicknell, Paramount Gulf district manager and past president of the local association, was in charge of all volunteer helpers.

NEW ORLEANS

Mrs. E. A. Knicely advised Transway of the closing of her Fort, Harrisonburg, La. . . . W. A. Hodges, Hodges Theatre Supply, reported that the company has reseated the Saenger, Mobile, Ala., and the Saenger, Biloxi, Miss. . . . Charles Phillips planned to close the Lamar, Purvis, Miss., again this week, after a short reopening. . . . Herbert C. Auvil reopened the Stateline, Stateline, Miss. . . . The WOMPI entertained 400 orphans from institutions throughout the metropolitan area at a Christmas party in Rene Brunet's Famous.

NEW YORK

RKO's Nat Levy celebrated a wedding anniversary last fortnight. He also served several weeks as a juror in the New York Supreme Court. . . . Lennie Edwards, manager, Loew's 35 Drive-In, Raritan Township, N. J., as a "Christmas present" for more than 5,000 kids and over 1,200 cars that jammed the open air theatre on a frigid Sunday afternoon before Christmas, arranged for a Santa Claus to land on the field adjoining the theatre in a helicopter, piloted by a costumed "space man." Santa spoke to the small fry over the p.a. system. The affair was sponsored by the Raritan Township Business-men's Association and took place before regular opening time. Candy, balloons and gifts for the kids added to the gaiety of the affair. . . . MGM will have three pictures booked into Radio City Music Hall in the near future. They are "Seven Hills Of Rome," "The Brothers Karamazov," and "Merry Andrew." . . . Maurice Maurer, who until recently operated the Central, now under Rank management as the Odeon, reopened the Mayfair, which had been dark since the owner took the house back from a Brandt corporation. . . . United Artists foreign vice-president Arnold Picker returned after a trip to England, France, Germany and Italy. . . . Fine Arts' "It's Great To Be Young" plus a rock 'n' roll stage show broke all Christmas day records for the Broadway Paramount.

Variety Fixer Honored For Hospital Service

OMAHA—Edward Shafton, attorney and executive of Children's Memorial Hospital who has been fixer for Variety Clubs International since its inception, was surprised last fortnight by the hospital board of trustees with a certificate recognizing his service to the hospital.

Shafton has been secretary of the hospital for nine years and the award was signed by the five presidents under which he served. The Omaha Evening World-Herald commented editorially on the citation.

NEWARK, N. J., NEWS—Murray Spector was transferred to the Fabian, Hoboken, N. J., from the Stanley Warner Lincoln in Union City, N. J. . . . The following SW managers in New Jersey were winners in the second month of the Stanley Warner Touchdown Drive, the best series of special events: Diane Gordon, Oritani, Hackensack; Adolph Finkelstein, Embassy, Orange; Jack Conhaim, Stanley, Newark; and Jules Daniels, Stanley, Jersey City.

PHILADELPHIA

William R. Schwartz, formerly an office manager and booker, Allied Artists, died suddenly on Dec. 9 in Long Beach, Cal. He was a member of Motion Picture Associates of Philadelphia. . . . John Rose, independent distributor, is recovering from a stroke in Mount Alto Hospital, Washington, D. C. . . . The Liberty, Tacony, reopened Xmas Day. . . . To disprove a recent statement that he does not like children, Joe Conway, Film Festival impressario at the Wayne Avenue Playhouse, recalled the incident of the Saturday matinee circus he held when he was operating the Egyptian, Bala-Cynwyd, Pa., years ago. Along with a number of other circus acts, he brought up a trained elephant from Virginia. The pachyderm was too large to fit on the Egyptian stage front-wise, so Conway had it perform all its stunts side-wise. Conway is also an elephant lover from way back and has a reputation of hissing animal trainers in vaudeville when they used the whip. . . . Benny (American Film) Harris remembers the good old Vitagraph, Biograph, Lubin, Edison, Selig, Essanay, Kalem, Pathe, and Melies daze.

PORTLAND

Earl Mossman, publicity man and former vaudeville dancer, was to serve as a butler for two days for some Portland family in connection with a "My Man Godfrey" promotion being staged by the Liberty. Contestants were asked to write in 50 words or less why they want a butler. . . . Earl Keate, United Artists, was in town working on "Legend of the Lost." . . . Jack O'Bryan returned from a visit to San Francisco, where he attended a sales meeting.

ST. LOUIS

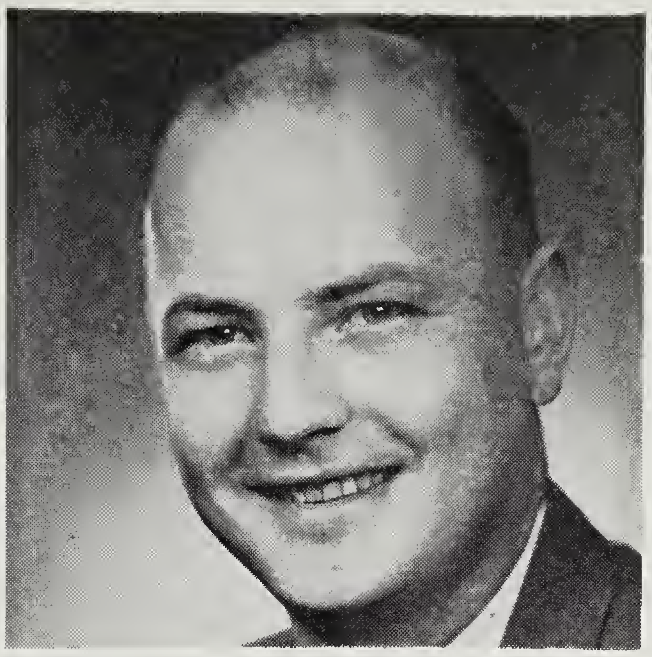
John Joyce of Paramount has been elected president of Local B-1, IATSE. Betty Wendt is the new business agent. . . . The merchants of Griggsville, Ill., have assumed operation of the Ford there. Mr. and Mrs. Harold Slight are managing the house with the assistance of

Peluso Reelected Head Of St. Louis Variety

ST. LOUIS—Dion Peluso, manager of the Fox, operated by Arthur Enterprises, Inc., has been reelected chief barker of the Variety Club, Tent Four, for 1958. Robert F. Hyland is first assistant chief barker; Robert Hausfater, second assistant; Joseph C. Ansell, dough guy; Michael J. Riordan, property master; James H. Arthur, fixer; and M. L. Plessner, press guy.

Selected to serve as canvasmen were Tommy James, Carl McIntire, John Meinardi, Joseph H. Laba, F. J. Lee, and Harry Wald. David G. Arthur was renamed national canvasman, and will represent the Tent at the 1958 meeting of Variety Clubs International. The other delegate will be Roy Muehleman. The alternates are Joseph C. Ansell and George L. Wiegand.

The major Heart Fund activity of Tent Four is the St. Louis-St. Louis County Day Nursery Care Program. The Club several years ago underwrote the $40,000 cost of a new building for the South Side Nursery at Iowa avenue and Crittenden street. In addition, the Club provides eyeglasses for needy school children in coperation with the Boards of Education in the city and county.



William E. Hupp, former assistant city manager, John Hamrick Theatres, Tacoma, Wash., was named recently to succeed Will Hudson as city manager of Hamrick interests in Portland, Ore.

Levin First Repeater As S. F. Variety Head

SAN FRANCISCO—For the first time in its 11-year history, Variety Club, Tent 32, has reelected a chief barker. He is Irving M. Levin, divisional manager of S. F. Theatres, Inc., who served as coordinator of the recent International Film Festival.

Other members elected to the Tent's 1958 crew are Roy Cooper, first assistant chief barker; Ted Nasser, second assistant chief barker; Jack Dobbs, property master; and A. L. Pierotti, dough guy. Canvasmen are Bob Bemis, Jack Blumenfeld, Al Grubstick, Stuart Klein, Ike Rubin, and William Thedford. Committee chairmen are Ike Rubin, ways and means; Stuart Klein, publicity; Al Grubstick, finance; Bob Bemis, canister collections; Stuart Klein, sunshine; and Ted Nasser, house.

Installation of the 1958 crew is scheduled for the annual dinner dance in the Sheraton Palace Hotel on Jan. 17.

Wendall Stead, former operator. . . . A joint Christmas party for exhibitors and exchange personnel was held at Republic, with all local branch managers as hosts. Other exchanges held private parties for the staffers and their families. . . . Maurice Schweitzer, Allied Artists branch manager, was in Chicago for sales meetings.

SALT LAKE CITY

Allied Artists branch manager Don Tibbs returned from the Chicago sales meeting in time for the holidays. . . . John Krier, Fox Inter-Mountain vice-president and general manager here, hosted the circuit's annual Christmas party at the Country Club for bookers and buyers of the area. . . . Paramount had its Christmas party at Bratten's Fish Grotto. . . . Janice Kirby, Paramount booker-stenographer, resigned. She has been replaced by Barbara Tullock, formerly with Columbia. . . . Columbia personnel enjoyed a Christmas party in the exchange, according to branch manager S. S. McFadden. . . . The MGM Christmas party was held at the home of booker Kenneth Coleman in suburban Millcreek. . . . The Allied Artists exchange has been redecorated and renovated. . . . The United Artists staff, under branch manager W. W. McKendrick, is striving to make a good showing in the Bill Heineman Drive. . . . The Bountiful, Bountiful, Utah, has been closed permanently, according to owner Julian N. Bills, who said the property will be converted for other use.

SAN ANTONIO

Alice Colunga has joined the boxoffice staff of the Teatro Empire. . . . The five week run for "Perri" in the Josephine set a new record for the continuous showing of a Walt Disney picture in this city. . . . A new firm, Alamo Concession Supply Company, has been opened here with Irving Cohen as president and manager. He was former director of drive-ins for the Jefferson Amusement Company, Beaumont, Tex., from which he resigned on Nov. 1 to open the local office. He had been with the circuit for more than 20 years and previously was with the Republic circuit in Iowa and Nebraska. In addition to a line of concession equipment and supplies the firm will also distribute all supplies and equipment carried by the Houston Popcorn and Supply Company, which is owned and operated by A. J. Schmitt, who also has an interest in the local firm.

Two bandits and a police officer were killed in a drive-in gun battle in El Paso, Tex. The police had captured the gunmen at the drive-in shortly after a supermarket in El Paso was robbed of $7,000. The gunbattle broke out after police had arrested the two bandits and put them handcuffed together in the back seat of a patrol car. . . . Projectionist Local

Harry Brandt, president, Independent Theatre Owners Association, recently presented a citation from the organization to Felix J. Bilgrey, associated with the World and Carnegie theatres, in recognition of his achievements in helping to establish freedom of the screen. Bilgrey won a Supreme Court decision overruling censors on Times Films' "Game Of Love." William Shelton, vice-president, Times, looks on.

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246 North Clarion St., Phila. 7, Pa.

At the American premiere benefit for the Theodore Roosevelt Centennial Committee, the first lady of the land, Mrs. Mamie Eisenhower, attended and was escorted into the Playhouse, Washington, D. C., by Gerald Wagner, general manager, Lopert Washington Theatres. The film was MGM's "All At Sea."

865, Odessa, Tex., has named T. J. Bently as president; Glenn Gullatt, vice-president; S. E. Furlow, secretary-treasurer; Barney T. Holt, business agent; and Richard Neal, sergeant-at-arms.

SAN FRANCISCO

For the 19th consecutive year since opening the downtown Embassy, Lee Dibble and Dan McLean held open house on Christmas Day with soft drinks, candy, and cookies for all patrons. On days prior to Christmas, the Embassy hosted as free guests 1,500 kiddies for a three-hour morning program. The juvenile audience was recruited from Bay Area orphanages and transported in chartered buses. Each kiddie received a Christmas present. . . . Mike Todd threw a combination birthday and Christmas soiree for press, TV, and radio representatives, some 100 strong, from all over northern California, to mark the first anniversary of "Around the World In 80 Days" at the Coronet. . . . John Thorne is leaving United Artists to become the new assistant manager, Coliseum. . . . United California circuit announces two managerial changes. Manager Ralph St. Onge leaves the State, South City, to take over the Merced, to be succeeded by Ed Gibney from Piedmont, a new executive in the organization. Byron Berkeley resigned his managership of the Tower, Marysville, and, his job will be carried on by Robert Mantzoros, manager for years of the Uptown.

SEATTLE

Ed Cruea, branch manager, Allied Artists, returned from a Chicago meeting of branch managers, district managers, and the sales heads out of New York. . . . Recent shifts in personnel were effected when Don Conley, branch manager, Buena Vista, was transferred to Los Angeles, and Ernie Piro, who had been branch manager at Favorite Films of California, shifted over to Buena Vista as branch manager. He was replaced at Favorite Films by John Cummins, who came up from San Francisco. . . . Maurine Swanson, Paramount clerk, was recuperating after hospitalization for surgery.

WASHINGTON

Joel Margolis, manager, Loew's Capitol and his wife were hosts to theatremen and their wives last fortnight at Loew's annual Christmas party which was held at the Margolis' home in Silver Spring, Md. . . . Charles Demma, K-B Theatres publicity director, played Santa Claus during halftime activities of the Washington Redskins last home football game. . . . Rank Film Distributors and the K-B Circuit have entered into a multiple picture booking agreement whereby the Ontario was to start exhibition of "Pursuit of the Graf Spee' on Dec. 25, the first of three Rank films to be shown. . . . Under sponsorship of the German Ambassador, Dr. Heinz L. Krekeler, "The Captain of Koepenick," had its first Washington showing at an invitational screening at the MPAA Theatre.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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All Models
P. O. Box 1329
Nashville, Tennessee

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every week as a bound in, but easily detached, section, of MOTION PICTURE EXHIBITOR this service lists by (1) distribution source and (2) by alphabet, all professional motion pictures offered for dating by the nation's theatres. plus those that are in production. Each issue is a complete reference index, brought up-to-date from the best available sources. Complete and detailed Reviews are published every-second-week throughout the film season (September to September) in the cumulatively numbered, separately bound and easily saved PINK SECTIONS. It is recommended that readers assemble complete files of Reviews, by seasons, and on the last issue of each season (late August), THE CHECKUP will be added to the PINK SECTION in order to provide a complete permanent index to the complete prior season.

Combined, THE CHECKUP and the PINK SECTIONS represent a unique informative service to theatremen that is unequalled in oither accuracy or completeness. To obtain individual back issues or complete back seasons of PINKSECTION rcviews, address all inquiries to the editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

VOL. 59 NO. 10 JANUARY 1, 1958

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C–Comedy
CAR–Cartoon
COMP–Compilation
D–Drama
DOC–Documentary
MD–Melodrama
MU–Musical
W–Western
NOV–Novelty
TRAV–Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS–CinemaScope
DC–DeLuxe Color
EC–Eastman Color
MC–MetroColor
NA–Naturama
RE–Reissue
RS–Regalscope
SS–SuperScope
TC–Technicolor
TE–Technirama
TR–Trucolor
VV–VistaVision
WC–WarnerColor
C–Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review, plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5723 **AFFAIR IN HAVANA**—MD-74m.—John Cassavetes, Raymond Burr—4393 (10-30-57)—Lower half
5703 **ATTACK OF THE CRAB MONSTERS**—MD-64m.—Richard Garland, Pamela Duncan—4313 (4-17-57)—Lower half
5713 **BADGE OF MARSHAL BRENNAN, THE**—W-74m.—Jim Davis, Arleen Whelan—4373 (9-4-57)—Average western
5635 **BLONDE SINNER**—D-72m.—Diana Dors, Michael Craig—4285 (2-6-57)—Lower half
5711 **CALYSPSO JOE**—C-76m.—Herb Jeffries, Angie Dickinson—4377 (9-18-57)—Lower half
5701 **CHAIN OF EVIDENCE**—MD-64m.—Bill Elliott, James Lydon—4289 (2-20-57)—Dualler
5691 **CRUEL TOWER, THE**—MD-80m.—John Ericson, Mari Blanchard—4273 (1-9-57)—Lower half thriller
5702 **CYCLOPS**—MD-75m.—James Craig, Gloria Talbott—4393 (10-30-57)—Lower half
5710 **DAUGHTER OF DR. JEKYLL**—MD-71m.—John Agar, Gloria Talbott—4365 (8-21-57)—Dull horror
5729 **DEATH IN SMALL DOSES**—MD-79m.—Peter Graves, Mala Powers—4365 (8-21-57)—Exciting meller
5715 **DESTINATION 60,000**—D-65m.—Preston Foster, Pat Conway—4349 (7-10-57)—Lower half
5721 **DINO**—D-96m.—Sal Mineo, Brian Keith—4349 (7-10-57)—Interesting yarn
5720 **DISEMBODIED, THE**—MD-65m.—Paul Burke, Allison Hayes—4393 (10-30-57)—Voodoo for duallers
5709 **DRAGOON WELLS MASSACRE**—W-65m.—(CS-DC)—Barry Sullivan, Mona Freeman—4337 (6-12-57)—Good western
5708 **FOOTSTEPS IN THE NIGHT**—MD-62m.—Bill Elliott, Eleanor Tannin—4305 (4-3-57)—Lower half
5727 **FROM HELL IT CAME**—MD-73m.—Tod Andrews, Tina Carver—4393 (10-30-57)—Okay science fiction
5726 **GUN BATTLE AT MONTEREY**—W-67m.—Sterling Hayden, Pamela Duncan—4405 (11-27-57)—Okay western
5630 **HIGH TERRACE**—MD-70m.—Dale Robertson, Lois Maxwell—4289 (2-20-57)—Lower half
5706 **HOLD THAT HYPNOTIST**—C-61m.—Bowery Boys, Jane Nigh—4301 (3-20-57)—Series average
5717 **HOT ROD RUMBLE**—MD-79m.—Leigh Snowden, Richard Hartunian—4301 (10-21-57)—Lower half
5632 **HOT SHOTS**—C-61m.—Bowery Boys, Joi Lansing—4289 (2-20-57)—Series average
5725 **HUNCHBACK OF NOTRE DAME, THE**—D-104m.—(CS-TC)—Anthony Quinn, Gina Lollobrigida—4393 (10-30-57)—Ponderous classic
5707 **LET'S BE HAPPY**—MU-93m.—(CS-DC)—Tony Martin, Vera Eilen—4337 (6-12-57)—Light entertainment
5705 **LAST OF THE BADMEN**—W-80m.—(CS-DC)—George Montgomery, Keith Larsen—4297 (3-6-57)—Good western
5728 **LOOKING FOR DANGER**—C-61m.—Bowery Boys, Lili Kardell—4393 (10-30-57)—Series average
5719 **LOVE IN THE AFTERNOON**—C-125m.—Gary Cooper, Audrey Hepburn—4337 (6-12-57)—Highly Entertaining
5730 **NAKED IN THE SUN**—MD-78m.—(EC)—James Craig, Lita Milan—4413 (12-11-57)—Adequate for lower half
5704 **NOT OF THIS EARTH**—MD-67m.—Paul Birch, Beverly Garland—4313 (4-17-57)—Fair horror
5712 **OKLAHOMAN, THE**—W-80m.—(CS-DC)—Joel McCrea, Barbara Hale—4341 (6-26-57)—Good western
5722 **PORTLAND EXPOSE**—MD-72m.—Edward Binns, Carolyn Craig—4373 (9-4-57)—Topical meller
5714 **PERSUADER, THE**—W-75m.—William Talman, Kristine Miller—4417 (12-25-57)—Okay off-beat oatie
5716 **SPOOK CHASERS**—C-62m.—Bowery Boys, Darlene Fields—4381 (10-2-57)—Series average
5724 **TALL STRANGER, THE**—W-81m.—(CS-DC)—Joel McCrea, Virginia Mayo—4405 (10-27-57)—Actionful western
5736 **TEENAGE DOLL**—MD-68m.—June Keeney, John Brinkley—4417 (12-25-57)—Adult teen-age meller
5718 **UNDERSEA GIRL**—MD-74m.—Mara Corday, Pat Conway—4417 (12-25-57)—Fair program entry

TO BE REVIEWED

BEAST OF BUDAPEST—Michael Mills, Violet Rensing
BLONDE BLACKMAILER—Richard Arlen, Constance Leigh
BRIDE AND THE BEAST, THE—Lance Fuller, Charlotte Austin
BULLWHIPPED—(CS-C)—Guy Madison, Rhonda Fleming
COLE YOUNGER, GUNFIGHTER—(CS-C)—Frank Lovejoy, James Best
CRY BABY KILLER, THE—Jack Nicholson, Carolyn Mitchell
HONG KONG INCIDENT—Jack Kelly, May Wynn
IN THE MONEY—Bowery Boys
LITTLE RASCALS VARIETY SHOW—Compilation
MAN FROM GOD'S COUNTRY—(CS-C)—George Montgomery, Susan Cummings
NEVER LOVE A STRANGER—John Drew Barrymore, Lita Milan
OREGON PASSAGE—(CS-C)—John Ericson, Lola Albright
PAGANS, THE—Pierre Cressoy, Helene Remy-Italy
QUANTRILL'S RAIDERS—(CS-C)—Steve Cochran, Gail Robbins
RAWHIDE BREED, THE—Rex Reason, Nancy Gates
SABU AND THE MAGIC RING—Sabu, Daria Massey (DC)
SEVEN GUNS TO SIN MESA—Lola Albright, Charles Quinlivan
UP IN SMOKE—Bowery Boys

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

AMAZING COLOSSAL MAN, THE—MD-80m.—Glenn Langan, Cathy Downs—4401 (11-13-57)—Okay exploitation
CAT GIRL—MD-69m.—Barbara Shelley, Robert Ayres—4381 (10-2-57)—Mediocre horror—England
DRAGSTRIP GIRL—MD-70m.—Fay Spain, Steve Terrell—4341 (6-26-57)—Teen-age appeal
FLESH AND THE SPUR—W-80m.—(C)—John Agar, Marla English—4297 (3-6-57)—Average western
I WAS A TEENAGE WEREWOLF—MD-76m.—Michael Landon, Yvonne Lime—4373 (9-4-57)—Okay horror
INVASION OF THE SAUCER MEN—MD-70m.—Steve Terrell, Gloria Castillo—4373 (9-4-57)—Teen science fiction
NAKED PARADISE—MD-71m.—(C)—Richard Denning, Beverly Garland—4289 (2-20-57)—Okay dualler
REFORM SCHOOL GIRL—MD-71m.—Gloria Castillo, Ross Ford—4401 (11-13-57)—Fair crime
ROCK AROUND THE WORLD—MU-71m.—Tommy Steele—4401 (11-13-57)—British rock 'n' roll—England
ROCK ALL NIGHT—MU-63m.—Dick Miller, Abby Dalton—4341 (6-26-57)—Lower half
UNDEAD, THE -MD-71m.—Pamela Duncan, Richard Garland—4305 (4-3-57)—Involved horror
VOODOO WOMAN—MD-75m.—Marla English, Tom Conway—4305 (4-3-57)—Inferior lower half

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A, B, or C (condemned), follow each title as they become available For all other data refer to the much more complete information under the distributor headings.

A

Abandon Ship	A2	Col.
Abductors, The	A1	Fox
Abominable Snowman, The	A1	Fox
Above Us the Waves	A1	Rep.
Accused of Murder	A2	Rep.
Across the Bridge	A1	Rank
•Across the Everglades		WB
Action of the Tiger	B	MGM
•Admirable Crichton, The		Col.
Affair in Havana	B	AA
Affair in Reno	B	Rep.
Affair to Remember, An	A2	Fox
Albert Schweitzer	A1	Misc.
•All at Sea		MGM
All Mine to Give	A1	UI
Alligator Named Daisy, An	A1	Rank
Amazing Colossal Man, The	A2	AI
And God Created Woman	C	For.
Angels of Darkness		For.
•Another Time, Another Place		Par.
Apache Warrior	A1	Fox
April Love	A1	Fox
•Appointment With A Shadow		UI
Armored Attack (The North Star)	B	Misc.
As Long As They're Happy	B	Rank
•Astounding She Monster, The	A2	AI
Attack of the Crab Monsters	A1	AA

B

Baby and the Battleship, The	A1	DCA
Baby Face Nelson	B	UA
Bachelor Party, The	B	UA
Back from the Dead	B	Fox
Badge of Marshal Brennan, The	A1	AA
Badlands of Montana	B	Fox
Bailout at 43,000	A1	UA
Bambi	A1	BV
Band of Angels	B	WB
•Barbarian and the Geisha, The		Fox
Barretts of Wimpole Street, The	A2	MGM
Battle Hell	A1	DCA
Battle Stripe (The Men)	A2	Misc.
•Bay the Moon		MGM
Bayou	B	UA
•Beast of Budapest		AA
Beau James	B	Par.
•Beautiful But Dangerous	B	Fox
Bed of Grass	C	T-L
Beginning of the End	A1	Rep.
Bermuda Affair	B	DCA
Bernardine	A1	Fox
Beyond Mombasa	A1	Col.
•Big Beat, The		UI
Big Boodle, The	B	UA
Big Caper, The	B	UA
•Big Country, The		UA
Big Fun Carnival, The		Misc.
Big Land, The	A1	WB
•Bitter Victory		Col.
Black Patch	B	WB
Black Scorpion, The	A1	WB
Black Tent The	A2	Rank
•Blonde Blackmailer		AA
Blonde in Bondage	B	DCA
Blonde Sinner	B	AA
•Blood Arrow		Fox
•Blood of Dracula		AI
Blue Peter, The		DCA
Bolshoi Ballet, The	A1	Rank
Bombers B-52	A1	WB
•Bonjour Tristesse	A3	Col.
Bop Girl Goes Calypso	B	UA
•Born Reckless		WB
Boy on a Dolphin	B	Fox
Boy's Town	A1	MGM
Break in the Circle	A2	Fox
•Bride and the Beast, The		AA
Bride Goes Wild, The	A2	MGM
Bridge on the River Kwai, The	A1	Col.

Bright Leaf		WB
Brothers Rico, The	A2	Col.
Brothers in Law		Cont.
•Brothers Karamazov, The		MGM
•Buccaneer, The		Par.
Buckskin Lady, The	B	UA
•Bullwhipped		AA
Burglar, The	B	Col.
Buster Keaton Story, The	A1	Par.
Cast a Dark Shadow	A2	DCA

C

Cabaret		For.
Calypso Heat Wave	B	Col.
Calypso Joe	B	AA
Careless Years, The	A2	UA
Carnival Rock		Misc.
Cartouche	A2	Misc.
Cat Girl		AI
•Cattle Empire		Fox
Cast a Dark Shadow	A2	DCA
Chain of Evidence	A2	AA
•Chase a Crooked Shadow		WB
Checkpoint	B	Rank
Chicago Confidential	A2	UA
•Child's Play		DCA
•China Doll		UA
China Gate	A2	Fox
Cinderella	A1	BV
Colditz Story, The	A1	DCA
•Cole Younger, Gunfighter		AA
Constant Husband, The		For.
Copper Sky	A2	Fox
Counterfeit Plan, The	A2	WB
•Counterplot		UA
Courage of Black Beauty	A1	Fox
•Cowboy		Col.
Crime of Passion	B	UA
Crooked Circle, The	A1	Rep.
•Cross Up		UA
Cruel Tower, The	B	AA
•Cry Baby Killer, The		AA
•Cry Terror		MGM
Curfew Breakers		Misc.
•Curse of Dracula		UA
Curse of Frankenstein, The	B	WB
Cyclops	A2	AA

D

Dalton Girls	A2	UA
•Damn Citizen		UI
•Darby's Rangers	A3	WB
Daughter of Dr. Jekyll	B	AA
Daughter of Horror		Misc.
Deadlier than the Male		Cont.
Deadly Mantis, The	A	Ui
Death in Small Doses	A2	AA
Decision Against Time	A1	MGM
Decision at Sundown	B	Col.
Deep Adventure	B	WB
•Deep Six, The		WB
Deerslayer, The	A1	Fox
Delicate Delinquent, The	A1	Par.
Delinquents, The	B	UA
•Desert Hell		Fox
Designing Woman	B	MGM
•Desire Under the Elms		Par.
Desk Set	A2	Fox
Destination 60,000	A1	AA
Devil's General, The	B	DCA
Devil's Hairpin, The	B	Par.
Dino	A2	AA
Disembodied, The	B	AA
Doctor at Large	A2	UI
Domino Kid	B	Col.
Don Giovanni	A2	For.
Don't Go Near the Water	B	MGM
Dragoon Wells Massacre	A1	AA
Dragstrip Girl	B	AI
Drango	A2	UA
D. I., The	A2	WB
Duel at Apache Wells	A1	Rep.

E

East of Eden	A2	WB
Edge of the City	A2	MGM
Eighteen and Anxious	B	Rep.
•End of the Road, The		DCA
Enemy Below, The	A1	Fox
Enemy From Space	A1	UA
Escapade	A2	DCA
Escapade in Japan	A1	UI
Escape from San Quentin	B	Col.
Escape to Red Rock		Fox
•Every Second Counts	B	DCA

F

Face In the Crowd	B	WB
•Fantastic Puppet People, The		AI
Farewell to Arms		Fox
Fear Strikes Out	A1	Par.
Fedra, the Devil's Daughter		For.
•Female Animal, The		UI
Fernandel the Dressmaker	B	For.
•Fighting Wildcats		Rep.
Fire Down Below	B	Col.
Five Steps to Danger	A1	UA
Flaming Teen-Age, The		Misc.
Flesh and the Spur	B	Ai
Flesh Is Weak, The	C	DCA
•Flood Tide, The		UI
Footsteps In the Night	A1	AA
Forbidden Desert		WB
For Whom the Bell Tolls	B	Par.
•Fort Bowie	A2	UA
•Fort Dobbs		WB
•Fort Massacre		UA
Forty Guns	A2	Fox
Four Bags Full		TL
Four Boys and a Gun	B	UA
•Fraulein		Fox
French They Are a Funny Race	A2	Cont.

TO BE REVIEWED

ASTOUNDING SHE MONSTER, THE—Robert Clarke, Marilyn Harvey
BLOOD OF DRACULA—Sanora Harrison, Jerry Blaine
FANTASTIC PUPPET PEOPLE, THE—John Agar, June Kenney
HELL RAIDERS—Michael Connors, John Ashley
I WAS A TEENAGE FRANKENSTEIN—Whit Bissell, Phyllis Coates
JET ATTACK—John Agar, Audrey Totter
MOTORCYCLE GANG—Anne Neyland, Steve Terrell
NAKED AFRICA—Quentin Reynolds
SORORITY GIRL—Susan Cabot, Dick Miller
VIKING WOMEN—Abbey Dalton, Susan Cabot
WHITE HUNTRESS—Susan Stephan, John Bently

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BAMBI—CAR-71m.—(TC-RE)—4357 (7-24-57)—Topflight Disney
CINDERELLA—CAR-74m.—(TC-RE)—4273 (1-9-57)—Delightful Disney
IF ALL THE GUYS IN THE WORLD—D-95m.—Andre Valmy, Jean Gaven—4317 (5-1-57)—Exciting import—France (titles)
JOHNNY TREMAIN—MD-80m.—(TC)—Hal Stalmaster, Luana Patten—4325 (5-15-57)—Colorful family entry
OLD YELLER—MD-83m.—Dorothy McGuire, Fess Parker—4405 (11-27-57)—Good live Disney
PERRI—DOC-75m.—(TC)—4377 (9-18-57)—Disney triumph

TO BE REVIEWED

LIGHT IN THE FOREST, THE—(TC)—Fess Parker, James MacArthur—(Disney)
MISSOURI TRAVELER—(TC)—Brandon DeWilde, Gary Merrill—(Whitney)
SLEEPING BEAUTY—(TE-TC)—(Disney)
STAGE STRUCK—(TC)—Susan Strasberg, Henry Fonda (RKO)
YOUNG LAND, THE—(TC)—Patrick Wayne, Patricia Craig

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

139 ABANDON SHIP—D-100m.—Tyrone Power, Mai Zetterling—4306 (4-3-57)—Highly interesting—England
142 BEYOND MOMBASA—D-90m.—(TC)—Cornel Wilde, Donna Reed—4333 (5-29-57)—Satisfactory programmer
BRIDGE ON THE RIVER KWAI—MD-161m.—(CS-TC)—William Holden, Alec Guinness—4405 (1-27-57)—High rating
211 BROTHERS RICO, THE—MD-91m.—Richard Conte, Dianne Foster—4373 (9-4-57)—Sypdicate strikes again
143 BURGLAR, THE—MD-90m.—Dan Duryea, Jayne Mansfield—4317 (5-1-57)—Over-involved programmer
147 CALYPSO HEAT WAVE—MU-86m.—Johnny Desmond, Merry Anders—4337 (6-12-57)—Plentiful youth appeal
221 DECISION AT SUNDOWN—W-77m.—(TC)—Randolph Scott, John Carroll—4401 (11-13-57)—Good western
215 DOMINO KID—W-74m.—Rory Calhoun, Kristine Miller—4365 (8-21-57)—Good western
222 ESCAPE FROM SAN QUENTIN—MD-81m.—Johnny Desmond, Merry Anders—4394 (10-30-57)—Lower half
201 FIRE DOWN BELOW—D-116m.—(CS-TC)—Rita Hayworth, Robert Mitchum—4333 (5-29-57)—Colorful and off-beat
144 GARMENT JUNGLE—MD-88m.—Lee J. Cobb, Gia Scala—4317 (5-1-57)—Hard hitting meller
146 GIANT CLAW, THE—MD-76m.—Jeff Morrow, Mara Corday—4341 (6-26-57)—Lower half
131 GUNS FOR FORT PETTICOAT, THE—W-82m.)—(TC)—Audie Murphy, Kathryn Grant—4301 (3-20-57)—Good action
226 HARD MAN, THE—W-80m.—(TC)—Guy Madison, Valerie French—4406 (11-27-57)—Good western
218 HARLEM GLOBETROTTERS, THE—NOV-80m.—(RE)—Thomas Gomez, Dorothy Dandridge—4381 (10-2-57)—Good sports show
199 HEART OF SHOW BUSINESS, THE—DOC-40m. and 20m.—(TC)—4333 (5-29-57)—Excellent Variety Club story
141 HELLCATS OF THE NAVY—D-82m.—Ronald Reagan, Nancy Davis—4317 (5-1-57)—Okay programmer
HOW TO MURDER A RICH UNCLE—C-80m.—(CS)—Nigel Patrick, Charles Coburn—4394 (10-30-57)—Sophisticated comedy—England
204 JEANNE EAGELS—D-109m.—Kim Novak, Jeff Chandler—4357 (7-2-57)—Well-made biopic
225 LONG HAUL, THE—MD-88m.—Victor Mature, Diana Dors—4406 (11-27-57)—For action spots—England
MAGNIFICENT SEVEN, THE—MD-158m.—Japanese cast—4277 (1-23-57)—Good art entry—Japan (titles)
134 MAN WHO TURNED TO STONE, THE—MD-71m.—Victor Jory, Ann Doran—4290 (2-20-57)—Average horror
145 NIGHT THE WORLD EXPLODED, THE—MD-64m.—Kathryn Grant, William Leslie—4341 (6-26-57)—Science fiction dualler
206 NO TIME TO BE YOUNG—MD-82m.—Robert Vaughn, Roger Smith—4361 (8-7-57)—Ordinary dualler
217 OPERATION MAD BALL—C-105m.—Jack Lemmon, Kathryn Grant—4374 (9-4-57)—Very funny
PAL JOEY—MU-11m.—(TC)—Rita Hayworth, Frank Sinatra—4377 (9-18-57)—Highly enjoyable
212 PARSON AND THE OUTLAW, THE—W-71m.—Anthony Dexter, Marie Windsor—4374 (9-4-57)—Religious western
137 PHANTOM STAGECOACH, THE—W-69m.—William Bishop, Kathleen Crowley—4306 (4-13-57)—Mediocre dualler
208 PICKUP ALLEY—MD-92m.—(CS)—Victor Mature, Anita Ekberg—4361 (8-7-57)—Fast action meller
124 RUMBLE ON THE DOCKS—D-82m.—James Darren, Laurie Carroll—4290 (2-20-57)—Teen age violence
133 SHADOW ON THE WINDOW, THE—MD-73m.—Phil Carey, Betty Garrett—4297 (3-6-57)—Okay programmer
140 SIERRA STRANGER—W-74m.—Howard Duff, Gloria McGhee—4325 (5-15-57)—Mediocre western
138 STRANGE ONE, THE—D-97m.—Ben Gazzara, Pat Hingle—4206 (4-3-57)—Off-beat and interesting
214 STORY OF ESTHER COSTELLO, THE—MD-103m.—Joan Crawford, Rosanno Brazzi—4381 (10-2-57)—Crawford for the ladies—England
136 TALL T, THE—W-78m.—(TC)—Randolph Scott, Maureen O'Sullivan—4306 (4-3-57)—Good western
210 3:10 TO YUMA—W-92m.—Glenn Ford, Van Heflin—4365 (8-21-57)—Well-made ,suspenseful
220 TIJUANA STORY, THE—MD-72m.—Rodolfo Acosta, James Darren—4389 (10-15-57)—Lower half
TORERO—DOC-75m.—Luis Procuna—4349 (7-10-57)—Okay bullfight film—Mexico
207 TOWN ON TRIAL—MD-95m.—John Mills, Barbara Bates—4349 (7-10-57)—Lower half—England
202 20 MILLION MILES TO EARTH—MD-82m.—William Hopper, Joan Taylor—4337 (6-12-57)—Mediocre science fiction
203 27th DAY, THE—MD-75m.—Gene Barry, Valerie French—4333 (5-29-57)—Good programmer
129 UTAH BLAINE—W-75m.—Rory Calhoun, Susan Cummings—4277 (1-23-57)—Average western
132 WICKED AS THEY COME—MD-94m.—Arlene Dahl, Phil Carey—4273 (1-9-57)—Fair programmer—England
213 WOMAN OF THE RIVER—D-92m.—(TC)—Sophia Loren, Gerard Oury—4365 (8-21-57)—Exploitable drama—Italy (dubbed)
205 YOUNG DON'T CRY, THE—D-89m.—Sal Mineo, James Whitmore—4357 (7-24-57)—Should draw teenagers
135 ZOMBIES OF MORA TAU—MD-70m.—Gregg Palmer, Allison Hayes—4297 (3-6-57)—Mild horror dualler

TO BE REVIEWED

ADMIRABLE CRICHTON, THE—(TC)—Kenneth More, Diane Cilento—England
BITTER VICTORY—(CS)—Richard Burton, Curt Jurgens
BONJOUR TRISTESSE—(CS-C)—David Niven, Deborah Kerr
COWBOY—(C)—Glenn Ford, Jack Lemmon
GIDEON'S DAY—Jack Hawkins, Anna Lee—England
GODDESS, THE—Kim Stanley, Lloyd Bridges
GOING STEADY—Molly Bee, Alan Reed, Jr.
GUNMAN'S WALK—(CS-TC)—Van Heflin, Tab Hunter
ME AND THE COLONEL—Danny Kaye, Curt Jurgens
HIGH FLIGHT—(CS)—Ray Milland, Helen Cherry—England
KEY, THE—(CS)—William Holden, Sophia Loren
LINE-UP, THE—Eli Wallach, Robert Keith
NIGHT OF THE DEMON—Dana Andrews, Peggy Cummins—England
NO TIME TO DIE—Victor Mature, Leo Genn
RESCUE AT SEA—Gary Merrill, Nancy Davis
RETURN TO WARBOW—(C)—Phil Carey, William Leslie
SCREAMING MIMI—Anita Ekberg, Phil Carey
SEVENTH VOYAGE OF SINBAD, THE—(C)—Kerwin Mathews, Kathryn Grant
SHE PLAYED WITH FIRE—Jack Hawkins, Arlene Dahl—England
SNORKEL, THE—Peter VanFyck, Betta St. John
THIS BITTER EARTH—(TE-TC)—Silvana Mangano, Richard Conte
TRUE STORY OF LYNN STUART, THE—Betsy Palmer, Jack Lord
WHOLE TRUTH, THE—Stewart Granger, Donna Reed—England
WORLD WAS HIS JURY, THE—Edmond O'Brien, Mona Freeman

CONTINENTAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BROTHERS IN LAW—C-90m.—Richard Attenborough, Ian Carmichael—4389 (10-16-57)—Humorous import—England
DEADLIER THAN THE MALE—MD-100m.—Jean Gabin—4406 (11-27-57)—Unusual murder meller—France (titles)
FRENCH THEY ARE A FUNNY RACE, THE—C-82m.—Jack Buchanan, Maritine Carol—4366 (8-21-57)—Mild satire—France (English dialogue)
LOVE LOTTERY, THE—C-89m.(TC)—David Niven, Peggy Cummins—4293 (2-20-57)—Lightweight farce—England
MAID IN PARIS—C-83m.—Dany Robin, Daniel Gelin—4366 (8-21-57)—Fair art comedy—France (titles)
MAN ESCAPED, A—D-94m.—Francois Leterrier—4394 (10-30-57)—High rating suspense—France (titles)
RAISING A RIOT—C-90m.—(TC)—Kenneth More, Shelagh Frazer—4366 (8-21-57)—Humorous import—England

DCA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABY AND THE BATTLESHIP, THE—C-96m.—John Mills, Richard Attenborough—4306 (4-3-57)—Amusing farce—England
BATTLE HELL—MD-010m.—Richard Todd, Akim Tamiroff—4325 (5-15-57)—Good navy yarn—England
BERMUDA AFFAIR—D-88m.—Kim Hunter, Gary Hunter—4342 (6-26-57)—Program material—England
BLONDE IN BONDAGE—MD-91m.—Anita Thallaug, Mark Miller—4406 (11-27-57)—Exploitable dope yarn—Sweden (dubbed)
BLUE PETER, THE—CD-93m.—Kieron Moore—4417 (12-25-57)—Light weight entry for English, art spots—England
CAST A DARK SHADOW—D-84m.—Dirk Bogarde, Margaret Lockwood—4413 (12-11-57)—Good suspense show—England
COLDITZ STORY, THE—MD-97m.—John Mills, Eric Portman—4318 (5-1-57)—Interesting war story—England
DEVIL'S GENERAL, THE—D-119m.—Curt Jurgens, Marianne Cook—4394 (10-30-57)—Nazi intrigue—Germany (titles)
ESCAPADE—D-87m.—John Mills, Yvonne Mitchell—4395 (10-30-57)—Talky import—England
FLESH IS WEAK, THE—D-90m.—John Derek, Milly Vitale—4406 (11-27-57)—Adult sexploitation—England
GOLD OF NAPLES—COMP-107m.—Sophia Loren, Vittorio De Sica—4301 (3-20-57)—Entertaining import—Italy (titles)
GREEN MAN, THE—C-80m.—Alastair Sim, Jill Adams—4342 (6-26-57)—Screwball comedy—England
HALF HUMAN—MD-70m.—John Carradine—4333 (5-29-57)—Exploitable horror entry—Japan (titles and dialogue)
HELL IN KOREA—MD-82m.—George Baker, Harry Andrews—4406 (11-27-57)—Okay war meller—England
JOHN AND JULIE—C-82m.—(EC)—Colin Gibson, Lesley Dudley—4342 (6-26-57)—Kids' adventure—England
LOSER TAKES ALL—C-88m.—(CS-EC)—Glynis Johns, Rossano Brazzi—4395 (10-30-57)—Light Romance—England
MADEMOISELLE STRIPTEASE—C-99m.—Daniel Gelin, Brigitte Bardot—4401 (11-13-57)—Fair farce—France (titles)
MILLER'S BEAUTIFUL WIFE, THE—C-99m.—(CS-TC)—Vittorio De Sica, Sophia Loren—4401 (11-13-57)—Adult farce—Italy (titles)
MONSTER FROM GREEN HELL—MD-71m.—Jim Davis, Barbara Turner—4334 (5-29-57)—Lower half
1,000 YEARS FROM NOW—MD-65m.—(RE)—Robert Clarke—4307 (4-3-57)—Exploitable reissue of "Captive Women"
RODAN—MD-73m.—(TC)—Kenji Sawara—4407 (11-27-57)—Exploitable horror—Japan (dubbed)
SCANDAL IN SORRENTO—C-92m —(CS-TC)—Vittorio De Sica, Sophia Loren—4350 (7-10-57)—Cute import—Italy (dubbed)
SILKEN AFFAIR, THE—C-96m.—David Niven, Genevieve Page—4374 (9-4-57)—Amusing comedy—England
UNNATURAL—D-90m.—Hildegarde Neff, Eric Von Stroheim—4402 (11-13-57)—Slow moving drama—Germany (dubbed)
WOMAN OF ROME—D-93m.—(C)—Gina Lollobrigida, Daniel Gelin—4277 (1-23-57)—Sexploitable art—Italy (dubbed)

TO BE REVIEWED

CHILD'S PLAY—Mona Washbourne, Peter Martyn
END OF THE ROAD, THE—Edward Chapman, George Merritt
EVERY SECOND COUNTS—Barbara Lagge, Dominique Wilms—France (titles)
ORDERS ARE ORDERS—Margot Grahame, Maureen Swanson—England
WIDOW, THE—Patricia Roc, Akim Tamiroff—England

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

801 **ACTION OF THE TIGER**—MD-98m.—(CS-TC)—Van Johnson, Martine Carol—4366 (8-21-57)—Confusing meller
718 **BARRETTS OF WIMPOLE STREET, THE**—MD-105m—(CS-MC)—Jennifer Jones, John Gielgud—4277 (1-23-57)—Fine version of classic—England
716 **BOYS' TOWN**—MD-96m.—(RE)—Spencer Tracy, Mickey Rooney—4278 (1-23-57)—Topnotch for family
732 **BRIDE GOES WILD, THE**—C-98m—(RE)—Van Johnson, June Allyson—4334 (5-29-57)—Topnotch comedy
739 **DECISION AGAINST TIME**—D-87m.—Jack Hawkins, Elizabeth Sellers—4350 (7-10-57)—Tense import—England
724 **DESIGNING WOMAN**—C-117m.—(CS-MC)—Gregory Peck, Lauren Bacall—4301 (3-20-57)—Impressive comedy
808 **DON'T GO NEAR THE WATER**—C-107m.—(CS-MC)—Glenn Ford, Anne Francis—4402 (11-13-57)—Amusing comedy
714 **EDGE OF THE CITY**—D-85m—John Cassavetes, Sidney Poitier—4273 (1-9-57)—Off beat drama
725 **GASLIGHT**—MD-113m.—(RE)—Ingrid Bergman, Charles Boyer—4307 (4-3-57)—Tense meller
715 **GREEN DOLPHIN STREET**—D-141m.—(RE)—Lana Turner, Van Heflin—4278 (1-23-57)—Fine drama
740 **GUN GLORY**—W-89m.—(CS-MC)—Stewart Granger, Rhonda Fleming—4350 (7-10-57)—Interesting programmer
741 **HAPPY ROAD, THE**—C-100m.—Gene Kelly, Bobby Clark—4285 (2-6-57)—Fine for family
803 **HIRED GUN, THE**—W-64m.—(CS)—Rory Calhoun, Anne Francis—4377 (9-18-57)—Good western
719 **HOT SUMMER NIGHT**—MD-86m.—Leslie Nielsen, Colleen Miller—4285 (2-6-57)—Interesting programmer
802 **HOUSE OF NUMBERS**—D-92m.—(CS)—Jack Palance, Barbara Lang—4350 (7-10-57)—Good programmer
805 **INVISIBLE BOY, THE**—MD-90m.—Richard Eyer, Diane Brewster—4389 (10-16-57)—Okay programmer
712 **IRON PETTICOAT, THE**—C-87m.—(VV-TC)—Bob Hope, Katherine Hepburn—4274 (1-9-57)—Fairly amusing
806 **JAILHOUSE ROCK**—D-96m.—(CS)—Elvis Presley, Judy Tyler—4395 (10-30-57)—For better money
807 **LES GIRLS**—MU-116m.—(CS-MC)—Gene Kelly, Mitzi Gaynor—4382 (10-2-57)—Money musical
730 **LITTLE HUT, THE**—C-90m.—(EC)—Ava Gardner, David Niven—4326 (5-15-57)—Sophisticated comedy
736 **LIVING IDOL, THE**—D-101m.—(CS-EC)—Steve Forrest, Lilliane Montevecchi—4326 (5-15-57)—Colorful drama
722 **LIZZIE**—D-81m.—Eleanor Parker, Richard Boone—4298 (3-6-57)—Interesting psychological film
735 **MAN ON FIRE**—D-95m.—Bing Crosby, Inger Stevens—4338 (6-12-57)—High rating drama
733 **OUR VINES HAVE TENDER GRAPES**—D-105m.—(RE)—Edward G. Robinson—4334 (5-29-57)—Excellent drama
726 **POSTMAN ALWAYS RINGS TWICE, THE**—MD-113m.—(RE)—Lana Turner, John Garfield—4307 (4-3-57)—Names should gross
RAINTREE COUNTY—D-182m.—(Camera 65-TC)—Montgomery Clift, Elizabeth Taylor—4389 (10-16-57)—Impressive film
731 **SEVENTH SIN, THE**—D-94m.—(CS)—Eleanor Parker, George Sanders—4334 (5-29-57)—Romance for femmes
737 **SILK STOCKINGS**—MU-117m.—(CS-MC)—Fred Astaire, Cyd Charisse—4334 (5-29-57)—Top musical
734 **SOMETHING OF VALUE**—MD-113m.—Rock Hudson, Dana Wynter—4318 (5-1-57)—Fascinating modern adventure
728 **TARZAN AND THE LOST SAFARI**—MD-80m.—(TC)—Gordon Scott, Yolande Donlan—4307 (4-3-57)—Should please fans—England
723 **TEN THOUSAND BEDROOMS**—C-114m.—(CS-MC)—Dean Martin, Eva Bartok—4290 (2-20-57)—Amusing entry
729 **THIS COULD BE THE NIGHT**—C-103m.—(CS)—Jean Simmons, Paul Douglas—4314 (4-17-57)—Delightful entertainment
738 **TIP ON A DEAD JOCKEY**—MD-98m.—(CS)—Robert Taylor, Dorothy Malone—4357 (7-24-57)—Interesting meller
804 **UNTIL THEY SAIL**—D-95m.—(CS)—Joan Fontaine, Paul Newman—4390 (10-16-57)—Slow moving war story
727 **VINTAGE, THE**—D-90m.—(CS-MC)—Mel Ferrer, Pier Angeli—4302 (3-20-57)—Interesting drama
720 **WINGS OF EAGLES, THE**—D-110m.—(MC)—John Wayne, Maureen O'Hara—4285 (2-6-57)—Top Navy story

TO BE REVIEWED

ALL AT SEA—Alec Guinness—England
BAY THE MOON—Jose Ferrer, Gena Rowlands
BROTHERS KARAMAZOV, THE—(MC)—Yul Brynner, Maria Schell
CRY TERROR—James Mason, Inger Stevens
GIGI—(CS-C)—Leslie Caron, Louis Jourdan
HANDLE WITH CARE—Dean Jones, Joan O'Brien
I ACCUSE—Jose Ferrer, Viveca Lindfors—England
LAW AND JAKE WADE, THE—Robert Taylor, Richard Widmark—England
MERRY ANDREW—(CS-MC)—Danny Kaye, Pier Angeli
SADDLE THE WIND—Robert Taylor, Julie London
SAFECRACKER, THE—Ray Milland, Jeannette Sterke—England
SEVEN HILLS OF ROME—Mario Lanza, Marisa Allasio—Italy
SHEEPMAN, THE—(CS-C)—Glenn Ford, Shirley MacLaine
TOM THUMB—(TC)—Russ Tamblyn, June Thurnburn
UNDERWATER WARRIOR—(CS)—Dan Dailey, Claire Kelly

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5612 **BEAU JAMES**—D-105m.—(VV-TC)—Bob Hope, Vera Miles—4338 (6-12-57)—Entertaining Hope
5609 **BUSTER KEATON STORY, THE**—C-91m.—(VV)—Donald O'Connor, Ann Blyth—4313 (4-17-57)—Nostalgic biography
5613 **DELICATE DELINQUENT, THE**—C-101m.—(VV)—Jerry Lewis, Martha Hyer—4350 (7-10-57)—Interesting Lewis
5704 **DEVIL'S HAIPPIN, THE**—D-82m.—(VV-TC)—Cornel Wilde, Jean Wallace—4390 (10-16-57)—Lower half
5607 **FEAR STRIKES OUT**—D-100m.—Anthony Perkins, Karl Malden—4286 (2-6-57)—Interesting drama
5614 **FOR WHOM THE BELL TOLLS**—D-130m.—(TC-RE)—Gary Cooper, Ingrid Bergman—4326 (5-15-57)—Great film
5608 **FUNNY FACE**—MU-103m.—(VV-TC)—Fred Astaire, Audrey Hepburn—4291 (2-20-57)—Highly entertaining western
5610 **GUNFIGHT AT THE OK CORRAL**—MD-122m.—(VV-TC)—Burt Lancaster, Kirk Douglas—4326 (5-15-57)—Super western
5706 **HEAR ME GOOD**—C-80m.—(VV)—Hal March, Joe E. Ross—4395 (10-30-57)—Fair comedy
5705 **JOKER IS WILD, THE**—D-123m.—(VV)—Frank Sinatra, Mitzi Gaynor—4382 (10-2-57)—Good biography
R5732 **JUMPING JACKS**—C-103m.—(RE)—Dean Martin, Jerry Lewis—4382 (10-2-57)—For better money
5611 **LONELY MAN, THE**—D-87m.—(VV)—Jack Palance, Anthony Perkins—4326 (5-15-57)—Good programmer
5616 **LOVING YOU**—D-101m.—(VV-TC)—Elvis Presley, Lisabeth Scott—4350 (7-10-57)—Presley rides high
5703 **MISTER ROCK AND ROLL**—MU-86m.—Alan Freed, Rocky Graziano—4395 (10-30-57)—For the addicts
5615 **OMAR KHAYYAM**—D-101m.—(VV-TC)—Cornel Wilde, Debra Paget—4361 (8-7-57)—Colorful costume story
5606 **RAINMAKER, THE**—D-121m.—(VV-TC)—Burt Lancaster, Katherine Hepburn—4274 (1-9-57)—High rating
5709 **SAD SACK, THE**—C-98m.—(VV)—Jerry Lewis, David Wayne—4395 (10-30-57)—Funny Lewis entry
R5731 **SAILOR BEWARE**—C-96m.—(RE)—Dean Martin, Jerry Lewis—4382 (10-2-57)—Should register

From Hell It Came	A2	AA
•From Among the Dead		Par.
Frontier Woman		Misc.
Funny Face	A1	Par.
Fury at Showdown	A2	UA
Fuzzy Pink Nightgown, The	A2	UA

G

Garment Jungle	A2	Col.
Gaslight	A2	MGM
Gentle Touch, The	A1	Rank
Ghost Diver	A1	Fox
Giant Claw	A1	Col.
•Gideon's Day		Col.
•Gift of Love		Fox
•Gigi		MGM
Girl Can't Help It	B	Fox
Girl in Black Stockings, The	B	UA
Girl In the Kremlin, The	B	UI
•Girl in the Woods		Rep.
Girl Most Likely, The	A1	UI
•Girl on the Run		WB
God Is My Partner	A1	Fox
•Goddess, The		Col.
•God's Little Acre		UA
•Going Steady		Col.
Gold of Naples	B	DCA
Green Dolphin Street	A1	MGM
Green Eyed Blonde	A2	WB
Green Man, The	B	DCA
Gun Battle at Monterey	B	AA
Gun Duel in Durango	A1	UA
•Gun Fever	A2	UA
Gun Girls		Misc.
Gun Glory	A1	MGM
•Gun Trap at Abilene		WB
Gunfight at the OK Corral	B	Par.
•Gunfire at Indian Gap		Rep.
•Gunman's Walk		Col.
Guns Don't Argue	A2	Misc.
Guns of Fort Petticoat, The	A1	Col.
Gunsight Ridge	A1	UA

H

Half Human	A1	DGA
Halliday Brand, The	A2	UA
•Handle with Care		MGM
Happy Road, The	A1	MGM
Hard Man, The	A2	Col.
Harlem Globetrotters, The		Col.
Hatful of Rain	A2	Fox
Hear Me Good	A2	Par.
Heart of Show Business, The		Col.
Heaven Knows, Mr. Allison	A1	Fox
•Held on Suspicion		Rep.
Helen Morgan Story, The	A2	WB
•Hell Bent Kid, The		Fox
Hell Bound	B	UA
Hell Canyon Outlaws	A1	Rep.
Hell in Korea		DCA
Hell on Devil's Island	A2	Fox
•Hell Raiders		AI
Hell Ship Mutiny		Rep.
Hellcats of the Navy	A1	Col.
Hell's Crossroads	B	Rep.
•Hell's Highway		WB
Hidden Fear	B	UA
•High Flight		Col.
•High Hell		Par.
High Terrace	A2	AA
Hired Gun, The	A1	MGM
Hit and Run	A2	UA
Hold That Hypnotist	A2	AA
•Hong Kong Incident		AA
Hot Rod Rumble	A2	AA
Hot Shots	A2	AA
•Hot Spell		Par.
Hot Summer Night	A2	MGM
Hunchback of Notre Dame, The	A2	AA
House of Numbers	B	MGM
•Houseboat		Par.
How to Murder a Rich Uncle	A1	Col.

I

•I Accuse		MGM
•I Bury the Living		UA
•I Married a Woman		UI
•I Was a Teenage Frankenstein		AI
I Was a Teenage Werewolf	B	AI
If All the Guys in the World	A1	BV
•In the Money		AA
Incredible Shrinking Man, The	A1	UI
•Indiscreet		WB
Interlude	A2	UI
•International Counterfeiters		Rep.
Invasion of the Saucer-Men	B	AI
Invisible Boy, The	A1	MGM
Iron Petticoat, The	B	MGM
Iron Sheriff, The	A2	UA
•Island of Lost Women		WB
Island in the Sun	B	Fox
•Island Women	B	UA
Istanbul	A2	UI
It Happened In the Park		For

J

Jacqueline	A1	Rank
Jailhouse Rock	B	MGM
Jamboree	A1	WB
James Dean Story, The	A1	WB
Jeanne Eagels	B	Col.
•Jet Attack		AI
Jet Pilot	B	UI
Jim Thorpe—All-American	A2	WB
Joe Butterfly	A2	UI
Joe Dakota	A1	UI
John and Julie	A1	DCA
Johnny Tremain	A1	BV
Johnny Trouble	A2	WB

Joker Is Wild	B	Par.
Journey to Freedom	A2	Rep.
•Joy Ride		Rep.
Julietta		For.
Jumping Jacks	A1	Par.
Jungle Heat	A2	UA
•Juvenile Jungle		Rep.

K

Kelly and Me	A1	UI
Kettles on Old MacDonald's Farm, The	A1	UI
•Key, The		Col.
•Kings Go Forth		UA
Kiss Them for Me	B	Fox
Kronos	A1	Fox

L

La Sorciere		For.
Lady of Vengeance	B	UA
•Lady Takes a Flyer, The		UI
Land Unknown, The	A2	UI
Last Bridge, The		For.
Last of the Badmen	A1	AA
Last Stagecoach West	A1	Rep.
•Law and Jake Wade, The		MGM
Lawless Eighties, The	A1	Rep.
•Left Handed Gun, The		WB
Legend of the Lost	A2	UA
Les Girls	B	MGM
Let's Be Happy	A1	AA
Light Across the Street, The	C	For.
•Light in the Forest, The		BV
•Line-Up, The		Col.
Little Hut, The	B	MGM
•Little Rascals Variety Show		AA
Living Idol, The	A2	MGM
Lizzie	B	MGM
Lonely Man, The	A1	Par.
Long Haul, The	B	Col.
•Long, Hot Summer, The		Fox
Looking for Danger		AA
Loser Takes All	B	DCA
•Lost City of Gold, The		UA
Lost Continent, The	A2	For.
Love in the Afternoon	B	AA
Love Lottery		Cont.
Love Slaves of the Amazons	B	UI
Lover's Net	B	For.
Loving You		Par.
Lucy Gallant		Par.
Lure of the Swamp	A2	Fox

M

Mademoiselle Striptease	C	DCA
•Magnificent Brat, The		UI
Magnificent Seven, The	B	Col.
Maid in Paris	C	Cont.
Man Afraid	A1	UI
Man Beast		Misc.
Man Escaped, A		Cont.
•Man from God's Country		AA
Man in the Road, The	A1	Rep.
Man in the Shadow	B	UI
Man Is Armed, The	A2	Rep.
Man of a Thousand Faces	B	UI
Man on Fire	B	MGM
Man on the Prowl		UA
Man Who Turned to Stone, The	B	Col.
•Maracaibo		Par.
•Marjorie Morningstar		WB
•Matchmaker, The		Par.
•Maybe Smith		Rep.
•Mo and the Colonel		Col.
Melbourne Rendezvous		TL
Men in War	A2	UA
•Merry Andrew		MGM
Midnight Story	A2	UI
Miller's Beautiful Wife, The	C	DCA
•Misguided		WB
•Missouri Traveler		BV
Mister Cory	B	UI
Mister Rock and Roll	B	Par.
•Money, Women and Guns		UI
Monkey on My Back	B	UA
Monolith Monsters, The	A1	UI
Monster from Green Hell	A1	DCA
Monster That Challenged the World, The	A1	UA
Monte Carlo Story, The	A2	UA
•Motorcycle Gang		AI
•Muggers, The		UA
•Mustang		UA
My Gun Is Quick	B	UA
My Man Godfrey	A2	UI

N

•Naked Africa		AI
Naked Eye, The	A2	Misc.
Naked Gun		Misc
Naked in the Sun	A2	AA
Naked Paradise	B	AI
Nana	C	For.
•Never Love a Strangor		AA
•Never Steal Anythng Small		UI
•Night of the Demon		Col.
Night Passage	A1	UI
Night Runner, The	A2	UI
Night the World Exploded, The	A1	Col.
•Notorious Mr. Monks, The		Rep.
No Down Payment	A2	Fox
•No Time for Sergeants		WB
No Time to Be Young	B	Col.
•No Time to Die		Col.
Noah's Ark	A1	Misc.
Not of This Earth	A2	AA

5702 **SHORT CUT TO HELL**—MD-87m.—(VV)—Robert Ivers, Georgann Johnson—4382 (10-2-57)—Remake for program
5701 **STOWAWAY GIRL**—D-87m.—Trevor Howard, Elsa Martinelli—4382 (10-2-57)—Okay programmer—England
5708 **TIN STAR, THE**—W-93m.—(VV)—Henry Fonda, Anthony Perkins—4390 (10-16-57)—Superior western
5713 **WILD IS THE WIND**—D-114m.—(VV)—Anna Magnani, Anthony Quinn—4417 (12-25-57)—Well made drama
5707 **ZERO HOUR**—D-81m.—Dana Andrews, Linda Darnell—4396 (10-30-57)—Good suspense yarn

TO BE REVIEWED

ANOTHER TIME, ANOTHER PLACE—Lana Turner, Barry Sullivan—England
BUCCANEER, THE—(VV-TC)—Yul Brynner, Charlton Heston
DESIRE UNDER THE ELMS—Sophia Loren, Anthony Perkins
FROM AMONG THE DEAD—(VV-TC)—James Stewart, Kim Novak
HIGH HELL—John Derek, Elaine Stewart
HOT SPELL—(VV)—Shirley Booth, Anthony Quinn
HOUSEBOAT—(VV-TC)—Cary Grant, Sophia Loren
MARACAIBO—(VV-TC)—Cornel Wilde, Jean Wallace
MATCHMAKER, THE—(VV)—Shirley Booth, Anthony Perkins
ROCK-A-BYE BABY—(VV-TC)—Jerry Lewis, Marilyn Maxwell
SPANISH AFFAIR—(VV-C)—Carmen Sevilla, Richard Kiley
ST. LOUIS BLUES—(VV)—Nat "King" Cole, Pearl Bailey
TEACHER'S PET—(VV)—Clark Gable, Doris Day
VERTIGO—(VV-C)—James Stewart, Kim Novak

RANK

DISTRIBUTED DURING THE PAST 12 MONTHS

ACROSS THE BRIDGE—MD-103m.—Rod Steiger—4402 (11-13-57)—Suspenseful meller—England
ALLIGATOR NAMED DAISY, AN—C-84m.—Donald Sinden, Diana Dors—4407 (11-27-57)—Amusing import—England
AS LONG AS THEY'RE HAPPY—C-76m.—Jack Buchanan, Janette Scott—4383 (10-2-57)—Lightweight programmer—England
BLACK TENT, THE—D-93m.—Anthony Steel, Donald Sinden—4366 (8-21-57)—Okay programmer—England
BOLSHOI BALLET, THE—Ballet-99m.—(EC)—Galina Ulanova—4418 (12-25-57)—For ballet lovers—English
CHECKPOINT—MD-86m.—(EC)—Anthony Steel, Odile Versois—4374 (9-4-57)—Actionful meller—England
GENTLE TOUCH, THE—D-86m.—George Baker, Belinda Lee—4366 (8-21-57)—Interesting story—England
JACQUELINE—D-92m.—John Gregson, Jacqueline Ryan—4377 (9-18-57)—Art import—England
OUT OF THE CLOUDS—D-80m.—(EC)—Anthony Steel, Margot Lorenz—4351 (7-10-57)—Okay programmer—England
PURSUIT OF THE GRAF SPEE—D-106m.—(VV-TC)—John Gregson, Anthony Quayle—4390 (10-16-57)—Highly interesting—England
REACH FOR THE SKY—D-123m.—Kenneth More, Muriel Pavlow—4318 (5-1-57)—Interesting air story—England
SPANISH GARDENER, THE—D-95m.—(VV-TC)—Dirk Bogarde, Jon Whitley—4391 (10-16-57)—Art programmer—England
THIRD KEY, THE—D-83m.—Jack Hawkins, Dorothy Alison—4351 (7-10-57)—Well made mystery—England
TOWN LIKE ALICE, A—D-107m.—Virginia McKenna, Peter Finch—4367 (8-21-57)—Different war story—England
TRIPLE DECEPTION—MD-85m.—(VV-TC)—Michael Craig, Julia Arnall—4367 (8-21-57)—High rating meller—England
VALUE FOR MONEY—C-93m.—(VV-TC)—John Gregson, Diana Dors—4361 (8-7-57)—Amusing art entry—England

TO BE REVIEWED

ONE WAY OUT—Jill Adams, Lyndon Brook
SMILES OF A SUMMER NIGHT—Ulla Jacobson—Swedish-made (titles)

REPUBLIC

DISTRIBUTED DURING THE PAST 12 MONTHS

5601 **ABOVE US THE WAVES**—MD-92m.—John Mills, John Gregson—4274 (1-9-57)—Exciting meller—England
5603 **ACCUSED OF MURDER**—MD-74m.—(NA-TR)—David Brain, Vera Ralston—4286 (2-6-57)—Adequate programmer
5607 **AFFAIR IN RENO**—C-75m.—(NA)—John Lund, Doris Singleton—4314 (4-17-57)—Average programmer
5660 **BEGINNING OF THE END**—MD-73m.—Peggie Castle, Peter Graves—4351 (7-10-57)—For horror fans—AB-PT
5702 **CROOKED CIRCLE, THE**—MD-72m.—(NA)—John Smith, Fay Spain—4413 (12-11-57)—Prize ring meller for lower half
5606 **DUEL AT APACHE WELLS**—W-70m.—(NA)—Anna Maria Alberghetti, Ben Cooper—4307 (4-3-57)—Lower half
5770 **EIGHTEEN AND ANXIOUS**—MD-93m.—Mary Webster, William Campbell—4418 (12-25-57)—Program tear-jerker
5616 **HELL CANYON OUTLAWS**—W-72m.—Dale Robertson, Brian Keith—4396 (10-30-57)—Okay western
5608 **HELLS CROSSROADS**—W-73m.—(NA)—Stephen McNally, Peggie Castle—4307 (4-3-57)—Better western
5704 **HELL SHIP MUTINY**—MD-66m.—Jon Hall, Roberta Haynes—4418 (12-25-57)—For the lower half
5615 **JOURNEY TO FREEDOM**—MD-60m.—Jacques Scott, Jean Ann Lewis—4351 (7-10-57)—Lower half filler
5617 **LAST STAGECOACH WEST**—W-67m.—(NA)—Jim Davis, Mary Castle—4396 (10-30-57)—Okay western
5613 **LAWLESS EIGHTIES, THE**—W-70m.—(NA)—Buster Crabbe, Marilyn Saris—4396 (10-30-57)—Fair western
5610 **MAN IN THE ROAD, THE**—MD-83m.—Derek Farr, Ella Raines—4327 (5-15-57)—Lower half—England
5538 **MAN IS ARMED, THE**—MD-70m.—Dane Clark, May Wynn—4302 (3-20-57)—Okay dualler
5622 **PANAMA SAL**—C-70m.—(NA)—Elena Verdugo, Edward Kemmer—4402 (11-13-57)—Lower half
5614 **PAWNEE**—W-80m.—(TR)—George Montgomery, Lola Albright—4361 (8-7-57)—Lower half
5701 **RAIDERS OF OLD CALIFORNIA**—W-72m.—Jim Davis, Arleen Whelan—4413 (12-11-57)—Average for lower half
5609 **SPOILERS OF THE FORREST**—MD-69m.—(NA-TR)—Rod Cameron, Vera Ralston—4334 (5-29-57)—Lower half
5619 **TAMING SUTTON'S GAL**—D-71m.—(NA)—John Lupton, Gloria Talbott—4383 (10-2-57)—Lower half—England
5604 **TEARS FOR SIMON**—MD-91m.—(EC)—David Farrar, Julia Arnall—4291 (2-20-57)—Good suspense—England
5612 **TIME IS MY ENEMY**—MD-64m.—Dennis Price, Renee Asherson—4396 (10-30-57)—Lower half—England
5661 **UNEARTHLY, THE**—MD-73m.—John Carradine, Allison Hayes—4351 (7-10-57)—Mediocre horror—AB-PT
5621 **WAYWARD GIRL, THE**—MD-71m.—(NA)—Marcia Henderson, Peter Walker—4383 (10-2-57)—Lower half
5611 **WEAPON, THE**—MD-80m.—Steve Cochran, Lizabeth Scott—4342 (6-26-57)—Fast paced meller—England

TO BE REVIEWED

FIGHTING WILDCATS—Keefe Brasselle, Kay Callard
GIRL IN THE WOODS—Margaret Hayes, Forrest Tucker—AB-PT
GUNFIRE AT INDIAN GAP—(NA)—Anthony George, Vera Ralston
HELD ON SUSPICION—Phyllis Kiek, Dan O'Herlihy
INTERNATIONAL COUNTERFEITERS—Gordon Howard, Trina Garden
JOY RIDE—Gene Evans, Carolyn Kearney
JUVENILE JUNGLE—Carey Allen, Rebecca Welles
MAYBE SMITH—Macdonald Carey, Audrey Totter
NOTORIOUS MR. MONKS, THE—Vera Ralston, Don Kelly
OPERATION CONSPIRACY—Philip Friend, Mary Mackenzie
OUTCASTS OF THE CITY—Robert Hutton, Osa Massen
SCOTLAND YARD DRAGNET—Roland Culver Patricia Roc—England
STREET OF DARKNESS—Robert Keys, John Close
THUNDER OVER TANGIER—Robert Hutton, Lisa Gastoni
WEST OF SUEZ—John Bentley, Vera Fosek

TRANS-LUX

DISTRIBUTED DURING THE PAST 12 MONTHS

BED OF GRASS—MD-80m.—Anna Brazzou, Mike Nichols—4413 (12-11-57)—Tragedy for art spots—Greece—Titles
FOUR BAGS FULL—D-84m.—Jean Gabin, Bourvil—4403 (11-13-57)—Entertaining—France (titles)
MELBOURNE RENDEZVOUS—DOC-87m.—(C)—4391 (10-16-57)—Sports fans only—Australia

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

726 **ABDUCTORS, THE**—MD-80m.—(RS)—Victor McLaglen, Fay Spain—4352 (7-10-57)—Lower half
746 **ABOMINABLE SNOWMAN, THE**—MD-85m.—(RS)—Forrest Tucker—4402 (11-13-57)—Okay horror
727 **AFFAIR TO REMEMBER, AN**—D-115m.—(CS-DC)—Cary Grant, Deborah Kerr—4357 (7-24-57)—Highly entertaining
731 **APACHE WARRIOR**—W-74m.—(RS)—Keith Larsen, Eugenia Paul—4362 (8-7-57)—Okay programmer
755 **APRIL LOVE**—MU-97m.—(CS-DC)—Pat Boone, Shirley Jones—4407 (11-27-57)—Entertaining entry
734 **BACK FROM THE DEAD**—MD-79m.—(RS)—Peggie Castle, Arthur Franz—4362 (8-7-57)—Lower half horror
716 **BADLANDS OF MONTANA**—W-75m.—(RS)—Rex Reason, Beverly Garland—4327 (5-15-57)—Actionful western
723 **BERNARDINE**—C-95m—(CS-DC)—Pat Boone, Terry Moore—4352 (7-10-57)—Good for younger set

714 **BOY ON A DOLPHIN**—D-111m.—(CS-DC)—Alan Ladd, Sophia Loren—4314 (4-17-57)—Well-made adventure yarn
711 **BREAK IN THE CIRCLE**—MD-69m.—Forrest Tucker, Eva Bartok—4327 (5-15-57)—Lower half—England
715 **CHINA GATE**—MD-97m.—(CS)—Gene Barry, Angie Dickinson—4327 (5-15-57)—Suspenseful adventure
739 **COPPER SKY**—D-77m.—Jeff Morrow, Coleen Gray—4378 (9-18-57)—Talky programmer
744 **COURAGE OF BLACK BEAUTY**—D-77m.—(C)—John Crawford—4367 (8-21-57)—A boy and his horse
740 **DEERSLAYER, THE**—MD-78m.—(CS-DC)—Lex Barker, Cathy O'Donnell—4391 (10-16-57)—Okay Indian story
719 **DESK SET**—C-103m.—(CS-DC)—Spencer Tracy, Katharine Hepburn—4328 (5-15-57)—Highly amusing
803 **ENEMY BELOW, THE**—MD-98m.—(CS-DC)—Robert Mitchum, Curt Jurgens—4407 (11-27-57)—Absorbing, suspenseful
806 **ESCAPE FROM RED ROCK**—W-73m.—(RS)—Brian Donlevy, Eileen Janssen—4414 (12-11-57)—Mediocre western
801 **FAREWELL TO ARMS, A**—D-159m.—(CS-DC)—Rock Hudson, Jennifer Jones—4418 (12-25-57)—Fine filmization of book
736 **FORTY GUNS**—W-80m.—(CS)—Barbara Stanwyck, Barry Sullivan—4383 (10-2-57)—Good western
750 **GHOST DIVER**—MD-76m.—(RS)—James Craig, Audrey Totter—4403 (11-13-57)—Lower half
629 **GIRL CAN'T HELP IT, THE**—MUC-99m.—(CS-DC)—Tom Ewell, Jayne Mansfield—4274 (1-9-57)—Highly entertaining
724 **GOD IS MY PARTNER**—D-80m.—(RS)—Walter Brennan, Marion Ross—4358 (7-24-57)—Good family entertainment
725 **HATFUL OF RAIN, A**—D-109m.—(CS)—Eva Marie Saint, Don Murray—4342 (6-26-57)—Powerful drama

735 **HELL ON DEVIL'S ISLAND**—MD-74m.—Helmut Dantine, Donna Martell—4374 (9-4-57)—Average programmer
710 **HEAVEN KNOWS, MR. ALLISON**—D-105m.—(CS-DC)—Deborah Kerr, Robert Mitchum)—4302 (3-20-57)—Warm, appealing drama
721 **ISLAND IN THE SUN**—D-119m.—(CS-DC)—James Mason, Joan Fontaine—4343 (6-26-57)—Offbeat drama
751 **KISS THEM FOR ME**—C-105m.—(CS-DC)—Cary Grant, Jayne Mansfield—4403 (11-13-57)—Entertaining
712 **KRONOS**—MD-78m.—(RS)—Jeff Morrow, Barbara Lawrence—4318 (5-1-57)—Interesting space tale
722 **LURE OF THE SWAMP**—MD-74m.—(RS)—Marshall Thompson, Joan Vohs—4338 (6-12-57)—Lower half
743 **NO DOWN PAYMENT**—D-105m.—(CS)—Joanne Woodward, Tony Randall—4383 (10-2-57)—Interesting adult drama
632 **OASIS**—MD-84m.—(CS-EC)—Michele Morgan, Cornell Borchers—4278 (1-23-57)—Mediocre programmer—Morocco
706 **OH MEN, OH WOMEN**—C-90m.—(CS-DC)—Dan Dailey, Ginger Rogers—4291 (2-20-57)—Mildly amusing
802 **PEYTON PLACE**—D-162m.—(CS-DC)—Lana Turner, Lee Philips—4418 (12-25-57)—High rating
810 **PLUNDER ROAD**—MD-72m.—(RS)—Gene Raymond, Jeanne Copper—4414 (12-11-57)—Good program entry
702 **QUIET GUN, THE**—W-77m.—(RS)—Forrest Tucker, Mara Corday—4291 (2-20-57)—Lower half
718 **RESTLESS BREED, THE**—W-81m.—(C)—Scott Brady, Anne Bancroft—4328 (5-15-57)—For duallers
749 **RIDE A VIOLENT MILE**—W-80m.—(RS)—John Agar, Penny Edwards—4419 (12-25-57)—Satisfactory for action spots
708 **RIVER'S EDGE, THE**—D-86m.—(CS-DC)—Ray Milland, Debra Paget—4308 (4-3-57)—Good cast, mediocre story
741 **ROCKABILLY BABY**—D-82m.—(RS)—Virginia Field, Douglas Kennedy—4397 (10-30-57)—Lower half
737 **SEA WIFE**—D-82m.—(CS-C)—Richard Burton, Joan Collins—4362 (8-7-57)—Offbeat with angles
713 **SHE DEVIL**—MD-77m.—(RS)—Mari Blanchard, Jack Kelly—4319 (5-1-57)—Okay lower half
703 **SMILEY**—D-97m.—(CS-TC)—Ralph Richardson—4292 (2-20-57)—Import for program—Australia
745 **STOPOVER TOKYO**—MD-100m.—(CS-DC)—Robert Wagner, Joan Collins—4397 (10-30-57)—Fairly interesting
709 **STORM RIDER, THE**—W-70m.—(RS)—Scott Brady, Mala Powers—4302 (3-20-57)—Satisfactory western
738 **SUN ALSO RISES, THE**—D-129m.—(CS-C)—Tyrone Power, Ava Gardner—4375 (9-4-57)—Lavish with names
701 **THREE BRAVE MEN**—D-88m.—(CS)—Ray Milland, Ernest Borgnine—4278 (1-23-57)—Topical thought-provoking
747 **THREE FACES OF EVE**—D-91m.—(CS)—Joanne Woodward, David Wayne—4367 (8-21-57)—Well-made psychological drama
704 **TRUE STORY OF JESSE JAMES, THE**—MD-92m.—(CS-DC)—Robert Wagner, Jeffrey Hunter—4292 (2-20-57)—Satisfactory programmer
705 **TWO GROOMS FOR A BRIDE**—C-73m.—John Carroll, Virginia Bruce—4352 (7-10-57)—Lower half—England
748 **UNDER FIRE**—D-78m.—Rex Reason, Henry Morgan—4378 (9-18-57)—Okay programmer
733 **UNKNOWN TERROR, THE**—MD-70m.—(RS)—John Howard, Mala Powers—4362 (8-7-57)—Mediocre horror
717 **WAY TO THE GOLD, THE**—MD-94m.—(CS)—Jeffrey Hunter, Sheree North—4328 (5-15-57)—Mild meller
720 **WAYWARD BUS, THE**—D-89m.—(CS)—Dan Dailey, Jayne Mansfield—4338 (6-12-57)—Episodic but name values
732 **WILL SUCCESS SPOIL ROCK HUNTER** —C-94m.—(CS-DC)—Jayne Mansfield, Tony Randall—4362 (8-7-57)—Limited appeal
742 **YOUNG AND DANGEROUS**—D-78m.—(RS)—Mark Damon, Lili Gentle—4397 (10-30-57)—Problems of youth

TO BE REVIEWED

BARBARIAN AND THE GEISHA, THE—CS-DC)—John Wayne
BEAUTIFUL BUT DANGEROUS—Gina Lollobrigida, Robert Alda—Italy
BLOOD ARROW—Scott Brady, Phyllis Coates
CATTLE EMPIRE—(CS)—Joel McCrea, Phyllis Coates
DESERT HELL—Brian Keith, Barbara Hale
FRAULEIN—(CS-DC)—Dana Wynter, Mel Ferrer
GIFT OF LOVE, THE—(CS-DC)—Robert Stack, Lauren Bacall
HELL BENT KID, THE—(CS-DC)—Don Murray, Diane Varsi
LONG HOT SUMMER, THE—(CS-DC)—Paul Newman, Joanne Woodward
SING, BOY, SING—(CS)—Tommy Sands, Lili Gentle
SOUTH PACIFIC—(Todd-AO-TC)—Mitzi Gaynor Rossano Brazzi
YOUNG LIONS, THE—(CS)—Marlon Brando Montgomery Clift

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

AROUND THE WORLD IN 80 DAYS—TRAV-173m.—(Todd-AO-EC)—David Niven, other stars—4243 (10-31-56)—Fabulous entertainment—Todd
BABY FACE NELSON—MD-85m.—Mickey Rooney, Carolyn Jones—4407 (11-27-57)—Exploitable meller—Fryman-ZS
BACHELOR PARTY, THE—D-93m.—Don Murray, Patricia Smith—4303 (3-20-57)—Highly interesting—Hecht-Lancaster
BAILOUT AT 43,000—MD-78m.—John Payne, Karen Steele—4319 (5-1-57)—Okay programmer—Pine-Thomas
BAYOU—D-88m.—Peter Graves, Lita Milan—4343 (6-26-57)—Lower half—Ripps
BIG POODLE, THE—MD-83m.—Errol Flynn, Rosanna Rory—4286 (2-6-57)—Actionful programmer—Blumberg
BIG CAPER, THE—MD-84m.—Rory Calhoun, Mara Costa—4314 (4-17-57)—Good programmer—Pine-Thomas
BOP GIRL GOES CALYPSO—MU-79m.—Judy Tyler, Bobby Troup—4358 (7-24-57)—Teenage programmer—Bel-Air
BUCKSKIN LADY, THE—W-66m.—Patricia Mediana, Richard Denning—4352 (7-10-57)—Adult western—Bishop-Hittleman
CARELESS YEARS, THE—D-70m.—Dean Stockwell, Natalie Trundy—4378 (9-18-57)—Teenage programmer—Bryna
CHICAGO CONFIDENTIAL—MD-74m.—Brian Keith, Beverly Garland—4367 (8-21-57)—Fast moving programmer—Peerless
CRIME OF PASSION—MD-84m.—Barbara Stanwyck, Sterling Hayden—4278 (1-23-57)—Fine acting helps meller—Peerless
DALTON GIRLS, THE—W-71m.—Merry Anders, Lisa Davis—4414 (12-11-57)—Different and can be sold—Bel-Air
DELINQUENTS, THE—MD-71m.—Tom Laughlin, Peter Miller—4298 (3-6-57)—Ineffective treatment—Imperial
DRANGO—D-92m.—Jeff Chandler, Joanne Dru—4279 (1-23-57)—Absorbing costume drama—Earlmar
ENEMY FROM SPACE—MD-84m.—Brian Donlevy, Vera Day—4375 (9-4-57)—Okay science fiction—Hinds—England
FIVE STEPS TO DANGER—MD-80m.—Ruth Roman, Sterling Hayden—4279 (1-23-57)—Interesting meller—Kesler
FOUR BOYS AND A GUN—MD-73m.—Frank Sutton, Tarry Green—4275 (1-9-57)—Lower half—Security
FURY AT SUNDOWN—W-75m.—John Derek, Carolyn Craig—4308 (4-3-57)—Lower half—Goldstein
FUZZY PINK NIGHTGOWN—C-87m.—Jane Russell, Keenan Wynn—4363 (8-7-57)—Misses the boat—Russ-Field
GIRL IN BLACK STOCKINGS, THE—MD-73m.—Lex Barker, Anne Bancroft—4384 (10-2-57)—Interesting mystery—Bel-Air
GUN DUEL IN DURANGO—W-73m.—George Montgomery, Ann Robinson—4319 (5-1-57)—Okay western—Peerless
GUNSIGHT RIDGE—W-85m.—Joel McCrea, Joan Weldon—4375 (9-4-57)—Good western—Libra
HALLIDAY BRAND, THE—D-77m.—Joseph Cotton, Viveca Lindfors—4286 (2-6-57)—Better western—Young
HELL BOUND—MD-79m.—John Russell, June Blair—4384 (10-2-57)—Lower half—Bel-Air
HIDDEN FEAR—MD-83m.—John Payne, Natalie Norwick—4352 (7-10-57)—Lower half—St. Aubrey-Kohn
HIT AND RUN—MD-84m.—Cleo Moore, Hugo Haas—4303 (3-20-57)—Sordid, exploitable programmer—Haas
IRON SHERIFF, THE—W-73m.—Sterling Hayden, Constance Ford—4308 (4-3-57)—Interesting western—Grand
JUNGLE HEAT—MD-75m.—Lex Barker, Mari Blanchard—4367 (8-21-57)—Lower half —Bel-Air
LADY OF VENGEANCE—MD-73m.—Dennis O'Keefe, Ann Sears—4367 (8-21-57)—Mediocre programmer—Balaban—England
LEGEND OF THE LOST—MD-109m.—(TE-TC)—John Wayne, Sophia Loren—4419 (12-25-57)—Can Be Sold
MAN ON THE PROWL—MD-86m.—Mala Powers, James Best—4414 (12-11-58)—Hair-raiser for lower half—Jana-Lesser
MEN IN WAR—MD-104m.—Robert Ryan, Aldo Ray—4287 (2-6-57)—Well-made war film—Security
MONSTER THAT CHALLENGED THE WORLD, THE—MD-83m.—Tim Holt, Audrey Dalton—4335 (5-29-57)—Okay science fiiction—Gramercy
MONKEY ON MY BACK—D-93m.—Cameron Mitchell, Dianne Foster—4334 (5-29-57)—Highly exploitable biography—Small
MONTE CARLO STORY, THE—C-99m.—(TE-TC)—Marlene Dietrich, Vittorio DeSica—4343 (6-26-57)—Colorful but slow—Titanus—Europe
MY GUN IS QUICK—MD-88m.—Robert Bray, Whitney Blake—4368 (8-21-57)—For the duallers—Saville
OUTLAW'S SON—W-89m.—Dane Clark, Ben Cooper—4352 (7-10-57)—Fair western—Bel-Air
PATHS OF GLORY—MD-86m.—Kirk Douglas, Ralph Meeker—4410 (11-27-57)—Impressive war realism—Bryna
PHARAOH'S CURSE—MD-66m.—Mark Dana, Ziva Rodann—4292 (2-20-57)—Lower half—Bel-Air
PRIDE AND THE PASSION, THE—MD-131m.—(VV-TC)—Cary Grant, Frank Sinatra—4353 (7-10-57)—High rating—Kramer
REVOLT AT FORT LARAMIE—D-73m.—(DC)—John Dehner, Gregg Palmer—4303 (3-20-57)—Good programmer—Bel-Air
RIDE BACK, THE—W-79m.—Anthony Quinn, Lita Milan—4319 (5-1-57)—Superior western—Aldrich
RIDE OUT FOR REVENGE—W-79m.—Rory Calhoun, Gloria Grahame—4397 (10-30-57)—Slow western—Bryna
SAINT JOAN—D-110m.—Richard Widmark, Richard Todd—4328 (5-15-57)—Classic needs selling—Preminger
SATCHMO THE GREAT—DOC-63m.—Louis Armstrong—4378 (9-18-57)—Entertaining and different—CBS-TV
SPRING REUNION—D-79m.—Dana Andrews, Betty Hutton—4308 (4-3-57)—Moderate programmer—Bryna
STREET OF SINNERS—MD-76m.—George Montgomery, Geraldine Brooks—4375 (9-4-57)—Lower half—Security
SWEET SMELL OF SUCCESS—D—Burt Lancaster, Tony Curtis—4343 (6-26-57)—Good topical meller—Hecht-Hill-Lancaster
TIME LIMIT—D-96m.—Richard Widmark, Richard Basehart—4378 (9-18-57)—Taut drama packs wallop—Heath
TROOPER HOOK—W-81m.—Joel McCrea, Barbara Stanwyck—4343 (6-26-57)—Good action yarn—Fielding
12 ANGRY MEN—D-95m.—Henry Fonda, Lee J. Cobb—4298 (3-6-57)—High rating drama—Orion-Nova
VALERIE—MD-84m.—Sterling Hayden, Anita Ekberg—4358 (7-24-57)—Okay programmer—Makelim
VAMPIRE, THE—MD-74m.—John Beal, Colleen Gray—4292 (2-20-57)—Horror for lower half—Gramercy
VOODOO ISLAND—MD-76m.—Boris Karloff, Beverly Tyler—4292 (2-20-57)—Horror for lower half—Gramercy
WAR DRUMS—W-75m.—(DC)—Lex Barker, Joan Taylor—4308 (4-3-57)—Okay programmer—Bel-Air
WITNESS FOR THE PROSECUTION—D-114m.—Tyrone Power, Marlene Dietrich—4410 (11-27-57)—High rating film—Small

TO BE REVIEWED

BIG COUNTRY, THE—(TE-TC)—Gregory Peck, Jean Simmons—Worldwide
CHINA DOLL—Victor Mature, Lili Hua—Batjac
COUNTERPLOT—Forrest Tucker, Allison Hayes—Odell
CROSS UP—Larry Parks, Constance Smith—Canyon
CURSE OF DRACULA—Francis Lederer, Norma Eberhardt—Gramercy
FORT BOWIE—Ben Johnson, Jan Harrison—Bel-Air
FORT MASSACRE—Joel McCrea, Susan Cabot—Mirisch
GOD'S LITTLE ACRE—Robert Ryan, Tina Louise—Harmon

O

Oasis..........................	B	Fox
Oedipus Rex....................		Misc.
Oh, Men! Oh, Women!............	A2	Fox
Oklahoma.......................	B	Misc.
Oklahoman, The.................	A1	AA
•Old Man and the Sea, The.......		WB
Old Yeller.....................		BV
Omar Khyyam....................	A1	Par.
On the Bowery..................		Misc.
•Once Upon a Horse..............		UI
1,000 Years from Now...........	B	DCA
•One Way Out....................		Rank
•Onionhead......................		WB
•Operation Conspiracy...........		Rep.
Operation Mad Ball.............	A1	Col.
•Orders Are Orders..............		DCA
•Oregon Passage.................		AA
Our Vines Have Tender Grapes...		MGM
Out of the Clouds..............	A1	Rank
•Outcasts of the City...........		Rep.
Outlaw's Son...................	A2	UA

P

•Pagans, The....................		AA
Pajama Game, The...............	B	WB
Pal Joey.......................	B	Col.
Panama Sal.....................	B	Rep.
Pantaloons.....................	B	For.
Paris Does Strange Things......	B	WB
•Paris Holiday..................		UA
Parson and the Outlaw, The.....	A2	Col.
Passionate Summer..............	C	For.
Paths of Glory.................	A2	UA
Pawnee.........................	A1	Rep.
Perri..........................	A1	BV
Persuader, The.................	A1	AA
Peyton Place...................	A3	Fox
Phantom Stagecoach, The........	A1	Col.
Pharaoh's Curse................	A2	UA
Pickup Alley...................	A2	Col.
•Pistolero......................		UA
Plunder Road...................		Fox
Portland Expose................	B	AA
Postman Always Rings Twice, The	B	MGM
Pride and the Passion..........	B	UA
Prince and the Showgirl........	B	WB
Public Pigeon No. 1............	A1	UI
Pursuit of the Graf Spee.......	A1	Rank

Q

Quantez........................	A2	UI
•Quantrill's Raiders............		AA
•Quiet American, The............	A2	UA
Quiet Gun, The.................	B	Fox

R

Raiders of Old California..........	A1	Rep.
Rainmaker, The.................	B	Par.
Raintree County................	A2	MGM
Raising a Riot.................		Cont.
•Raw Wind in Eden...............		UI
•Rawhide Breed, The.............		AA
Razzia.........................	B	For.
Reach for the Sky..............	A1	Rank
Rebel Girls....................		For.
Rebel Without a Cause..........		WB
Reform School Girl.............		AI
•Rescue at Sea..................		Col.
Restless Breed, The............	A2	Fox
•Return to Warbow...............		Col.
Revolt at Fort Laramie.........	A1	UA
•Ride A Crooked Trail...........		UI
Ride a Violent Mile............	A2	Fox
Ride Back, The.................	A2	UA
Ride Out for Revenge...........	A1	UA
River's Edge, The..............	B	Fox
Rising of the Moon, The........	A1	WB
•Rock A Bye Baby................		Par.
Rock All Night.................	A2	AI
Rock Around the World..........		AI
Rock Baby, Rock It.............		Misc.
Rockabilly Baby................	A1	Fox
Rockin' the Blues..............		Misc.
Royal Affairs in Versailles....	B	For.
Rumble on the Docks............	B	Col.
Run of the Arrow...............	A2	UI
•Run Silent, Run Deep...........		UA

S

•Sabu and the Magic Ring........		AA
Sad Sack, The..................	A1	Par.
•Saddle the Wind................		MGM
•Saga of Hemp Brown, The........		UI
Sailor Beware..................	A1	Par.
Saint Joan.....................	A2	UA
•St. Louis Blues................		Par.
Satchmo the Great..............		UA
•Savage Princess................		UA
Sayonara.......................	A2	WB
Scandal in Sorrento............	B	DCA
•Scotland Yard Dragnet..........		Rep.
•Screaming Mimi.................		Col.
Sea Wife.......................	A2	Fox
Search for Paradise............	A1	Misc.
•Seven Guns to Sin Mesa.........		AA
Seventh Sin, The...............	A2	MGM
•Seventh Voyage of Sinbad, The...		Col.
Shadow on the Window, The......	A2	Col.
She Devil......................	B	Fox
•She Played with Fire...........	A2	Col.
Shoot Out at Medicine Bend.....	A1	WB
Short Cut to Hell..............	B	Par.
Sierra Stranger................	A2	Col.
Silk Stockings.................	B	MGM
Silken Affair, The.............	A2	DCA
•Sing, Boy, Sing................		Fox

Sins of Casanova		For.
Slaughter on Tenth Avenue	A2	UI
•Sleeping Beauty		BV
Slim Carter	A1	UI
•Smiles of a Summer Night		Rank
Smiley	A1	Fox
•Snorkel, The		Col.
Something of Value	A2	MGM
Sorority Girl		AI
•South Pacific		Fox
Spanish Affair	A1	Par.
Spanish Gardener, The	A1	Rank
Spirit of St. Louis	A1	WB
Spoilers of the Forest	A1	Rep.
Spook Chasers	A1	AA
Spring Reunion	A2	UA
•Stage Struck		BV
•Stakeout on Dope Street	A2	WB
•Steel Bayonet		UA
Stella	C	For.
Stopover Tokyo	A1	Fox
•Storm Out of the West		AA
Storm Rider The	A1	Fox
Story of Esther Costello, The	B	Col.
Story of Mankind, The	A1	WB
Stowaway Girl	B	Par.
Strange One, The	B	Col.
Strangers on a Train	B	WB
•Street of Darkness		Rep.
Street of Sinners	B	UA
•Summer Love		UI
Sun Also Rises, The	B	Fox
Sweet Smell of Success	B	UA

T

•Take My Hand		UI
Tall Stranger, The		AA
Tall T, The	A2	Col.
Taming Sutton's Girl	A2	Rep.
Tammy and the Bachelor	A1	UI
Tarantula		UI
Tarnished Angels, The	B	UI
Tarzan and the Lost Safari	A1	MGM
Tattered Dress, The	A2	UI
•Teacher's Pet		Par.
Tears for Simon	A1	Rep.
Teen Age Thunder		Misc
Teenage Doll	B	AA
Tel Aviv Taxi		For.
Tempest in the Flesh		For.
•Ten Days to Tulara		UA
Ten Thousand Bedrooms	A1	MGM
That Night	A1	UI
They Who Dare		Misc.
Third Key, The	A1	Rank
•This Better Earth		Col.
This Could Be the Night	B	MGM
•This Happy Feeling		UI
This Is Russia	A1	UI
Three Brave Men	A1	Fox
Three Faces of Eve	B	Fox
Three Feet in a Bed		For.
3:10 to Yuma	A2	Col.
Thrillarama		Misc.
•Thunder over Tangier		Rep.
•Thunder Road		UA
Tijuana Story, The	A2	Col.
Time Is My Enemy	A1	Rep.
Time Limit	A2	UA
•Time to Love and a Time to Die		UI
Tin Star, The	A1	Par.
Tip on a Dead Jockey	A2	MGM
•Too Much, Too Soon		WB
Top Secret Affair	B	WB
Torero	A1	Col.
•Touch of Evil		UI
Town on Trial	B	Col.
Town Like Alice	A1	Rank
Triple Deception	A2	Rank
Trooper Hook	A2	UA
True Story of Jesse James	B	Fox
•True Story of Lynn Stuart, The		Col.
12 Angry Men	A1	UA
20 Million Miles to Earth	A1	Col.
27th Day, The	A2	Col.
•Twilight for the Gods		UI
Two Grooms for a Bride	B	Fox

U

Undead, The		AI
Under Fire	A1	Fox
Undersea Girl		AA
•Underwater Warrior		MGM
Unearthly, The	A2	Rep.
Unholy Wife, The	A2	UI
Unknown Terror, The	A2	Fox
Unnatural		DCA
Untamed Youth	B	WB
Until They Sail	B	MGM
•Up In Smoke		AA
Utah Blaine	A1	Col.

V

Valerie	B	UA
Value for Money	B	Rank
•Vertigo		Par.
•Viking Women		AI
•Vikings, The		UA
Vintage, The	A2	MGM
Violators, The	A2	UI
Virtuous Scoundrel, The		For.
•Voice in the Mirror		UI
Voodoo Island	A1	UA
Voodoo Woman	A2	AI

GUN FEVER—Mark Stevens, Jana Davi—Jackson-Weston
I BURY THE LIVING—Richard Boone, Theodore Bikel—Maxim
ISLAND WOMEN—Marie Windsor, Vince Edwards—Security—British West Indies
KINGS GO FORTH—Frank Sinatra, Natalie Wood—Ross-Eton
LOST CITY OF GOLD, THE—Lone Ranger, Noreen Nash—Wrather
MUSTANG—Jack Beutel, Madalyn Trahey—Arnell
MUGGERS, THE—Kent Smith, Nana Martin—Barbizon
PARIS HOLIDAY—(TE-EC)—Bob Hope, Anita Ekberg—Tolda—France
PISTOLERO—Jack Palance—Philip Waxman
QUIET AMERICAN, THE—Audie Murphy, Michael Redgrave—Figaro—Viet-Nam
RUN SILENT, RUN DEEP—Clark Gable, Burt Lancaster—Hecht-Hill-Lancaster
SAVAGE PRINCESS—(TC)—Mehboob—India
STEEL BAYONET—Leo Genn, Kieron Moore—Carreras
TEN DAYS TO TULARA—Sterling Hayden, Grace Raynor—Sherman
THUNDER ROAD—Robert Mitchum, Sandra Knight—DRM
VIKINGS, THE—(VV-TC)—Kirk Douglas, Tony Curtis, Janet Leigh—Bryna
WINK OF AN EYE—Jonathan Kidd, Doris Dowling—Ivar

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5810 **ALL MINE TO GIVE**—D-102m.—(TC)—Cameron Mitchell, Glynis Johns—4397 (10-30-57)—Good for femmes—RKO
5719 **DEADLY MANTIS, THE**—MD-78m.—Craig Stevens, Alix Talton—4309 (4-3-57)—Lower half
5804 **DOCTOR AT LARGE**—C-98m.—(VV-EC)—Dirk Bogarde, Muriel Pavlow—4344 (6-26-57)—Highly humorous—England
5803 **ESCAPADE IN JAPAN**—D-92m.—(TE-TC)—Teresa Wright, Cameron Mitchell—4379 (9-18-57)—Entertaining
5718 **GIRL IN THE KREMLIN, THE**—MD-81m.—Lex Barker, Zsa Zsa Gabor—4319 (5-1-57)—Exploitation programmer
5813 **GIRL MOST LIKELY, THE**—CMU-98m.—(TC)—Jane Powell, Cliff Robertson—4419 (12-25-57)—Pleasant program entry—RKO
5715 **INCREDIBLE SHRINKING MAN, THE**—MD-81m.—Grant Williams, Randy Stuart—4287 (2-6-57)—Impressive science fiction
5728 **INTERLUDE**—D-89m.—(CS-TC)—June Allyson, Rossano Brazzi—4344 (6-26-57)—Romance for femmes
5709 **ISTANBUL**—MD-84m.—(CS-TC)—Errol Flynn, Cornell Borchers—4279 (1-23-57)—Okay programmer
5732 **JET PILOT**—MD-112m.—(TC)—John Wayne, Janet Leigh—4384 (10-2-57)—Names should help
5723 **JOE BUTTERFLY**—C-90m.—(CS-TC)—Audie Murphy, George Nader—4320 (5-1-57)—Highly amusing
5730 **JOE DAKOTA**—W-79m.—(EC)—Jock Mahoney, Luana Patten—4344 (6-26-57)—Good, offbeat western
5714 **KELLY AND ME**—D-86m.—(CS-TC)- -Van Johnson, Piper Laurie—4279 (1-23-57)—Okay programmer
5721 **KETTLES ON OLD MAC DONALD'S FARM, THE**—C-82m.—Marjorie Main, Parker Fennelly—4353 (7-10-57)—Average for series
5727 **LAND UNKNOWN, THE**—MD-78m.—(CS)—Jock Mahoney, Shawn Smith—4353 (7-10-57)—Good science fiction
5806 **LOVE SLAVES OF THE AMAZONS**—MD-81m.—(EC)—Don Taylor, Gianna Segale—4410 (11-27-57)—Exploitation item
5720 **MAN AFRAID**—MD-84m.—(CS)—George Nader, Phyllis Thaxter—4314 (4-17-57)—Good programmer
5733 **MAN OF A THOUSAND FACES**—D-122m.—(CS)—James Cagney, Dorothy Malone—4358 (7-24-57)—Well-made, interesting
5812 **MAN IN THE SHADOW**—MD-80m.—(CS)—Jeff Chandler, Colleen Miller—4414 (12-11-57)—Interesting programmer
5726 **MIDNIGHT STORY, THE**—MD-89m.—(CS)—Tony Curtis, Marisa Pavan—4344 (6-26-57)—Interesting meller
5713 **MISTER CORY**—D-92m.—(CS-EC)—Tony Curtis, Martha Hyer—4280 (1-23-57)—Well-made, attractive
5807 **MY MAN GODFREY**—C-92m.—(CS-EC)—June Allyson, David Niven—4375 (9-4-57)—Highly amusing
5805 **MONOLITH MONSTERS**—MD-77m.—Grant Williams, Lola Albright—4397 (10-30-57)—Satisfactory science fiction
5725 **NIGHT PASSAGE**—MD-90m.—(TE-TC)—James Stuart, Audie Murphy—4344 (6-26-57)—Entertaining action entry
5710 **NIGHT RUNNER, THE**—MD-79m.—Ray Danton, Colleen Miller—4280 (1-23-57)—Lower half
5722 **PUBLIC PIGEON NO. 1**—C-79m.—(TC)—Red Skelton, Vivian Blaine—4320 (5-1-57)—Amusing entry
5734 **QUANTEZ**—W-80m.—(CS-EC)—Fred MacMurray, Dorothy Malone—4375 (9-4-57)—Names to help
5729 **RUN OF THE ARROW**—D-86m.—(TC)—Rod Steiger, Sarita Montiel—4338 (6-12-57)—Good, offbeat western
5801 **SLAUGHTER ON TENTH AVENUE**—MD-103m.—Richard Egan, Jan Sterling—4379 (9-18-57)—Good meller
5802 **SLIM CARTER**—D-82m.—(EC)—Jock Mahoney, Julie Adams 4384 (10-2-57)—Neat programmer
5724 **TAMMY AND THE BACHELOR**—C-89m.—(CS-TC)—Debbie Reynolds, Leslie Nielsen—4335 (5-29-57)—Enjoyable for all
5811 **TARNISHED ANGELS, THE**—D-91m.—(CS)—Rock Hudson, Dorothy Malone—4410 (11-27-57)—Saleable offbeat entry
5716 **TATTERED DRESS, THE**—D-93m.—(CS)—Jeff Chandler, Jeanne Crain—4298 (3-6-57)—Highly interesting
5731 **THAT NIGHT**—D-88m.—John Beal, Augusta Dabney—4363 (8-7-57)—Heart attack made interesting—RKO
5809 **THIS IS RUSSIA**—DOC-67m.—(EC)—Written and photograohed by Sid Feder—4415 (12-11-57)—Interesting travelogue
5735 **UNHOLY WIFE, THE**—D-94m.—(TC)—Diana Dors. Rod Steiger—4376 (9-4-57)—Fair programmer—RKO
5808 **VIOLATORS, THE**—D-76m.—Arthur O'Connell, Nancy Malone—4411 (11-27-57)—Lower half soap opera—RKO
5711 **YOUNG STRANGER, THE**—D-84m.—James MacArthur, Kim Hunter—4292 (2-20-57)—Interesting, well-made—RKO

TO BE REVIEWED

APPOINTMENT WITH A SHADOW—(CS)—Jeffrey Hunter, Joanna Moore
BIG BEAT, THE—(C)—William Reynolds, Andra Martin
DAMN CITIZEN!—Keith Andes, Margaret Hayes
FEMALE ANIMAL. THE—(CS)—Hedy Lamarr, George Nader
FLOOD TIDE, THE—(CS)—George Nader, Cornell Borchers
I MARRIED A WOMAN—George Gobel, Diana Dors—RKO
LADY TAKES A FLYER, THE—(CS-C)—Lana Turner, Jeff Chandler
MAGNIFICENT BRAT, THE—(CS-C)—Dan Duryea, Jan Sterling
MONEY, WOMEN, AND GUNS—(CS-C)—Jock Mahoney, Jean Hagen
NEVER STEAL ANYTHING SMALL—(CS-C)—James Cagney, Shirley Jones
ONCE UPON A HORSE—(CS-C)—Don Rowan, Dick Martin, Martha Hyer
RAW WIND IN EDEN—(CS-C)—Esther Williams, Jeff Chandler
RIDE A CROOKED TRAIL—(CS-C)—Audie Murphy, Gia Scala
SAGA OF HEMP BROWN, THE—(CS-C)—Rory Calhoun, Beverly Garland
SUMMER LOVE—John Saxon, Judy Meredith
TAKE MY HAND—(C)—Teresa Wright, Cameron Mitchell—RKO
THIS HAPPY FEELING—(CS-C)—Debbie Reynolds, Curt Jurgens
TIME TO LOVE AND A TIME TO DIE, A—(CS-C)—John Gavin, Lisa Pulver
TOUCH OF EVIL—Charlton Heston, Orson Welles
TWILIGHT FOR THE GODS—(C)—Rock Hudson, Cyd Charisse
VOICE IN THE MIRROR—(CS)—Richard Egan, Julie London
WESTERN STORY, THE—CS-C)—Jock Mahoney, Gilbert Roland
WILD HERITAGE—(CS-C)—Will Rogers, Jr., Maureen O'Sullivan
WONDERFUL YEARS, THE—(CS)—John Saxon Sandra Dee

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

621 **BAND OF ANGELS**—MD-127m.—(WC)—Clark Gable, Yvonne De Carlo—4358 (7-24-57)—Has all the angles
610 **BIG LAND, THE**—W-93 m.—(WC)—Alan Ladd, Virginia Mayo—4287 (2-6-57)—Colorful outdoor show
702 **BLACK PATCH**—W-83m.—George Montgomery, Diana Brewster—4379 (9-18-57)—Good off-beat western
705 **BLACK SCORPION, THE**—MD-88m.—Richard Denning, Mara Corday—4384 (10-2-57)—Average "big bug" entry
623 **BRIGHT LEAF**—D-110m.—(RE)—Gary Cooper, Lauren Bacall—4329 (5-15-57)—Names will help
708 **BOMBERS B-52**—D-106m.—(CS-WC)—Natalie Wood, Karl Malden—4398 (10-30-57)—Good service film
612 **COUNTERFEIT PLAN, THE**—MD-79m.—Zachary Scott, Peggie Castle—4309 (4-3-57)—Lower half—England
620 **CURSE OF FRANKENSTEIN, THE**—MD-83m.—(C)—Peter Cushing, Hazel Court—4345 (6-26-57)—Gruesome horror—England
617 **D. I., THE**—D-106m.—Jack Webb, Jackie Loughery—4338 (6-12-57)—Forceful Marines yarn
4912 **DEEP ADVENTURE**—NOV-46m.—(WC)—Ross Allen, Dottie Lee Phillips—4353 (7-10-57)—Colorful program addition
414 **EAST OF EDEN**—D-115m.—(CS-WC-RE)—James Dean, Julie Harris—4309 (4-3-57)—Dean name will help
616 **FACE IN THE CROWD, A**—D-125m.—Andy Griffith, Patricia Neal—4339 (6-12-57)—Compelling adult fare
5910 **FORBIDDEN DESERT**—Trav.-45m.—(WC)—Rafik Shammas—4419 (12-25-57)—Exceptional featurette
710 **GREEN-EYED BLONDE, THE**—MD-73m.—Susan Oliver, Linda Plowman—4415 (12-11-57)—For the lower half
704 **HELEN MORGAN STORY, THE**—DMU-118m.—(CS)—Ann Blyth, Paul Newman—4384 (10-2-57)—Entertaining
709 **JAMBOREE**—MU-86m.—Kay Medford, Robert Pastine—4411 (1-27-57)—Rock 'n' roll bonanza
623 **JAMES DEAN STORY, THE**—NOV-82m.—James Dean—4363 (8-7-57)—Lower half for addicts
631 **JIM THORPE—ALL-AMERICAN**—D-107m.—(RE)—Burt Lancaster, Steve Cochran—4329 (5-15-57)—Names should help
703 **JOHNNY TROUBLE**—D-80m.—Ethel Barrymore, Cecil Kellaway—4379 (9-18-57)—For family spots
611 **PARIS DOES STRANGE THINGS**—C-86m.—(TC)—Ingrid Bergman, Mel Ferrer—4299 (3-6-57)—Poor import—France
701 **PAJAMA GAME, THE**—MU-101m.—(WC)—Doris Day, John Raitt—4363 (8-7-57)—Highly entertaining
618 **PRINCE AND THE SHOWGIRL, THE**—C-117m.—(TC)—Marilyn Monroe, Laurence Olivier—4335 (5-29-57)—Highly entertaining
504 **REBEL WITHOUT A CAUSE**—D-111m.—(CS-WC-RE)—James Dean, Natalie Wood—4309 (4-3-57)—Names will help
622 **RISING OF THE MOON, THE**—CD-81m.—Cyril Cusack, Noel Purcell—4353 (7-10-57)—Charming Irish film—Ireland
711 **SAYONARA**—D-147m.—(TR-TC)—Marlon Brando, Patricia Owens—4403 (11-13-57)—High rating
615 **SHOOT-OUT AT MEDICINE BEND**—W-87m.—Randolph Scott, Angie Dickinson—4315 (4-17-57)—Okay programmer
614 **SPIRIT OF ST. LOUIS, THE**—D-138m.—(CS-WC)—James Stewart, Patricia Smith—4299) 3-6-57)—High rating

706 **STORY OF MANKIND, THE**—NOV-100m.—(TC)—Ronald Coleman, Sir Cedric Hardwicke, all star cast—4398 (10-30-57)—Sell the "names"

635 **STRANGERS ON A TRAIN**—MD-101m.—(RE)—Farley Granger, Ruth Roman—4329 (5-15-57)—Top Hitchcock

609 **TOP SECRET AFFAIR**—C-100m.—Susan Hayward, Kirk Douglas—4280 (1-23-57)—Highly amusing

613 **UNTAMED YOUTH**—MD-80m.—Mamie Van Doren, John Russell—4309 (4-3-57)—Exploitable

634 **WEST POINT STORY THE**—C-107m.—(RE)—James Cagney, Virginia Mayo—4329 (5-15-57)—Pleasing

632 **WINNING MAN, THE**—D-98m.—(RE)—Doris Day, Ronald Reagan—4329 (5-15-57)—Names should help

707 **WOMAN IN A DRESSING GOWN**—D-93m.—Yvonne Mitchell, Anthony Quayle—4379 (9-18-57)—Off-beat drama—England

608 **WRONG MAN, THE**—D-105m.—Henry Fonda, Vera Miles—4275 (1-9-57)—Interesting

619 **X, THE UNKNOWN**—MD-80m.—Dean Jagger, Edward Chapman—4345 (6-26-57)—Okay lower half—England

636 **YOUNG MAN WITH A HORN**—D-112m.—(RE)—Kirk Douglas, Lauren Bacall—4329 (5-15-57)—Has angles

TO BE REVIEWED

ACROSS THE EVERGLADES—Christopher Plummer, Gypsy Rose Lee

BORN RECKLESS—Mamie Van Doren, Jeff Richards

CHASE A CROOKED SHADOW—Richard Todd, Anna Baxter—England

DARBY'S RANGERS—(WC)—Etchika Choureau, James Garner

DEEP SIX, THE—Alan Ladd, Dianne Foster

FORT DOBBS—Clint Walker, Virginia Mayo

GIRL ON THE RUN—Efrem Zimbalist, Jr., Erin O'Brien

GUN TRAP AT ABILENE—George Montgomery, Neville Brand

HELL'S HIGHWAY—Brian Keith, Merry Anders

INDISCREET—Cary Grant, Ingrid Bergman—England

ISLAND OF LOST WOMEN—Jeff Richards, Venetia Stevenson

LEFT HANDED GUN, THE—Paul Newman, Lita Milan

MARJORIE MORNINGSTAR—(C)—Gene Kelly, Natalie Wood

MISGUIDED—George Baker, Carole Lesley

NO TIME FOR SERGEANTS—Andy Griffith, Myron McCormick

OLD MAN AND THE SEA, THE—(CS-WC)—Spencer Tracy

ONIONHEAD—Andy Griffith, Erin O'Brien

STAKEOUT ON DOPE STREET—Yale Wexler, Abby Dalton

TOO MUCH, TOO SOON—Errol Flynn, Dorothy Malone

WESTBOUND—Randolph Scott, Virginia Mayo

WITH YOU IN MY ARMS—Tab Hunter, Etchika Choureau

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AND GOD CREATED WOMAN—D-92m.—(CS-EC)—Brigitte Bardot—4411 (11-27-57)—Sexy, popular import—France (dubbed or titles)—Kingsley-Int.

ANGELS OF DARKNESS—D-84m.—Linda Darnell, Anthony Quinn—4281 (1-23-57)—Exploitation item—Italy (dubbed)—Excelsior

CABARET—DMU-104m.—Paul Henreid, Eva Kerbler—4419 (12-25-57)—For German houses; art spots—Germany (titles)—Film Rep.

CONSTANT HUSBAND, THE—C-88m.—Rex Harrison, Margaret Leighton—4385 (10-2-57)—Art house fluff—England—Stratford

DON GIOVANNI—MU-153m.—(EC)—4293 (2-20-57)—Art house opera—Austria—Festival

FEDRA, THE DEVIL'S DAUGHTER—D-102m.—Emma Penella—4415 (12-11-57)—Stark drama for art spots—Spain—Titles—Times

FERNANDEL THE DRESSMAKER—C-84m.—Fernandel, Suzy Delair—4403 (11-13-57)—Trite Comedy—France (titles)—Union

IT HAPPENED IN THE PARK—D-80m.—Vittorio DeSica—4385 (10-2-57)—Entertaining for art spots—France-Italy (titles)—Ellis

JULIETTA—C-96m.—Jean Marais, Dany Robin—4415 (12-11-57)—Charming French farce—France—Titles—Kingsley-Int.

LAST BRIDGE, THE—D-90m.—Maria Schell—4411 (11-27-57)—Potent art fare—Austria (titles)—Kingsley-Int.

LA SORCIERE—D-97m.—Marina Vlady—4281 (1-23-57)—Okay art entry—France (titles)—Ellis

LIGHT ACROSS THE STREET, THE—D-76m.—Brigitte Bardot—4398 (10-30-57)—For art spots—France (titles)—UMPO

LOST CONTINENT, THE—DOC-69m.—(CS-C)—4310 (4-3-57)—Interesting documentary—Italy—Lopert

LOVER'S NET—D-110m.—Francoise Arnoul, Daniel Gelin—4385 (10-2-57)—Good art house fare—France (titles)—Times

NANA—D-122m.—(EC)—Martine Carol, Charles Boyer—4355 (7-10-57)—Lavish but tasteless—France (titles)—Times

PANTALOONS—C-93m.—(EC)—Fernandel—4293 (2-20-57)—Amusing import—France (titles)—UMPO

PASSIONATE SUMMER—D-97m.—Madeleine Robinson, Raf Vallone—4411 (01- 7-57)—Sordid art drama—France-Italy (titles)—Kingsley-Int.

RAZZIA—105m.—Jean Gabin, Magali Noel, Dalio—4415 (12-11-57)—Interesting dope traffic meller—France—Titles—Kassler

REBEL GIRLS—65m.—Eddie del Mar—4415 (12-11-57)—Exploitation filler—Philippines—English dialogue—Luzon

ROYAL AFFAIRS IN VERSAILLES—D-152m.—(EC)—Sacha Guitry, Claudette Colbert—4320 (5-1-57)—Lengthy art entry—France (titles)—Times

SINS OF CASANOVA—D-104m.—(EC)—Gabriele Ferzetti, Corinne Calvert—4398 (10-30-57)—Interesting import—Italy (titles)—Times

STELLA—D-93m.—4339 (6-12-57)—Fair Greek art offering—Greece (titles)—Burstyn

TEL AVIV TAXI—C-70m.—4293 (2-20-57)—Fair Israeli comedy—Israel (English dialogue)—Principal

TEMPEST IN THE FLESH—D-92m.—Francoise Arnoul—4294 (2-20-57)—Highly effective adult import—France (titles)—Pacemaker

THREE FEET IN A BED—C-78m.—Fernandel—4379 (9-18-57)—Moderately amusing—France (titles)—Janus

VIRTUOUS SCOUNDREL, THE—C-90m.—Michel Simon—4385 (10-2-57)—Amusing Guitry creation—France (titles)—Zenith

WE ARE ALL MURDERERS—D-113m.—Marcel Mouloudji—4385 (10-2-57)—Superior drama—France (titles)—Kingsley-Int.

WEE GEORDIE—C-93m.—Bill Travers, Alastair Sim—4280 (1-23-57)—Highly amusing —English—Times

WHITE SHIEK, THE—C-86m.—Alberto Sordi, Brunella Bovo—4310 (4-3-57)—Highly amusing—Italy (titles)—Janus

MISCELLANEOUS

(Distributors' addresses will be furnished on request)

ALBERT SCHWEITZER—BIOD-80m.—(EC)—Produced and directed by Jerome Hill—4303 (3-20-57)—Okay for art spots—deRochemont

ARMORED ATTACK (THE NORTH STAR)—MD-105m.—(RE)—Anne Baxter, Dana Andrews—4380 (9-18-57)—Gripping war tale—NTA

BATTLE STRIPE (THE MEN)—D-85m.—(RE)—Marlon Brando, Teresa Wright—4380 (9-18-57)—Outstanding war story—NTA

BIG FUN CARNIVAL, THE—NOV-90m.—Marian Stafford, Bunin Puppets—4281 (1-23-57)—For youngsters—APA

CARNIVAL ROCK—D-74m.—Susan Cabot, Brian Hutton—4398 (10-30-57)—For rock 'n' rollers—Howco

CARTOUCHE—MD-73m.—Richard Basehart, Patricia Roc—4375 (9-4-57)—Lower half filler—RKO

CURFEW BREAKERS—MD-70m.—Paul Kelly, Cathy Downs—4310 (4-3-57)—Mild 'teen age drug traffic expose—Screen Guild

DAUGHTER OF HORROR (DEMENTIA)—MD-60m.—Adrienne Barrett—4294 (2-20-57)—Exploitation entry—E. P. I.

FLAMING TEEN-AGE, THE—MD-55m.—Noel Reyburn, Ethel Barrett—4329 (5-15-57)—Amateurish "fast buck" attempt—Truman Ent.

FRONTIER WOMAN—W-80m.—(VR-EC)—Cindy Carson, Lance Fuller—4275 (1-9-57)—Indian thriller for duallers—Top

GUN GIRLS—MD-66m.—Jeanne Ferguson, Tim Farrell—4415 (12-11-57)—Bad film about bad girls—Eros

GUNS DON'T ARGUE—DOC-92m.—Myron Healy, Jean Harvey—4398 (10-30-57)—Gangsters vs. G-Men—Visual Drama

MAN BEAST—MD-62m.—Rock Madison, Virginia Mayner—4290 (2-20-57)—Lower half—Associated

NAKED EYE, THE—DOC-71m.—4320 (5-1-57)—Photography for art spots—Film Rep.

NAKED GUN—W-69m.—Willard Parker, Mara Corday—4305 (4-3-57)—Lower half—Associated

NOAH'S ARK—D-72m.—(RE)—Dolores Costello, George O'Brien—4359 (7-24-57)—Museum piece—Associated Artists-Dominant

OKLAHOMA!—MU-143m.—(Todd-AO-EC)—Gordon MacRae, Shirley Jones—4051 (10-9-57)—High rating—Magna

OEDIPUS REX—D-88m.—(EC)—Stratford, Ontario, Shakespearean Festival players—4281 (1-23-57)—For art spots, schools—MPD

ON THE BOWERY—DOC-65m.—Produced by Lionel Rogosin—4315 (4-17-57)—For art spots—Rogosin

ROCK BABY, ROCK IT—MU-67m.—Johnny Carroll, Kay Wheeler—4329 (5-15-57)—Mediocre "beat" film—Freebar

ROCKIN' THE BLUES—MU-66m.—Mantin Moreland, Flourney Miller—4310 (4-3-57)—All Negro rock 'n' roll opus—Jewel

SEARCH FOR PARADISE—TRAV-120m.—(Cinerama-TC)—Lowell Thomas—4391 (10-16-57)—For limited exhibition—SW-Cinerama

TEEN AGE THUNDER—ME-74m.—Charles Courtney, Melinda Byron—4399 (10-30-57)—Suitable for 'teen agers—Howco

THEY WHO DARE—MD-101m.—(TC)—Dirk Bogarde, Akim Tamiroff—4092 (1-25-57)—Interesting war entry—Famous

THRILLARAMA—NOV-90m.—(EC)—4299 (3-6-57)—Not so good wide-screen—Thrillarama

WALK INTO HELL—MD-93m.—(EC)—Chips Rafferty—4380 (9-18-57)—Excellent film of type—Patric—New Guinea

WHITE SLAVERY—DOC-56m.—4359 (7-24-57)—Exploitable—Eden

W

Walk into Hell		Misc.
War Drums	A1	UA
Way to the Gold, The	A2	Fox
Wayward Bus, The	B	Fox
Wayward Girl, The	B	Rep.
We Are All Murderers	A2	For.
Weapon, The	A2	Rep.
Wee Geordie	A1	For.
•West of Suez		Rep.
•Westbound		WB
West Point Story, The	A2	WB
•Western Story, The		UI
•White Huntress		AI
White Shiek	B	For.
White Slavery		Misc.
•Whole Truth, The		Col.
Wicked as They Come	B	Col.
•Widow, The		DCA
•Wild Heritage		UI
Wild Is the Wind	A3	Par.
Will Success Spoil Rock Hunter	B	Fox
Winning Team, The	A1	WB
Wings of Eagles, The	A1	MGM
•Wink of An Eye	A2	UA
•With You in My Arms		WB
Witness for the Prosecution	A2	UA
Woman in a Dressing Gown	A2	WB
Woman of Rome	C	DCA
Woman of the River	B	Col.
•Wonderful Years, The		UI
•World Was His Jury, The	A1	Col.
Wrong Man, The	A1	WB

X

X, the Unknown	A1	WB

Y

Young and Dangerous	A2	Fox
Young Don't Cry, The	A2	Col.
•Young Land, The		BV
•Young Lions, The		Fox
Young Man with a Horn	A2	WB
Young Stranger, The	A1	UI

Z

Zero Hour	A1	Par.
Zombies of Mora Tau	B	Col.

REMINDER—
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"GET MORE OUT OF LIFE...GO OUT TO A MOVIE!"

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad.

Columbia

TWO REEL COMEDIES

SPECIAL COMEDY FEATURETTE

2411	(Oct. 24)	Tricky Chicks (Muriel Landers)	F	16½m.	4399

ASSORTED FAVORITE REPRINTS (6)

2421	(Sept. 5)	A Pinch In Time (Herbert)	G	16m.	4404
		(Vague)	F	15½m.	4404
2422	(Nov. 7)	Nursie Behave			
2423	(Dec. 12)	Foy Meets Girl (Eddie Foy, Jr.)			

COMEDY FAVORITES RE-RELEASES

2431	(Oct. 10)	He's In Again (Schilling & Lane)	F	16½m.	4404
2432	(Nov. 28)	Sappy Pappy (Andy Clyde)			

CINEMASCOPE MUSICAL TRAVELARKS

(Technicolor)

2441	(Oct. 31)	Land of Laughter	G	15m.	4386

SERIALS

2120	(Sept. 26)	The Vigilante (Reissue)	G	15ep.	4399

THE THREE STOOGES (8)

2401	(Sept. 12)	Horsing Around	F	15m.	4399
2402	(Oct. 17)	Rusty Romeos	F	15m.	4399
2403	(Dec. 5)	Outer Space Jitters			

One Reel

CANDID MICROPHONES

(Reissue)

2551	(Sept. 5)	Series 4, No. 3	F	10m.	4412
2552	(Dec. 5)	Series 4, No. 4			

CAVALCADE OF BROADWAY

(Reissue)

2951	(Sept. 19)	Havana Madrid	G	10m.	4412
2952	(Nov. 14)	New York After Midnight			
2953	(Dec. 19)	Eddie Condon's			

COLOR FAVORITES CARTOONS

(Technicolor)
(Reissue)

2601	(Sept. 12)	The Miner's Daughter	F	6m.	4404
2602	(Oct. 10)	Big House Blues	G	7m.	4404
2603	(Nov. 7)	Giddyap	G	6½m.	4404
2604	(Nov. 21)	Snowtime	F	7m.	4412
2605	(Dec. 12)	Let's Go			

CINEMASCOPE MAGOOS

(Technicolor)

2751	(Sept. 26)	Magoo Saves The Bank	G	6m.	4399
2752	(Oct. 24)	Rock Hound Magoo	G	6m.	4412
2753	(Nov. 28)	Magoo's Moose Hunt			

SCREEN SNAPSHOTS

(Color)

2851	(Oct. 3)	Hollywood Glamour On Ice	F	10½m.	4412

WORLD OF SPORTS

2801	(Oct. 24)	Champion Stunt Drivers	G	9½m.	
2802	(Nov. 28)	Sports Down Lotin Woy			

MGM

One Reel

CINEMASCOPE CARTOONS

(Technicolor)

C-931	(Sept. 6)	Muchos Mouse	G	7m.	4404
C-932	(Oct. 4)	Blackboard Jumble	F	7m	4404
C-933	(Nov. 1)	Tom's Photo Finish	G	7m.	4404
C-934	(Dec. 6)	One Droopy Knight			

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

W-961	(Sept. 6)	Out-Foxed	G	8m.	4392
W-962	(Sept. 20)	Jerry and The Lion	G	7m.	4392
W-963	(Oct. 11)	Goldilocks and The Three Bears	F	11m.	4392
W-964	(Nov. 8)	Texas Tom			
W-965	(Nov. 29)	The Fishing Bear			

Paramount

POPEYE CHAMPIONS REISSUES

(Technicolor)

E17-1	(Sept. 6)	Tops In The Big Top	F	7m.	4388
E17-2	(Sept. 6)	Wotta Knight	F	7m.	4392
E17-3	(Sept. 6)	Tar With A Star	G	7m.	4392
E17-4	(Sept. 6)	How Green Was My Spinach	E	7m.	4388
E17-5	(Sept. 6)	Fistic Mystic	F	7m.	4388
E17-6	(Sept. 6)	Safari So Good	G	7m.	4388
E17-7	(Sept. 6)	Barking Dogs Don't Fite	G	7m.	4388
E17-8	(Sept. 6)	Baby Wants Spinach	G	7m.	4388

CARTOON CHAMPIONS REISSUES

(Technicolor)

S17-1	(Sept. 13)	Deep Boo Sea	G	7m.	4388
S17-2	(Sept. 13)	Spunky Skunky	G	7m.	4392
S17-3	(Sept. 13)	Cat-Choo	G	7m.	4388
S17-4	(Sept. 13)	Audrey The Rainmaker	G	7m.	4386
S17-5	(Sept. 13)	Cat Tamale	G	7m.	4388
S17-6	(Sept. 13)	By Leaps And Hounds	F	8m.	4388
S17-7	(Sept. 13)	Scout Fellow	G	8m.	4388
S17-8	(Sept. 13)	Cat Carson Rides Again	F	7m.	4388
S17-9	(Sept. 13)	The Awful Tooth	F	7m.	4386
S17-10	(Sept. 13)	Law And Audrey	G	7m.	4388
S17-11	(Sept. 13)	City Kitty	G	7m.	4388
S17-12	(Sept. 13)	Clown On The Farm	G	7m.	4388

CASPER CARTOONS

(Technicolor)

B16-1	(Nov. 2)	Fright From Wrong	G	6m.	4256
B16-2	(Jan. 4)	Spooking About Africa	F	6m.	4295
B16-3	(Mar. 1)	Hooky Spooky	F	6m.	4355
B16-4	(May 24)	Peekaboo	F	6m	4359
B16-5	(July 19)	Ghost of Honor	G	6m.	4399
B16-6	(Aug. 30)	Ice Scream	F	6m.	4399

HERMAN AND CATNIP CARTOONS

(Technicolor)

H17-1	(Nov. 22)	One Funny Knight			

NOVELTOONS

(Technicolor)

P17-1	(Sept. 20)	Possum Pearl			
P17-2	(Oct. 4)	Jumping With Toy			
P17-3	(Oct. 25)	Jolly The Clown			
P17-4	(Dec. 6)	Cock-A-Doodle Dino			

POPEYE CARTOONS

(Technicolor)

E16-1	(Oct. 12)	Parlez Vous Woo	G	6m.	4256
E16-2	(Nov. 16)	I Don't Scare	F	6m.	4295
E16-3	(Dec. 14)	A Haul In One	G	6m.	4295
E16-4	(Feb. 8)	Nearlyweds	F	7m.	4355
E16-5	(Apr. 5)	The Crystal Brawl	F	6m.	4359
E16-6	(May 10)	Patriotic Popeye	F	8m.	4368
E16-7	(June 21)	Spree Lunch	F	6m.	4400
E16-8	(Aug. 9)	Spooky Swabs	F	6m.	4400

SPEAKING OF ANIMALS CHAMPIONS

(Reissue)

A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A To Zoo	E	9m.	4043

TOPPERS

M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals A La Carte	F	10m.	4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m.	4126
M15-5	(May 4)	Ups And Downs	G	9m.	4179
M15-6	(Aug. 24)	Herman Hickman's Football Review	G	10m.	4256

VISTAVISION SPECIALS

(Technicolor)

V15-1	(............)	Bing Presents Oreste	E	10m.	4126
V15-2	(June 29)	VistaVision Visits Panama	G	10m.	4187
V15-3	(Aug. 3)	VistaVision Visits Gibraltar	G	10m.	4240
V15-4	(Oct. 5)	VistaVision Visits Austria	E	17m.	4252

Republic

SERIALS

5682	(Oct. 15)	Federal Operator 99 (Reissue)	G	12ep.	4246
5683	(Jan. 14)	Dangers Of The Canadian Mounted (Reissue)	G	12ep.	4299
5684	(Apr. 8)	The Purple Monster Strikes (Reissue)	G	15ep.	4323
	( )	Rador Men From The Moon (Reissue)	G	12ep.	4416

20th Century-Fox

ONE REEL CINEMASCOPE

(Color)

7701	(Jan.)	Port Of Sports	G	9m.	4331
7702	(Feb.)	Divided By The Sea	E	7m.	4331
7703	(Mar.)	Future Baseball Champs (Black and White)	G	10m.	4331
7704	(Apr.)	Bluefin Fury	E	8m.	4331
7705	(May)	Orient Express To Hong Kong	G	9m.	4331
7706	(June)	Guardians Of The North	G	8m.	4369
7707	(July)	Tempo Of Tomorrow	F	8m.	4376
7708	(Aug.)	Swamp Boat Sports	E	9m.	4376
7709	(Sept.)	Midway Medley	G	9m.	4412
7710	(Oct.)	Journey Thru Ceylon			

TWO REEL CINEMASCOPE COLOR SPECIALS

7608	(Apr.)	Land Of The Bible (DeLuxe Color)	E	18m.	4114
7609	(June)	Dark Wave (Technicolor)	E	23m.	4177

One Reel

ONE REEL CINEMASCOPE TERRYTOONS

(Technicolor)

5701	(Jan.)	John Doormat In Topsy TV	F	7m.	4315
5702	(Feb.)	Spoofy In Gag Buster	F	7m.	4355
5703	(Mar.)	Beefy In A Bum Steer	F	7m.	4355
5704	(Apr.)	Sniffer In The Bone Ranger	F	7m.	4380
5705	(May)	Gaston Is Here	G	6m.	4368
5706	(June)	Shove Thy Neighbor	G	7m.	4386
5707	(July)	Clint Clobber's Cat	F	6m.	4376
5708	(Aug.)	Flebus	G	7m.	4331

TERRYTOON TOPPERS

(Technicolor)

5731	(Jan.)	Heckle And Jeckle In Pirate's Gold	G	7m.	4355
5732	(Feb.)	A Hare-Breadth Finish	G	7m.	4339
5733	(Mar.)	African Jungle Hunt	F	7m.	4347
5734	(Apr.)	Dimwit In Daddy's Little Darling	G	7m.	4380
5735	(May)	Love Is Blind	G	7m.	4392
5736	(June)	Mighty Mouse in Beauty on the Beach	F	7m.	4416
5737	(July)	All This And Rabbit Stew	F	7m.	4116
5738	(Aug.)	Beaver Trouble	G	7m.	4416
5739	(Sept.)	Mighty Mouse In Goons From The Moon	G	7m.	4420
5740	(Oct.)	Nutsy In Squirrel Crazy	F	7m.	4420

MOVIETONE MELODY

7201	(Nov.)	Lawrence Welk and His Champagne Music (Reissue)	F	9m.	4295

Universal-International

Two Reel

SPECIALS

3601	(Mar. 4)	Song of The Grape (Color)	G	20m.	4323
3602	(July 5)	The Fobulous Land (Color) (VR)	G	15m.	4420

MUSICAL FEATURETTES

'651	(Nov. 25)	Riddles In Rhythm	G	15m.	4283
3652	(Dec. 17)	Skylarkin' Time	F	15m.	4283
3653	(Feb. 11)	Rhythms With Regis	F	14m.	4315
3654	(Feb. 25)	Golden Ladder	G	15m.	4323
3655	(Mar. 11)	Swingin' And Singin'	G	15m.	4331
3656	(April 8)	Riot In Rhythm	G	16m.	4368
3657	(May 6)	Dance Demons	G	15m.	4368
3658	(June 3)	The Goofers	G	16m.	4391
3659	(July 1)	The Elgart Touch	F	15m.	4391
3660	(July 29)	Record Hop	G	15m.	4412

LAWRENCE WELK MUSICAL FEATURETTES

3607	( )	Champagne Music	F	15m.	4391
3608	( )	Lawrence Welk & Orch.	F	15m.	4391
3609	( )	The Modernaires and Lawrence Welk & Orch.	F	15m.	4391

COLOR PARADES

3671	(Dec. 24)	Holiday In The Hills	G	9m.	4283
3672	(Jan. 21)	Valley of Two Faces (CS)	G	10m.	4283
3673	(Feb. 11)	Frozen Frontier	G	9m.	4323
3674	(Mar. 25)	Junior Jamboree	G	9m.	4323
3675	(May 20)	Crossroads Of The Ages	G	9m.	4323
3676	(July 1)	The Lion Dancers (CS)	G	8m.	4392
3677	(Sept. 2)	Hurray All Boats	G	9m.	4376
3678	(Oct. 14)	A Brief Case	G	9m.	4380

WALTER LANTZ CARTUNES

(Technicolor)

3611	(Dec. 17)	Woodpecker Meets Davy Crewcut	G	6m.	4283
3612	(Jan. 14)	Fowled Up Party	G	6m.	4283
3613	(Feb. 11)	Red Riding Hoodlum	G	6m.	4283
3614	(Mar. 11)	The Plumber Of Seville	F	6m.	4283
3615	(Apr. 8)	Box Car Bandit	G	6m.	4283
3616	(May 6)	Operation Cold Feet	G	6m.	4283
3617	(June 3)	Unbearable Salesman	G	6m.	4380
3618	(July 1)	International Woodpecker	G	6m.	4323
3619	(July 29)	To Catch A Woodpecker	G	6m.	4392
3620	(Aug. 26)	Goofy Gardner	F	6m.	4376
3621	(Sept. 23)	Round Trip To Mars	G	6m.	4392
3622	(Oct. 21)	The Big Snooze	F	6m.	4420
3623	(Nov. 18)	Dopy Dick, The Pink Whole	F	6m.	4420

VARIETY VIEWS

3691	(Feb. 4)	Milk Run	G	9m.	4323
3692	(Mar. 4)	Monkeys Are The Craziest	F	9m.	4323
3693	(Apr. 1)	Bear Cubs Go Rural	F	9m.	4323
3694	(May 6)	Brooklyn Goes To Detroit	F	9m.	4323
3695	(June 17)	Your Zoo	E	9m.	4371
3696	(July 15)	What A Safori	F	9m.	4412

Warners

One Reel

BLUE RIBBON HIT PARADES

(Reissue)
(Technicolor)

5301	(Sept. 7)	Hore Splitter	F	7m.	4420
5302	(Sept. 21)	Pop 'im Pop	F	7m.	4420
5303	(Oct. 19)	His Bitter Holf	G	7m.	4420
5304	(Nov. 9)	The Leghorn Blows ot Midnight	F	7m.	

BUGS BUNNY SPECIALS

(Technicolor)

5721	(Nov. 2)	Show Biz Bugs	F	7m.	4412

MFRRIE MELODIES

(Technicolor)

5701	(Nov. 16)	Mouse-Token Identity	F	7m.	4412
5702	(Nov. 30)	Gonzales' Tomales	F	7m.	4412

Miscellaneous

Bermuda Cockleshells (RKO-Pothe)	F	8m.	4412
Coney Island, U.S.A. (Burstyn) (Color)	G	16m.	4391
Loplond (BU-Disney) (CS-TC)	E	29m.	4411
Niok (BU-Disney) (TC)	E	29m.	4416
Queen Elizabeth II (Rank) (Color)	G	15m.	4391
Robinson-Basilio Middleweight Championship Bout (UA)	E	19½m.	4386

RELEASE DATA GUIDE

so-called National Release Date loses much of its former importance. It is now much more necessary to know the order in which current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	RANK	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**Naked In The Sun** (C) James Craig Barton MacLane Lita Milan **Looking for Danger** Bowery Boys **Affair In Havana** John Cassavetes Raymond Burr Saro Shane **The Tall Stranger** (C) (CS) Joel McCreo Virginio Mayo **Hunchback Of Notre Dame** (TC-CS) Gina Lollobrigido Anthany Quinn **The Persuader** Jomes Craig Kristine Miller **Sabu and the Magic Ring** (C) Sabu **Up In Smoke** Bowery Boys	**Domino Kid** Rory Calhoun Kristine Miller **The Tijuana Story** Rodolfo Acosto James Darren Jean Wiles **The Harlem Globetrotters** (RE) **Operation Mad Ball** Jack Lemmon Ernie Kovacs Kathryn Grant **Decision At Sundown** (TC) Randolph Scott Karen Steele **Escape From San Quentin** Johnny Desmond Merry Anders **Torero** (Mexican-made) Luis Procuna **Pal Joey** (TC) Rita Hayworth Frank Sinatra Kim Novak	**House Of Numbers** Jack Palance Barbara Lang **The Hired Gun** Rory Calhoun Anne Francis **Until They Sail** Jean Simmons Joan Fontaine Paul Newman **The Invisible Boy** Richard Eyer Diane Brewster Philip Abbott **I Accuse** Jose Ferrer Viveca Lindfors Anton Walbrook **Les Girls** (C-CS) Gene Kelly Mitzi Gaynor Kay Kendall Taina Elg **Jailhouse Rock** (CS) Elvis Presley Judy Tyler	**The Devil's Hairpin** (VV-TC) Cornel Wilde Jean Wallace **The Joker Is Wild** (VV) Frank Sinatra Jeanne Crain **Sailor Beware** (RE) Deon Martin Jerry Lewis **Jumping Jacks** (RE) Dean Martin Jerry Lewis **Hear Me Good** (VV) Hal March Merry Anders **Zero Hour** Dana Andrews Linda Darnell Sterling Hayden **The Tin Star** (VV) Henry Fonda Annthony Perkins Betsy Palmer **Sad Sack** (VV) Jerry Lewis Phyllis Kirk David Wayne	**Triple Deception** (TC-VV) Michael Craig **The Third Key** Jack Hawkins **The Spanish Gardener** (TC-VV) Dirk Bogarde Jon Whiteley **The Black Tent** (TC-VV) Anthony Steel **The Gentle Touch** (T) George Baker **As Long As They're Happy** (EC) Jack Buchanan Diana Dors **Pursuit Of The Graf Spee** (TC-VV) John Gregson **An Alligator Named Daisy** (TC-VV) Donald Sinden Diana Dors **Across The Bridge** Rod Steiger Marla Landi **The Bolshoi Ballet** (EC)	**Hell Canyon Outlaws** Dale Robertson Brian Keith Rosanna Rory **Operation Conspiracy** Philip Friend Mary Mockenzie **The Wayward Girl** Marcia Henderson Peter Walker **Panama Sal** Elena Verdugo Edward Kemmer **Raiders Of Old California** Jim Davis Arleen Whelan **The Crooked Circle** John Smith Fay Spain **Hell Ship Mutiny** Jon Hall John Carradine Roberta Hayes	**April Love** (DC-CS) Pat Boone Shirley Jones **Under Fire** Rex Reason Henry Morgan Steve Brodie **Ghost Diver** James Craig Audrey Totter **The Abominable Snowman** (RS) Forrest Tucker Peter Cushing **Kiss Them For Me** (C-CS) Cary Gront Jayne Mansfield **Plunder Road** Gene Raymond Jeanne Cooper **Escape From Red Rock** Brian Donlevy Eilene Janssen **Peyton Place** (DC-CS) Lana Turner Lloyd Nolan Hope Lange	**Lady Of Vengeance** Dennis O'Keefe, Ann Sears **Chicago Confidential** Brian Keith Beverly Garland **Gunsight Ridge** Joel McCrea Mark Stevens Joan Weldon **Enemy From Space** Brian Donlevy **The Careless Years** Deon Stockwell Notalie Trundy **Street Of Sinners** Geo. Montgomery Geraldine Brooks **Satchmo, The Great** Louis Armstrong **Time Limit** Richard Widmark Richard Basehort	**The Unholy Wife** (TC) Diana Dors Rod Steiger **Escapade In Japan** (TC-TE) Teresa Wright Cameron Mitchell **Sloughter On Tenth Avenue** Richard Egan Jon Sterling Don Duryeo **Slim Carter** (C) Jock Mahoney Tim Hovey Julie Adoms **My Man Godfrey** (EC-CS) June Allyson David Niven **The Monolith Monsters** Grant Williams Lola Albright **Love Slaves Of The Amazons** (EC) Don Taylor Gianna Segale **The Violators** Arthur O'Connell	**Black Potch** George Montgomery Diane Brewster **Johnny Trouble** Ethel Barrymore Cecil Kellaway Stuart Whitman **The Helen Morgan Story** (CS) Ann Blyth Paul Newmon Richard Carlson **Black Scorpion** Richard Denning Mara Corday **The Story Of Mankind** All-Star Cast **Woman In A Dressing Gown** Yvonne Mitchell Anthony Quayle **Bombers B-52** (WC-CS) Karl Malden Natalie Wood **Jamboree** Count Bosie & Orchestra Fats Domino	**The Amazing Colossal Man** Glenn Langan Cathy Downs (Americon Int.) **The Cot Girl** Lynn Tracey Barbara Shelley (American Int.) **Perri** (TC) (Disney) (Buena Vista) **Old Yeller** (TC) Fess Porker Jeff York Dorothy McGuire (Disney) (Buena Vista) **Sorority Girl** Suson Cabot (American-Int.) **Motorcycle Gang** Anne Neyland Steve Terrell (American-Int.)
PROMISED FOR EARLY RELEASE	**The Man From God's Country** (C-CS) George Montgomery Randy Stuart **Oregon Passage** (C-CS) John Ericson Lola Albright **Blonde Blackmailer** Richard Arlen Constance Leigh **Rawhide Breed** Rex Reason Ann Doran **In The Money** Bowery Bays **The Beast Of Budapest** Gerald Miltan Greta Thyssen **Cole Younger, Gunfighter** (DC) Fronk Lovejoy Jon Merlin	**The Long Haul** Victor Mature Diona Dors (English) **The Hard Man** (TC) Guy Madison Valerie French **Return To Warbow** (TC) Phil Carey Catherine McLeod **The World Was His Jury** Edmond O'Brien Mona Freeman	**Saddle The Wind** Robert Taylor John Cassavetes Julie London **Don't Go Near The Water** (MC-TC) Glenn Ford Anne Francis Gia Scala **All At Sea** Alec Guinness (English) **The Safecracker** Ray Milland **Seven Hills Of Rome** Mario Lanza **Underwater Warrior** (CS) Dan Dailey Claire Kelly **The Brothers Koramazov** (MC) Yul Brynner Mario Schell	**Spanish Affair** (C-VV) Richard Kiley Carmen Sevilla **High Hell** (VV) John Derek Elaine Stewart **Wild Is The Wind** (VV) Anna Magnani Anthony Quinn Anthony Franciosa	**One Way Out** Jill Adams Lyndon Brook **Smiles Of A Summer Night** Ullo Jacobson (Swedish-made; Titles)	**Thunder Over Tangier** Robert Hutton Lisa Gastoni **Gunfire at Indian Gap** Vera Ralston George Macready **Fighting Wildcats** Keefe Brasselle Kay Callard **Outcasts Of The City** Robert Hutton Osa Massen **Scotland Yard Dragnet** Roland Culver Patricia Roc	**Sing, Boy, Sing** (CS) Tommy Sands Lili Gentle **The Enemy Below** (DC-CS) Robert Mitchum Curt Jurgens Frank Albertson **Blood Arrow** Scott Brady Phyllis Coates **A Farewell To Arms** (DC-CS) Jennifer Jones Rock Hudson Vittorio DeSica **Fraulein** (C-CS) Dana Wynter Mel Ferrer **Diamond Safari** Kevin McCarthy (South African Made) **Gift Of Love** (CS-DC) Rabert Stack Lauren Bacall **Cattle Empire** (CS) Joel McCrea Phyllis Coates	**Hell Bound** John Russell June Blair **The Girl In Black Stockings** Lex Barker Anne Bancroft **Mustang** Jack Beutel **Steel Bayonet** Leo Genn **Ride Out For Revenge** Rory Calhoun **Tiger By The Tail** Larry Porks **Gun Fever** Mark Stevens **The Dalton Girls** Merry Anders Lisa Davis **Legend Of The Lost** (TE) John Wayne Sophia Loren **Paths Of Glory** Kirk Douglas Rolph Meeker **Witness For The Prosecution** Tyrone Pawer Marlene Dietrich	**The Tarnished Angels** (CS) Rock Hudson Dorothy Malone Robert Stack **All Mine To Give** (TC) Glynis Johns Cameron Mitchell Rex Thompson (RKO) **Man In The Shadow** (CS) Jeff Chandler Colleen Miller Orson Welles **This Is Russio** (C) Sid Feder documentary **The Girl Most Likely** (TC) Jone Pawell Keith Anders (RKO) **Flood Tide** (CS) George Nader Cornell Borchers **Touch Of Evil** Charlton Heston Janet Leigh Orson Welles	**The Green Eyed Blonde** Susan Oliver Linda Plowman **Sayonara** (TE) Marlon Brando Red Buttons Patricia Owens **The Forbidden Desert** (Documentary) **The Deep Six** Alan Lodd Dianne Faster **Fort Dobbs** Clint Walker Virginia Mayo	**The Flesh Is Weak** John Derek (English) (DCA) **Blonde In Bondage** (Swedish) (DCA) **The Blue Peter** Kieron Moore (English) (DCA) **Teenage Bad Girl** Anna Neagle (DCA) **Teenoge Wolf Pack** Henry Baokhalt (DCA) **Three Men In A Boot** Lourence Harvey (DCA) **Time Lock** Robert Beatty (DCA) **Child's Play** Mono Washbaurne (DCA) **The Secret** Sam Wanamoker (DCA) **The Missouri Troveler** (TC) Brandan DeWilde (Bueno Vista)

SYMBOLS USED ABOVE: CS—CinemaScope, C—Color, RE—Reissue, TC—Technicolor, VV—VistaVision—Name of country, other than U.S.A., indicates import.

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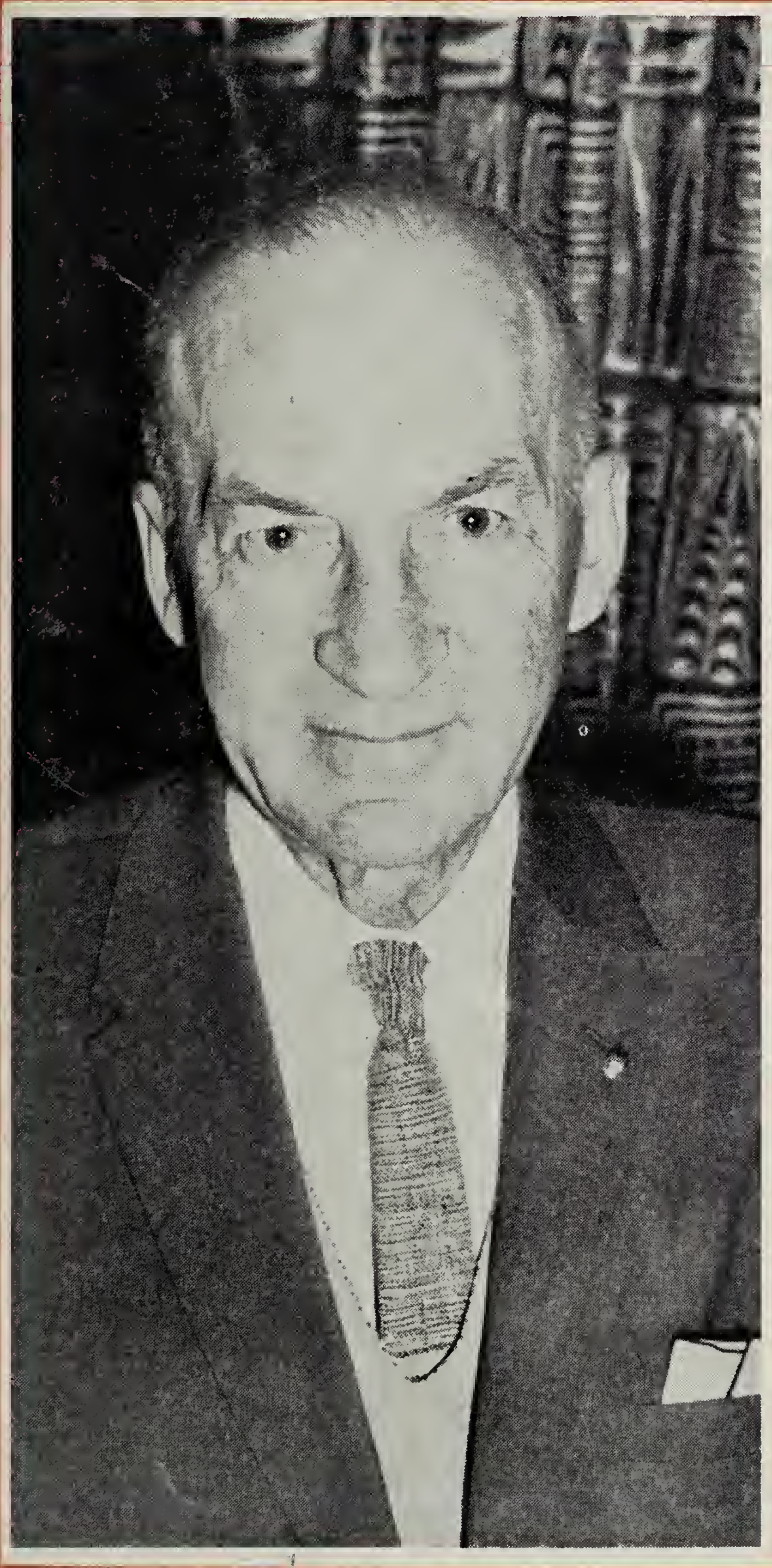
Founded in 1933 by
CHARLES E. "Chick" LEWIS

FEBRUARY 5, 1958 VOLUME 59 NUMBER 15

IN TWO SECTIONS • THIS IS SECTION ONE



San Francisco Nixes All Toll-TV

(See Page 8)

Industry Divided On Leaked Survey

(See Page 12)

Arch Bartholet, general manager, First National Theatres, Yakima, Wash., has spent more than half a century in the entertainment industry, 45 years of that span with the Mercy Organization, of which First National is a part.

editorial: *AVOIDABLE GAS-HEATER HEADACHES*

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In CinemaScope
Starring

DAN DAILEY

With JAMES GREGORY · ROSS MARTIN · RAYMOND BAILEY
And Introducing CLAIRE KELLY
Written by GENE LEVITT · Filmed by Underwater Productions
Directed by ANDREW MARTON · Produced by IVAN TORS
An M-G-M Release

M·G·M
BACK ON TOP IN '58!

For the information of exhibitors everywhere,

20th ANNOUNCES ITS RELEASE SCHEDULE FOR

MARCH '58

DAVID O. SELZNICK'S production of
ERNEST HEMINGWAY'S

A Farewell To Arms

COLOR by DE LUXE
CINEMASCOPE

starring

ROCK HUDSON
JENNIFER JONES
VITTORIO DE SICA
Directed by CHARLES VIDOR
Screenplay by Ben Hecht

THE SELZNICK STUDIO
Released by 20th CENTURY-FOX

WILLIAM FAULKNER'S

The Long, Hot Summer

COLOR by DE LUXE
CINEMASCOPE

starring

PAUL NEWMAN • JOANNE WOODWARD
ANTHONY FRANCIOSA • ORSON WELLES
LEE REMICK • ANGELA LANSBURY
A JERRY WALD PRODUCTION
Directed by MARTIN RITT
Screenplay by IRVING RAVETCH and HARRIETT FRANK, JR.

The Hell Bent Kid

COLOR by DE LUXE
CINEMASCOPE

starring

DON MURRAY • DIANE VARSI
Produced by ROBERT BUCKNER • Directed by HENRY HATHAWAY
Screenplay by ROBERT BUCKNER and WENDELL MAYES

FRANZ WERFEL'S

The Song Of Bernadette

starring

MISS JENNIFER JONES
WILLIAM EYTHE • CHARLES BICKFORD • VINCENT PRICE
LEE J. COBB • GLADYS COOPER
Directed by HENRY KING • Produced by WILLIAM PERLBERG
Screenplay by GEORGE SEATON
AN ENCORE TRIUMPH

Count Five And Die

CINEMASCOPE

starring

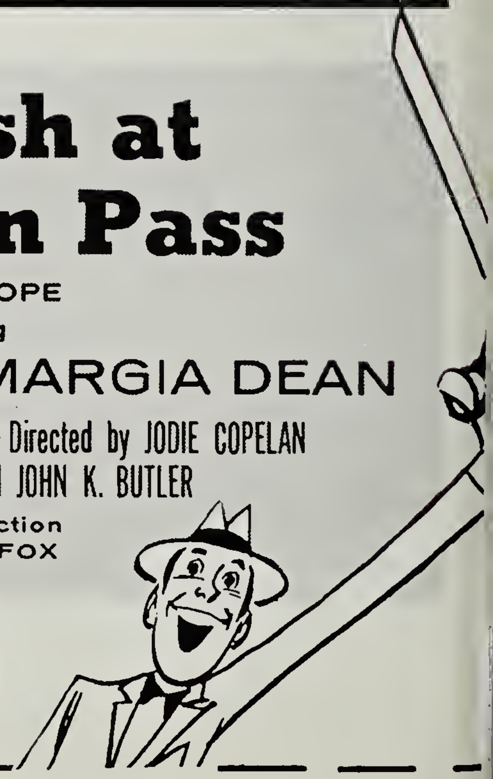
JEFFREY HUNTER • NIGEL PATRICK
ANNEMARIE DURINGER
Produced by ERNEST GARTSIDE • Directed by VICTOR VICAS
Screenplay by JACK SEDDON and DAVID PURSALL
A ZONIC PRODUCTION • Released by 20th CENTURY-FOX

Ambush at Cimarron Pass

REGALSCOPE

starring

SCOTT BRADY • MARGIA DEAN
Produced by HERBERT E. MENDELSON • Directed by JODIE COPELAN
Screenplay by RICHARD G. TAYLOR and JOHN K. BUTLER
A REGAL FILMS, INC. Production
Released by 20th CENTURY-FOX



Clip and save!

40 Years of Service to the Theatre Industry

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MEMBER Audit Bureau of Circulations

VOLUME 59 • NO. 15 FEBRUARY 5, 1958

as we screen it - - -

AVOIDABLE GAS-HEATER HEADACHES

In the news pages of this issue there is an account of a recent ruling by the Department of Labor and Industry of the State of Pennsylvania, relative to the banning of "heaters fueled by liquid petroleum gas on or in cars" in drive-in theatres. To our knowledge this is the first state to act. But from what we hear of the tests and incidents that occasioned the action, other states will be quick to make similar prohibitions.

And it stands to reason. Flammable gas, for whatever purpose, has no right to share the passenger section of an automobile in which people smoke and otherwise relax for hours at a time. Car upholstery is not fireproofed, and the smallest leak of gas could turn one into a raging oven.

From the original introduction of this heating gadget, many drive-in operators looked on it with a jaundiced eye. Others, impressed by the price saving over normal electric heaters, bought them by the carloads. These latter are now stuck.

Actually, they will get little sympathy. Common sense, and a little observation of the advertising and distributing approach should have advised caution. MOTION PICTURE EXHIBITOR is proud of the fact that it ran no advertising on such products, and actually quizzed fire marshals on their safety and acceptability when they were first introduced last fall.

And normal supply dealers were bypassed.

YOUNG BLOOD IN THE INDUSTRY'S VEINS

While it is not our purpose to list names, or to "finger" particular younger men as the saviors of the future, it does seem to us that the last several years have brought stature and position to many of the younger men on whose brains and initiative the future of this industry must rest.

In exhibition there are numerous examples, such as Leonard Goldenson of ABC-Paramount, John Rowley of Dallas, Ed Fabian and Arthur Rosen of the Stanley Warner Circuit, Dick Brandt and Tom Rodgers at Trans-Lux, Spyros S. Skouras of United Artists Theatres, Sumner Redstone of Boston, Ed Lider of Providence, Morton Thalhimer, Jr., of Richmond, Bobby Rappaport of Baltimore, Tom Friday of Scranton, Myron Blank of Des Moines, Leo Brecher's son, and many more.

In distribution there are the aggressive "youngsters" such as Hi Martin of U-I; the whole mishpokheh at U.A.; Charlie Boasberg, Bob Taplinger, and Gilbert Golden at Warners; Alex Harrison at 20th Century-Fox; Jerry Pickman, George Weltner, Syd Blumenstock, Herb Steinberg, and now Martin Davis at Paramount; Herman Robbins' sons at National Screen; Paul Lazarus, Jr., Bob Ferguson, and a number of others at Columbia; John Flinn and Razz Goldstein at Allied Artists, and others.

And in production there are similar examples in Hecht-Hill-Lancaster, Stanley Kramer; John Ford's son Patrick; Jerry Wald; Elia Kazan; Panama and Frank; Sam Goldwyn, Jr.; Andrew McLaglen; Plato Skouras; Elmer Rhoden, Jr.; Charlie Einfeld's son; and others.

Maybe it's the years that have passed, or the water that has gone over the dam, but we seem to see changes developing at an accelerated pace. And very often we like what we see.

It is only right that new and younger blood should be introduced into the industry's veins at an accelerated pace. From this blood will build the virile ambitious brains, the judgment and "savvy," and the hearts that love this business. The future belongs to the young blood. Let them work for it! Help them insure it.

CLOSED THEATRES AND TEEN-AGE BEHAVIOR

Conceding the accuracy of the current MPA survey's findings that 52 percent of all movie patrons are "under 20 years of age," we wonder whether some practical considerations of teen-age driving won't eventually bring both parents and church groups to the aid of closed, or about-to-close theatres.

Most sensible adults will admit, that the average teen-ager on a date will not sit in the living room, with either his own or his girl's family, and watch TV. Neither will one of those families abdicate their rights to the use of the living room so the teen-agers can have "alone-ness." So, on date nights, it is either the local theatre, or they'll drive out to some roadhouse or "fun spot" that is not so easy to influence or supervise. Or they'll take the long trip to some other town or city where movies are available. In both of these alternatives, the teen-age accident rate is certain to rise.

Some of this thinking is expressed in a Jan. 20 editorial carried in the DINUBA SENTINEL (Cal.) when the closing of Dinuba's State theatre was announced. Sent to us by an interested subscriber, it read in part: *"Its closing will mean that folks in this area will have that much less reason to drive into Dinuba. Among the principal movie-goers these days are teen-agers. That means they will have to drive elsewhere to movies, or find other avenues of entertainment. Another loss is the termination of employment for 15 persons living in Dinuba. We sincerely hope that whatever financial difficulties are responsible will be adjusted and our State Theatre re-opened."*

The editor of this paper is to be congratulated. He has put his finger on a problem that could prove more damaging to teen-age bodies, and to teen-age souls, than any "B" pictures, or worse.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From SEATTLE, WASH.

For many years our circuit of theatres has subscribed to both MOTION PICTURE EXHIBITOR and Showman's Trade Review. As a matter of fact, all of our house managers and executives receive your current magazine regularly. I personally feel that with the recent merger of the two, you have built a very fine publication that is an asset to our industry.

WILL J. CONNER, president,
John Hamrick Theatres, Inc.

EDITOR'S NOTE: MOTION PICTURE EXHIBITOR is proud to number many executive theatremen like Mr. Conner among its nearly 16,000 subscribers.

From CEDAR CITY, UTAH

We sure like and find useful the pink paper REVIEWS sections that accompany MOTION PICTURE EXHIBITOR. They're great!

CEDAR, PARK and HYLAND DRIVE-IN

EDITOR'S NOTE: Save them by seasons in a ring binder and you'll have one of the best and most complete indexed references you ever used. Some subscribers have them "solid" all the way back to 1936.

From NELIGH, NEB.

While your editorial, "THE HIGH COST OF PRODUCERS' REPS" (Jan. 15 issue), has a lot of merit, there are more than the producers' reps who would get a better impression, and would use better judgment, if they got out to see their customers more often.

Just as an example, we have been in a "hassel" with one of the distributors, whose manager we had never met, and in a couple of strong letters I asked him to drive out and see our situation for himself; that he could decide for himself whether we weren't deserving of better deals from his company than we were getting. Well, the other day he accepted the invitation. He came out and saw the excellence of our theatre and of our family type operation, and he went over our records. He then freely admitted that they had been all wrong in the way they had handled our account. He saw for himself our struggle to keep our theatre standards high and still keep open in the face of adverse economic conditions, and he promised that from now on we'll have no more trouble with his company.

Now, if we could just get the other branch managers out here to see for themselves, and to examine our records, perhaps we would have less "hassels."

But this was just one manager. We believe that most branch managers and salesmen are scared to death to do anything to help exhibitors. They take their orders from the district manager who never visits the smaller towns, and he gets his orders from "THE HOME OFFICE." The latter thinks only of the high priced big city runs, and chances are that some smart secretary disapproves your contract, without the "Big Boss" ever knowing a thing about it. So it isn't the producers' reps alone who cause our troubles, and the callous disregard for whether a theatre lives or not.

There is not a thing wrong with this business that good pictures AND FAIR TREATMENT of customers wouldn't remedy. If the branch managers and local salesmen were allowed to use their own judgment and common sense in their territory, without fear of losing their jobs, many of our problems would be solved. But they sit in fear and trembling, fully expecting to get the axe, every time they submit what they know is a reasonable contract.

After working for one film company for 31 years, we just heard that a good, level, conscientious friend of ours has been sacked. How's that for proving THE GREAT HEART of movie business? And, in the meanwhile, the producer of a current "blockbuster" has hit many headlines because he is giving all of his share of its profits to charity. Maybe it would be better if he let the exhibitors, who made him so wealthy, make an honest buck.

MARJORIE (Mrs. Walter) BRADLEY
New Moon and Starlite Drive-In

EDITOR'S NOTE: Mrs. Bradley makes a good case. We can't quarrel with it!

From EDINBORO, PA.

Would it cost too much to add to your SERVISECTION a plus or minus sign beside a given picture indicating the kind of business it is doing? Any indication of the first-run grosses would be helpful to the small town exhibitors. How about a percentage figure?

B. C. KIEHL, owner,
Best Theatre

EDITOR'S NOTE: We have such a plan in work, and hope to introduce it within 30 to 60 days. It has been temporarily sidetracked for the introduction of a new department in the Feb. 12 issue. Watch for both!

• • • is subscribed to by MORE• theatremen in the U.S.A. than any other non-sectionalized* national trade paper.

• We estimate as many as 2500 more.
*All copies exactly alike, whether to Theatre Subscribers or Advertisers.

From JACKSON, MINN.

Since writing to you earlier we have noticed that the SERVISECTION portion of MOTION PICTURE EXHIBITOR is repeated weekly and can be discarded when the next revised up-to-date one appears. For some unknown reason we thought the first one received was an annual service and the only one we would get this year. It just looked too good and too complete to throw away. We now understand your service plan and feel it will be excellent.

J. E. MATUSKA
State Theatre

EDITOR'S NOTE: The new yellow paper SERVISECTION is unique in the trade paper field. No other paper lists so much reference data on so many pictures. But it is revised weekly so old copies with old data could only hurt instead of help. Always be sure you are referring to a current issue.

From RICHLAND, PA.

Why staple and paste the yellow paper SERVISECTION into the main section of M.P.E.? To remove it you must rip it out, and this leaves you with a lot of torn pages. Why not keep it loose and saveable?

RAY C. DORNBACH, manager,
Neptune Theatre

EDITOR'S NOTE: See the accompanying letter from Jackson, Minn. The pink paper REVIEWS are published loose and designed for permanent saving, but the yellow paper SERVISECTION has only a one week life, and should then be discarded.

From SARANAC LAKE, N. Y.

I'm feeling swell and am getting my last test. I expect to be discharged about Monday.

This place is marvelous, the staff is wonderful, and they treat you like a king. Dr. Wilson sends his best regards and his thanks for your interest in me, as do Dr. McCreary and Mr. Dworski. They're grand.

MOE BERMAN
Philadelphia Screening Room

EDITOR'S NOTE: Mr. Berman was admitted for treatment to the industry's own Will Rogers Hospital. Under expert tests something relatively easy to treat was discovered. So Mr. Berman is back with his family and his job, and loud in his praise for a great industry achievement. This is something to remember during the next solicitation of funds.

From THUNDERBOLT, GA.

I have read your magazine for only several months but I feel that it is the finest in the business for both theatre owners and for managers.

BRYAN J. ROWLEY
Theatre Manager

EDITOR'S NOTE: Thanks a lot! But watch for a new introduction in mid-February. If you like it now, you'll like it even better!

From YORKTOWN, VA.

We have really enjoyed being a regular subscriber to MOTION PICTURE EXHIBITOR.

M. V. HOGGE, owner
York Drive-In

EDITOR'S NOTE: This was written right across a renewal order to which a check was attached. That's a good way to prove it, Mr. Hogge!

NEWS CAPSULES

BROADWAY GROSSES

"Seven Hills" Climbs High

NEW YORK—MGM's "Seven Hills Of Rome" opened strong at Radio City Music Hall, while 20th-Fox's "A Farewell To Arms," Roxy, continued out in front of the Broadway first-run regular grossers and Columbia's "Bridge On The River Kwai," RKO Palace, continued at capacity.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"I WAS A TEENAGE FRANKENSTEIN" (American-Int.) — Paramount ($33,404)* — Only $24,000 in sight for the opening session.

"A FAREWELL TO ARMS" (20th-Fox). Roxy ($70,250)—Friday, Saturday, and Sunday reported as $65,719, with $86,000 claimed for the second week. Stage show.

"SEVEN HILLS OF ROME" (MGM). Radio City Music Hall ($142,115) — Thursday through Sunday claimed at $102,000, with the opening week heading toward $150,000. Stage show.

"BONJOUR TRISTESSE" (Columbia). Capitol ($41,927) — Dropped to $28,000 on third week.

"WILD IS THE WIND" (Paramount). Astor ($19,115) — Eighth and last week expected to reach $13,000.

"PATHS OF GLORY" (UA). Victoria ($19,292) — Sixth week announced as $17,000.

"RAINTREE COUNTY" (MGM). Loew's State ($19,059) — Seventh week garnered $22,000.

"BRIDGE ON THE RIVER KWAI" (Columbia). RKO Palace with reserved seat policy still capacity at $33,000.

**Figures in parentheses represent 1957 weekly averages as reported in MOTION PICTURE EXHIBITOR.*

Allied To Act On TV

NEW YORK—It was reported last week that at the National Allied Drive-In convention in Louisville, Ky., a stand will be taken against the sale of theatical post-1948 pictures to television.

Industry's Most Complete Saveable Review Section

IN THIS ISSUE

1. Assault (Brenner)
2. The Big Beat (U-I)
3. Cattle Empire (20th-Fox)
4. The Confession Of Ina Kahr (Baker)
5. The Forest Rangers (Paramount)
6. Fighting Wildcats (Republic)
7. I Accuse (MGM)
8. Johnny Gunman (Tudor)
9. Lafayette Escadrille (Warners)
10. Lost Lagoon (UA)
11. Oregon Passage (AA)
12. The Ship Was Loaded (Arthur)
13. The Story Of Vickie (Buena Vista)
14. Summer Love (U-I)
15. Wells Fargo (Paramount)

Plus SEVEN SHORTS

A Quick Summary of All Important Industry News . . . condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MONDAY, FEB. 3

The agenda is set for National Allied's drive-in convention in Louisvile, Ky., on Feb. 11-13, with Joseph Vogel as principal speaker. (See Page 8)

New York Assemblyman hits subliminal advertising unless properly controlled. (See Page 8)

San Francisco mixes all toll-TV applications for franchises, much to the delight of local theatremen. (See Page 8)

TOA approves amended business building program with exhibition to share costs of Academy Awards telecast. (See Page 8)

Columbia slates 35 features for release through next August, in addition to "Bridge on the River Kwai." (See Page 9)

Pennsylvania bans use of liquid gas heaters in drive-ins. (See Page 9)

Industry factions sharply divided (as usual) over meaning and value of TOA survey which leaked to New York Times. (See Page 12)

Cinerama's annual meeting nears, with proxy fight looming as a definite possibility. (See Page 12)

National Theatres shows sharp decrease in profit for 13 weeks before Christmas, and blames flu and lack of top product. (See Page 13)

AT DEADLINE:

New Firm Sets Todd-AO Pic

HOLLYWOOD — Newly formed Vintage Productions announced plans to produce a $3,000,000 Technicolor-Todd-AO film, "This Earth Is Mine," from the best seller novel, "The Cup and The Sword," by Alice Tisdale Hobart. Early June has been set for location shooting by producer Claude Heilman, 28-year old former theatre manager formerly associated with the J. Arthur Rank Organization and the famous Grauman's Chinese. The script is being written by Casey Robinson who will act as co-producer.

Top boxoffice stars are being set for the film, which is Heilman's first production. Offices for Vintage Productions have been opened at the Goldwyn studios.

Seen looking over the program at the recent showmanship and business builder meeting of Wisconsin exhibitors held at the Pfister Hotel, Milwaukee, are, left to right, John P. Adler, Marshfield, Wis.; Evelyn Gutenberg, Grand, Milwaukee; Ben Marcus, chairman of the session; Mrs. Louise Reiner, Algoma; and Sid Goldberg, Hollywood, Wausau, Wis.

AT DEADLINE:

Reade Will Not Buy From Sellers To TV

NEW YORK — Walter Reade, Jr., president of the 21 theatre circuit bearing his name, served notice last week that he would not book the pictures of any producer who sold his post-1948 theatrical features to television.

Reade made it plain that he was moving against producers and not distributors, because the former and not the latter often had the say-so in the TV sales.

At the same time, as board chairman of Continental Distributing, foreign film distributor, Reade declared that all future contracts would guarantee exhibitors that any Continental picture they brought would not be seen on television for a minimum of five years. This clearance would be extended further, he indicated, if his attorneys found that he had control of the pictures for a longer time.

Reade made his announcement at a cocktail party in the Hampshire House here at which he accepted the 1957 Joseph Burstyn award for "Gervaise," presented annually by the Independent Motion Picture Distributors Association.

U-I Net Slips

NEW YORK — Universal reports consolidated net earnings for the year ended Nov. 2, 1957, of $2,843,833 after provision of $3,000,000 for federal taxes on income. After dividends on the preferred stock, such consolidated net earnings amounted to $2.83 per share on the common stock outstanding.

For the preceding year ended Nov. 3, 1956, consolidated net earnings were $3,993,146 after provision of $2,880,000 for federal taxes on income. After dividends on the preferred stock, these consolidated net earnings amounted to $4.06 per share.

Film rentals and sales for the 1957 fiscal year, according to the company's annual report mailed to stockholders, were $72,441,757, as compared with $77,609,693 for the previous fiscal year.

Stars Shine For Oscar

HOLLYWOOD — Twenty-six motion picture stars have agreed to appear in the Academy Awards telecast on March 26. They are Lauren Bacall, Ingrid Bergman, Yul Brynner, Bing Crosby, Tony Curtis, Kirk Douglas, Clark Gable, Cary Grant, Mitzi Gaynor, Kathy Grant, Charlton Heston, Rock Hudson, Bob Hope, Tab Hunter, Gene Kelly, Janet Leigh, Jack Lemmon, Sophia Loren, Dean Martin, Paul Newman, Gregory Peck, Frank Sinatra, Lana Turner, Robert Wagner, Natalie Wood, and Joanne Woodward.

Phila. Exhib Sues Distribs

PHILADELPHIA — Reo Amusement Company, on behalf of the Pearl, filed an anti-trust suit in U.S. District Court last week against Paramount, Warners, RKO, U-I, 20th-Fox, Columbia, Loew's, Inc., United Artists, and Buena Vista.

A key run availability is asked along with $900,000 trebled damages. Edwin P. Rome is counsel for the plaintiff.

Allied Drive-In Meeting Agenda Set

Vogel Is Featured Speaker As Showmanship Keynotes Fifth Annual Convention In Louisville Feb. 11-13

LOUISVILLE, KY.—The agenda for the fifth annual National Allied Drive-In Convention to be held here at the Kentucky Hotel on Feb. 11-12-13 was announced last week.

Joseph R. Vogel, president, Loew's, Inc., will be the featured speaker at the banquet which will conclude the meeting. In making this announcement a National Allied Bulletin stated, "Exhibitors are looking forward to meeting him as they are impressed by his efforts not only to preserve Loew's but to restore it to its former eminence as a producing and distributing organization."

Albert E. Sindlinger will present an analysis of the changing motion picture market based on his company's recent surveys on the first day of the convention. This information will be taken into consideration in later discussions on advertising, exploitation, booking, theatre operating policies, etc. Speakers from the newspaper, radio, and television fields will discuss the most effective use of these respective media in reaching both the present "movie goers" and those that are not now going out to theatres.

In response to a request by Abram F. Myers, Allied board chairman, Spyros P. Skouras, president, 20th-Fox, ordered a new printing of that company's 1950 booklet, "A Showman's Guide For Better Business," prepared under the guidance of 20th-Fox vice-president Charles Einfeld, which will be distributed at the convention and, later, will be available in large quantities to exhibitors and exhibitor organizations making application. Myers said, "This is a valuable compendium of the art and practice of showmanship and is as good today as when it was issued. Certainly the valuable information it contains was never more needed."

Other speakers announced are S. J. Papas, vice-president, Alliance Theatre Corporation, who will head a discussion on all phases of concession operations; Hugh McLachlan, Allied Equipment Study Committee chairman, who will report on present and forthcoming equipment; and Myers, who will define National Allied's policies regarding more important industry matters and report on Allied's future programs and policies.

Social activities include a buffet breakfast sponsored by Orange Crush; two luncheons, one sponsored by A. B. C. Vending Company; a dinner and night club party sponsored by Pepsi-Cola; a cocktail party sponsored by National Carbon Company; and a banquet sponsored by Coca-Cola.

Sunday N. Y. Film Delivery Insured Via New Agreement

NEW YORK—Sunday film deliveries in this area, which had been threatened by demands of the Film Drivers and Helpers unit, Local 817, International Brotherhood of Teamsters, who were seeking a five day week, were assured under the terms of a new union agreement recently reached.

The new agreement, to be signed, provides six-day pay for five days but permits pick up and delivery to be made on Sundays where deemed necessary.

TOA Approves Amended Business Building Plan

NEW YORK—The Theatre Owners of America has approved the amended industry business building program and stands ready to raise its half of the $4,600,000 to support it, president Ernest Stellings announced last week.

The approval followed a phone poll of TOA officers, directors, and members of the executive committee by Stellings. This approval was needed because the original plan, approved by TOA, had been amended by the Motion Picture Association of America, to include the costs of the Academy Award telecast to be held March 26, which originally had not been included.

Exhibition and distribution each are to bear half the plan's cost.

N. Y. Assemblyman Hits Subliminal Ads

ALBANY—The use of subliminal perception advertising—the intermittent flashing of messages so rapidly that the eye and ear do not consciously register them, but the subconscious mind does—would be prohibited or drastically curtailed on motion picture theatre screens in New York State under terms of an amendment to the Civil Rights Law proposed in a bill by Assemblyman Bentley Kassal, Manhattan Democrat. Violation of the statute would constitute a misdemeanor.

Kassal also introduced two resolutions on the controversial subject. One provides for the appointment of a seven-member legislative committee (with $50,000 appropriation), to study the new advertising technique and to make recommendations in a report filed by Mar. 1, 1959.

The other asks Congress and Federal Communications Commission to enact laws and regulations for the creation of a fact-finding agency to investigate subliminal perception advertising. Until the study is completed, use of the method would be prohibited.

At least one test of subliminal perception advertising in a theatre has been conducted. This dealt with concession stand messages. Disputed was the result: whether or not it increased the buying urge.

Ramsey In MGM Ad Post

NEW YORK—The appointment of Clark Ramsey to the newly created post of MGM studio advertising manager was announced last week by Howard Strickling. Ramsey has resigned as executive assistant to David A. Lipton, vice-president in charge of advertising, publicity, and promotion at Universal-International.

As MGM studio advertising manager, Ramsey will be directly responsible to Strickling in coordinating the company's newly announced plans for originating from the west coast studio.

Goldstein Joins UA

NEW YORK—United Artists last week appointed veteran theatre promotion executive Harry Goldstein to the newly created post of coordinator for its New York campaigns. Goldstein, who had been with Brandt Theatres, will work under UA ad and publicity

San Francisco Nixes All Toll-TV Franchises

SAN FRANCISCO—Toll-TV became a dead duck in the San Francisco territory last week when two applications for operation franchises got the cold shoulder from the city government.

Promoter Matty Fox was told by the finance committee of the Board of Supervisors that his Skiatron organization apparently lacked sufficient cold cash to set up shop and also that the Pacific Telephone and Telegraph Company was not in the mood to string wires for his pay-as-you-view proposals. A similar notice was dispatched to International Telemeter Corporation. For more than six months both Skiatron and Telemeter have campaigned in public hearings to get franchises.

Last week's decision of the city fathers to refuse franchises is the direct opposite of the attitude taken by the Los Angeles City Council, which recently granted franchises to Skiatron and Telemeter. But an irate Los Angeles opposition to toll-TV of any kind resulted in more than sufficient voter signatures to place a referendum on the ballot in the June elections which could nullify Skiatron's hopes of pay-TVing the L.A. Dodger baseball games this year. As matters now stand, there will be no toll-TV on the Pacific Coast in 1958.

While jubilant over San Francisco's decision not to grant toll-TV franchises at this time, the opponents of Skiatron and Telemeter, mainly the Northern California Theatre Association, will press the fight to block franchises in the future.

Arnold Childhouse, a director of NCTA and executive of the United California Theatres circuit of 90 houses, told MOTION PICTURE EXHIBITOR, "The fight has only started. We've won the first round, but the bout is not over. As exhibitors, we must impress upon the public that if pay-TV comes into being, the movie houses will have to close."

Before the San Francisco supervisors decided to turn thumbs down on Skiatron and Telemeter they were warned by Childhouse that if they acted favorably on the toll-TV applications, the NCTA would initiate a referendum for the June elections in San Francisco. Backing this threat were more than 12,000 signatures of Northern California movie patrons who signed petitions as being opposed to pay television in any form.

Exhibs Back Civic Effort

PROVIDENCE, R. I.—With the public, newspapers, radio and television screaming for action recently against four juveniles who shot down and killed East Providence Police Officer James R. Caruso, two civic minded theatremen, William J. Trambukis, manager, Loew's State, Providence, and Joseph G. Jarvis, owner-manager, Gilbert Stuart, Riverside, a suburb of East Providence, conceived the plan to run a benefit night at the Gilbert Stuart for the family of the heroic police officer.

Backed by civic officials, others, the show was a big success and realized for the family approximately $2,000, which was added to the fund being raised. The theatremen were thanked for their efforts in a resolution passed by Town Council and in the Rhode Island State Legislature.

Columbia Slates 35 For Release To Aug.

NEW YORK—Columbia last week announced a schedule of 35 feature films to be released from February through August, one of the largest group of productions ever to be handled by the distributor in a like period. The statement by Rube Jackter, general sales manager, pointed out that the 35 features were in addition to "The Bridge on the River Kwai," which is being handled as a special release.

The list shows that 13 will be in color, seven in CinemaScope, and one in Technirama.

February release: "Bonjour Tristesse," "Crash Landing," "Going Steady," "The World Was His Jury," and "How to Murder a Rich Uncle."

March release: "Cowboy," starring Glenn Ford and Jack Lemmon; "Bitter Victory," starring Richard Burton, Curt Jurgens, Ruth Roman; "Curse of the Demon," starring Dana Andrews; and "The True Story of Lynn Stuart," starring Betsy Palmer.

April release: "This Angry Age," starring Anthony Perkins, Silvana Mangano, Richard Conte, and Jo Van Fleet; "The Goddess," starring Kim Stanley and Lloyd Bridges; "Screaming Mimi," starring Anita Ekberg, Phil Carey, and Gypsy Rose Lee; "Let's Rock," starring Julius LaRosa, Phyllis Newman, and leading exponents of rock 'n' roll; "Paradise Lagoon," starring Kenneth More, Diane Cilento; "High Flight," starring Ray Milland; and "Ghost of the China Sea," starring David Brian.

May release: "Tank Force," starring Victor Mature and Leo Genn; "Gideon of Scotland Yard," starring Jack Hawkins and Dianne Foster; and "The Lineup," starring Eli Wallach, Robert Keith, and Warner Anderson.

June release: "Revenge of Frankenstein"; "The Camp on Blood Island"; "The 7th Voyage of Sinbad," starring Kerwin Matthews and Kathryn Grant; "The Case Against Brooklyn," co-starring Darren McGavin and Maggie Hayes; "She Played with Fire," starring Jack Hawkins and Arlene Dahl; and "Apache Territory," starring Rory Calhoun.

July release: "The Key," starring William Holden and Sophia Loren; "Gunman's Walk," starring Van Heflin, Tab Hunter, and Kathryn Grant; "The Whole Truth," starring Stewart Granger, Donna Reed, and George Sanders; "Forbidden Island," starring Jon Hall; "Outlaws of Painted Canyon"; and "Pretty Boy Floyd."

August release: "Me and the Colonel," starring Danny Kaye and Curt Jurgens; "The Name's Buchanan," starring Randolph Scott; "Juke Box Jamboree"; and "The Snorkel."

Poster Trial Notes:

PHILADELPHIA—The Independent Poster Exchange vs National Screen Service trial for damages for the first period covered by the action concluded last week in U. S. District Court before Judge C. William Kraft, Jr.

The defense produced as witnesses a group of industry veterans including Ned Depinet for RKO; Samuel Schneider for Warners; Adolph Schimel for Universal; Thomas J. Connors and Andrew W. Smith, for 20th-Fox; and others, who testified that they were instrumental in negotiating the original individual contracts for the various film companies with NSS covering the handling of accessories many years ago.

March 3 was set for the filing of briefs with the Judge taking the case, heard without a jury, under advisement.

Penna. Bans Drive-In Use Of Liquid Gas Heaters

HARRISBURG, PA.—The Industrial Board of the Department of Labor and Industry of Pennsylvania handed down the following decision last week, according to Mike Ciellio, secretary:

"The placement of heaters fueled by liquid petroleum gas on or in cars occupying space in drive-in theatres is prohibited. The owners or operators of such theatres shall be held responsible for compliance with this rule."

It is understood that the ruling resulted from a series of complaints of car and upholstery damage, and from a case of serious burns to a 16 year old boy while refilling the individual car units from a large storage tank.

Agents of the department will check all drive-in theatres, and any infractions will be fined.

Shutterbug Wentworth Uses "Photo" Memory

ROCHESTER, N. Y.—Pete Wentworth, Eastman Kodak's advertising department media buyer, has divulged his system for remembering names, faces, and other information essential to his job.

When he took over this position in 1955, he found he had to do business with some 500 different people representing newspapers and magazines each year. It would have been impossible to remember them all, some of whom he only sees once or twice a year, but he found the solution right on his doorstep—photography.

When a new representative enters his office, Wentworth pulls out his trusty camera and casually shoots his picture while seated behind his desk. On the back of the developed picture, he writes regular card file information, for future ready reference.

Wentworth says this is a novel experience for most representatives, since he only has knowledge of two other companies using his picture-meeting method.

This may well be the answer for other hard-pressed executives faced with a similar problem.

Production Costs Rise

HOLLYWOOD—Production costs are due to soar again as a result of a basic agreement reached by the Screen Actors Guild and the Screen Extras Guild for pay raises with the Association of Motion Picture Producers.

January Is Month Of Cautious Hope As Top Product Kills Expected Lull

NEW YORK—January was the month of hope for the motion picture industry as box office business broke with tradition and not only failed to show the anticipated seasonal drop but in many instances actually showed a rise.

This reverse of a usual trend whereby business reaches a peak during the Christmas holidays and then starts to slide during the first month of the new year was attributed in the main to strength of product available. The strength in dollars exhibited at first runs did not in all instances percolate down to last runs. However, where top product was in its subsequent runs, such as "Operation Mad Ball" and "Pal Joey," attendance results were happy.

Exhibitors for the most part greeted this development with caution and with hope that it was the forerunner of better times.

Views of distribution on business and bookings were generally bright. A sampling of these views follows:

Allied Artists general sales manager Morey R. Goldstein—"Allied Artists business has remained at a good level following the holiday season and there has been no sharp business dip."

Buena Vista president Leo Samuels—"1957 was the most successful year in Buena Vista history. Our billings during the month of January indicate that we are heading for an even more prosperous year in 1958. The Disney studios are humming with a greatly expanded production program of family entertainment for motion picture theatres. We have $22,000,000 of production completed, in production and in preparation."

Columbia distribution vice-president A. Montague found that business was definitely better since Christmas as compared to a year ago, and it has been certainly better from the holiday season than at this time last year. He bases his findings on the success of "Pal Joey" and "Operation Mad Ball" as well as business done on the New York, Los Angeles, Boston and Miami dates of "Bridge on the River Kwai."

Paramount spokesman Arthur Israel—"As far as Paramount is concerned, the indications are that there have been more bookings for January, 1958, than in the same period of 1957."

At Loew's, Inc., financial vice-president Robert H. O'Brien confirmed the report that MGM January picture rentals were improved and that the business is on the upsurge.

United Artists board chairman Robert S. Benjamin: "The strength of boxoffice business since Christmas confirms our confidence in the basic health of the industry. We look for this trend to continue in the coming months when we will be placing in release the finest concentration of quality product in United Artists history."

Warner Bros. president Jack L. Warner: "Our recent releases have recorded excellent business, vindicating our firm belief that the public still will go out to the theatre in record numbers when fine screen entertainment is offered."

Disney Forms Record Firm

NEW YORK—Walt Disney Productions has set up a new record label—Vista—which will play up personalities from all entertainment branches. Initial releases will be "An Evening With Mary Martin" and "Melodies For Midnight."

SOLD OUT!

Sorry we couldn't fill all dates for January 30th release!

AVOID BEING DISAPPOINTED AGAIN

SET YOUR DATE NOW FOR FEBRUARY AND MARCH ENGAGEMENTS!

This one's really rollin'...and rockin' 'em everywhere!

Wha

"Are you so lonely, you have to buy your friends?"

"You were dirt when I found you!"

"Don't abuse the gift God gave you!"

JOHN McINT

very exhibitor wants is...

THE STORY OF THE PREACHER'S SON WHO BECAME THE ROCK 'N' ROLL KING!

20th
entury-Fox presents

TOMMY SANDS

LILI GENTLE

in

SING BOY SING

o-starring

EDMOND O'BRIEN

CINEMASCOPE

How did they take him out of the Southland and make him a national sensation?
How did they turn this kid into a teenagers' idol?
How did he light love fires in every girl's heart?

uced and Directed by HENRY EPHRON · Screenplay by CLAUDE BINYON

Based on a Story by Paul Monash · In the wonder of STEREOPHONIC SOUND

Today's new singing idol of the nation... launched by 20th the same way we brought **Elvis Presley** and **Pat Boone** to the screen... with strong story! sensational songs! sure-fire showmanship!

Sample of the sock ad campaign! Get the press book!

Industry Divided (As Usual) Over Value Of Survey Leaked To Times

By **BILL SPECHT**

NEW YORK—Three divisions of the motion picture industry—production, distribution, and exhibition—seemed to look at the secret report of the Theatre Owners of America on the effect of the sale of theatrical features to television from three different angles last week.

The report, made public by The New York Times in an exclusive front page story published Jan. 27, declared sale of theatrical films to television had hurt business and that sale of "new post-1948 product if released within the next year would certainly be the death blow to theatres and production." Publication by The Times marked the first time that a comprehensive summary of its entire contents was made available. TOA since then has not released the full text:

The reaction to the report appears to be as follows:

Production, while refusing comment in general, seems to feel that its function is to serve any medium that can exhibit motion pictures if it can offer a profit.

Distribution, while acknowledging in some instances that sale of backlogs to TV had been a mistake, takes the view that it could not be helped. Money from these sales, it is pointed out, helped to keep stockholders from revolting over decreasing profits and enabled the companies to continue to function and produce. Furthermore, such monies were put back into production.

Exhibition seems fairly well united on the point that anything that helps television hurts exhibition and should be discontinued.

There was belief in all branches that publication of the so-called secret report in The Times was harmful to the industry and should not have been done. This belief does not take into account the fact that newspapers are obligated to print news and the possibility that TOA kept the report secret made it appear more newsworthy than it would otherwise have been.

Sharply critical of The Times, for other reasons, was United Artists vice-president Max Youngstein.

Youngstein's complaint was both on the way the Times handled the story and over what he said was an incorrect quote attributed to him.

When asked what he thought of the report, Youngstein said he told a Times reporter that he had not read the full report and could not comment on it but that he thought the conclusions drawn by Bosley Crowther, motion picture critic of The New York Times, who wrote the exclusive story on the report, were erroneous and showed Crowther's lack of grasp on the economics of the industry. This view was expressed by The Times on Jan. 28 in the following manner:

"A spokesman for United Artists Corporation here took strong exception to the report. . . . Max Youngstein, a vice-president of the film distributing company, said: "In my opinion it represents conclusions about the motion picture industry that are as wrong as any I have ever seen."

Youngstein claims this is a misquote. He insists that the way the Crowther story opened, it appeared to be Crowther's own opinions, a view which some readers may have gathered from the first four paragraphs, for it is not until the fifth paragraph that the story makes it clear that the preceding statements are from the TOA report.

Youngstein points out that the report ignores the fact that some of these sales to TV were imperative if the companies which made them were to survive, and that these receipts had gone back into production. The report did not cover this phase but made the point that the sales had hurt business.

Moreover, if these films had not been sold to TV, Youngstein argued, television would have found some other form of entertainment.

Furthermore, he argues that the lumping of production and exhibition together [the report mentions that both are the losers and both will be the losers in the future] should not have been done. Youngstein conceded, however, that the sales may have hurt and may further hurt theatres.

Criticism of the TOA report from other sources in the industry centered on the claim that it focused all the blame for losses on sale of films to television and ignored such factors as poor product and the Asian flu scare.

RANK FILM DISTRIBUTORS OF AMERICA
SALES CONFERENCE

Presiding over the recent meeting of Rank Film Distributors of America's annual sales convention at the Hotel Warwick, New York City, were, left to right, Leslie Roberts, treasurer; Geoffrey Martin, director of advertising, publicity, and exploitation; Kenneth N. Hargreaves, president; Irving Sochin, general sales manager; and Gordon Craddock, assistant to the general sales manager.

Suit Discontinued

NEW YORK—The Elmwood Theatre of Queens discontinued its $2,730,000 anti-trust action in Federal Court here against RKO and four theatre circuits.

The suit, which had been filed by Sogmore Realty Corporation, which operated the theatre since 1949, and Copark Theatres, Inc., which operated it from 1946-49, charged defendants with discrimination and actions to elminate competition. Sogmore asked $1,080,000 damages; Copark, $1,650,000. Theatre circuit defendants were United Artists Theatre Circuit, Inc., Metropolitan Playhouses, Skouras Theatre Corporation, and Randforce Amusement Corporation.

Brotherhood Week Set

NEW YORK—Three hundred and sixty-three exhibitors who operate 9,714 theatres in the United States, will participate in the industry's 30th Brotherhood Week, which is to be held Feb. 16-22, industry chairman Alex Harrison, 20th-Century-Fox, announced this week.

Cinerama Meet Nears; Proxy Battle Looms

NEW YORK—Cinerama Productions head Milo J. Sutliff told stockholders last fortnight that the corporation's new agreements with Stanley Warner Corporation are a "closed subject" with "benefits amounting to millions of dollars."

Perry N. Selheimer, who has been dropped from the slate of directors to be re-elected at the Feb. 11 annual meeting, and who is soliciting his own proxies, had called for a referendum on the dispute with SW, which was settled with the deal concluded last Dec. 20.

Sutliff told the stockholders that the SW subject was "already closed" and settled on "favorable terms." He also pointed out that Selheimer, according to company records, only holds 1,030 shares of stock.

Selheimer, meanwhile, outlined the objectives of his so-called "Stockholders' Protective Committee," which is engaged in a proxy fight with CPC management. These are to "obtain pre-emptive rights for you in connection with the 940,000 shares of authorized but unissued stock; immediately file an arbitration suit against Stanley Warner and Stanley Warner Cinerama Corporation in the amount of $10,000,000, or more; obtain representation on your board of directors for those who actually own or represent substantial amounts of stock; start immediately to pay to stockholders (as a liquidating dividend) all funds received from earnings, recovery from suits, exchange of assets, etc."

Selheimer claims his group represents some 170,000 common shares.

Theatres Back Oscar Telecast

NEW YORK—Executives of exhibitor organizations and circuits were added this week to the list of those supporting the Academy Awards telecasts to be held March 26, Robert W. Coyne, special counsel of the Council of Motion Picture Organizations, announced last week.

The new names added include Ben Marcus, president of, Allied Independent Theatre Owners of Wisconsin, who has advised that 100 of his organization's exhibitors are backing the move; Richard H. O'Rear, executive vice-president, Commonwealth Theatres, Kansas City, who has assured the support of 80 Commonwealth and 80 Fox Midwest theatres as well as exhibitor organization support; M. B. Smith, president, Kansas-Missouri Theatre Association; and Walter J. Morris, W. S. Butterfield Circuit, who has accepted chairmanship for Michigan and pledged support of his circuit's 65 theatres.

Film Board Installs Officers

NEW YORK—Installation of new officers of the Film Board of Trade was held last week. Installed were Saal Gottlieb, Loew's, president; Joe Sugar, UA, first vice-president; Joe Rosen, U-I, second vice-president; Alec Arnswalder, 20th-Fox, treasurer; Ernest Sands, Warners, secretary; Nat Cohn, Columbia, sergeant-at-arms. The aforementioned and their wives celebrated the event at the Empire Room of the Waldorf-Astoria.

SW Declares Dividend

NEW YORK—The board of directors of Stanley Warner Corporation has declared a dividend of 25 cents per share on the common stock, payable Feb. 25 to stockholders of record Feb. 10.

NT Earnings Drop In Pre-Xmas Lull

LOS ANGELES—Net income of National Theatres, Inc., for the 13 weeks ended Dec. 24, 1957, the first quarter of the 1958 fiscal year, was lower than for the comparable quarter a year ago as a result of a decrease in attendance, Elmer C. Rhoden, president, announced last week in a letter to shareholders. He added, however, that at Christmas a number of important motion pictures were released, resulting in theatre grosses improving to the preceding year's level.

Consolidated net income for the quarter of the company and its voting-controlled subsidiaries, including gains from the disposition of real estate, amounted to $65,401, or two cents a share on the common stock outstanding, compared with $572,913, or 21 cents a share for the corresponding 13 weeks a year ago.

Gross income from theatre admissions and other sources amounted to $11,961,910 for the quarter ended December 24 last compared with $14,848,105 for the corresponding period a year ago. Rhoden said there were many factors which contributed to the downward trend in motion picture attendance.

"Among them were the Asian flu epidemic, more acute shortage of outstanding attractions, and a greater impact from television as a result of the availability of major studio films for broadcasting," he said.

Rank Releases Set

NEW YORK — Rank Film Distributors of America will distribute a total of 15 films, backed by heavy promotion, general sales manager Arthur Sochin announced last week. Included in the releases, which follow, are "The Bolshoi Ballet" and the reissue of "Henry V."

January, "Across The Bridge"; February, "The Secret Place" and "Smiles Of A Summer Night"; March, "Campbell's Kingdom"; April, "The One That Got Away"; May, "Hell Drivers" and "Robbery Under Arms"; June, "Dangerous Exile"; July, "Night Ambush"; August, "The Gypsy And The Gentleman"; September, "Violent Playground."

"Pacific" Bows For Navy

NEW YORK—Twenty Naval Air Reserve stations have been offered regional premieres of "South Pacific" to raise funds for construction of the Navy-Marine Corps Memorial Stadium at Annapolis, Md., the Naval Air Station at Floyd Bennet Field revealed last week.

The offer was made to Rear Admiral Howard Caldwell, USN, Chief of the Naval Air Reserve Training, through officials of Magna Theatre Corporation distributors for the Todd-AO version of the film.

Bingo Referendum Bill Introduced In N. Y. Council

NEW YORK—A bill which would authorize a referendum to pass upon whether the City of New York wanted to legalize bingo games under a recent amendment to the state constitution, and providing machinery for the operation of the games was introduced last week into the City Council by Councilman John J. Merli, Republican, Manhattan.

New York exhibitor organizations are expected to fight the measure.

The NEW YORK Scene

By Mel Konecoff

TRIBUTE: Last week we took a trip down to the Walter Reade Parkway Restaurant at Tom's River, New Jersey, to be present at a testimonial dinner given Al Floersheimer, former executive with the Reade Organization, who was leaving to assume the post of public relations director of Theatre Owners of America. The food was wonderful, the company was great, and the tributes and kudos paid Floersheimer were deserved. We're glad we made the long trek.

We welcome Al back to the field of publicity and public relations where he made such a fine mark as head of the ad-pub department at Reade Theatres. He is needed at TOA, and he could serve to strengthen the organization. We wish him well, adding to those feelings already extended by his co-workers, the staff, and Walter Reade himself.

LUNCHEON NOTE: A luncheon for the press was held at Miyako's Restaurant last week to honor the 12 Japanese actresses and film executives who were in town for the Second Annual Japanese Film Week.

Taylor Mills of the Motion Picture Association of America introduced the delegation and acted as toastmaster. Shiro Kido, chief of the visiting group and president of the Motion Picture Producers Association of Japan, addressed the gathering, thanking them for the support that helped make the event a success. He reported that his group had two aims, to seek wider distribution of Japanese films and to seek better understanding through films between the two nations.

Kido stated that he was leaving to make a two month tour of 16 countries to promote Japanese films.

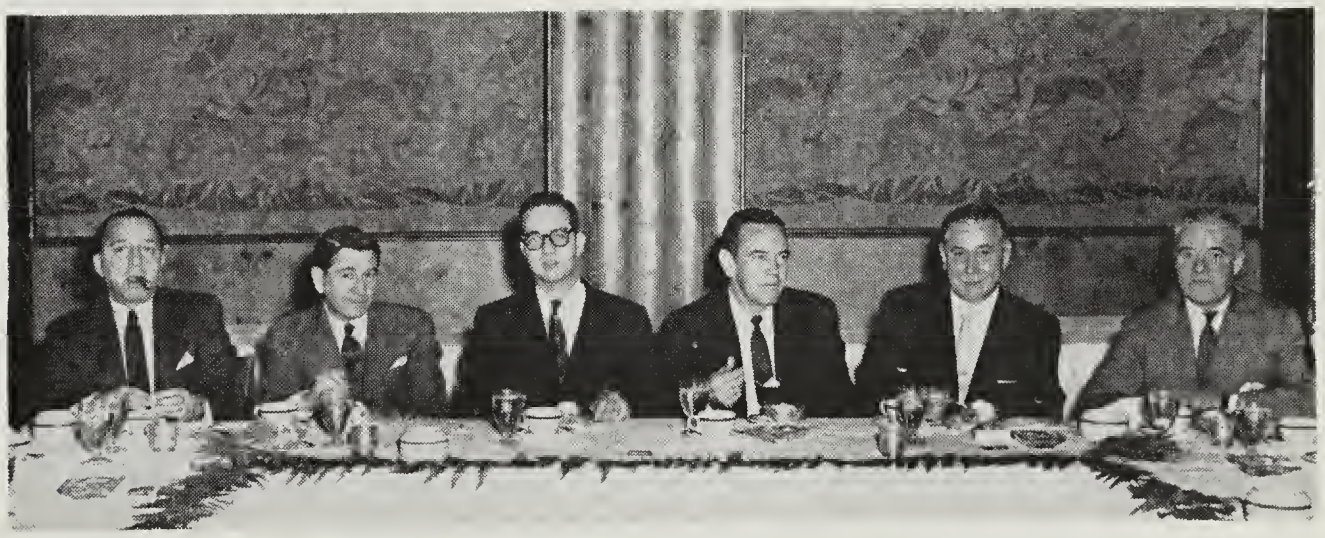
JUSTICE DEPARTMENT: When we dropped into the Essex House to say hello to James Robertson Justice, that fine though reluctant actor, who is one because he likes the money, we found the room temperature matched that of the outside. It seems he can't stand American heating. Instead of coffee, he preferred caviar and champagne, which he claimed was the only thing he could exist on, especially since he was on expense account.

His purpose for the visit was to act as goodwill ambassador for the J. Arthur Rank Organization with which he holds a contract to make two pictures annually and to plug the Rank release, "Campbell's Kingdom," which opens in the Pacific northwest Feb. 11 and 12. He will meet with press, TV reps, and exhibitors there as well as in some other cities.

He thought picture-making was the same the world over except that in France, of late, they seem to be more technically advanced. He's made about 50 films since 1947 and prefers to forget most, he related. He has no plans to produce or direct on his own, preferring others to take on those headaches.

Justice said his trip is also "to show the flag" in these days when some industryites would retreat. There have been "sticky" times in the past, he opined, but we've always managed to survive. We will this time as well. Said he, "TV will not destroy the motion picture providing we make good enough motion pictures." His trip is one of a series planned by the Rank Organization which would like to introduce as many personalities as it can schedule, work permitting.

THE METROPOLITAN SCENE: Society of Motion Picture and Television Engineers again sponsoring two courses at NYU this semester. . . . Gina Lollobrigida to attend charity opening of "Beautiful But Dangerous" at the Mayfair tonight (5). . . . UA received over 7,000 letters asking for invites to their special previews of "Witness For The Prosecution," calculated to develop word-of-mouth. . . . A 40 foot "fire-breathing" dragon set to enliven the premiere proceedings of "The Quiet American" at the Victoria tonight (5). . . . German actress Maria Schell due in town to help promote Metro's "The Brothers Karamazov," which will open next at the Radio City Music Hall. . . . Columbia to film a travel short in Puerto Rico, which will be narrated by George Jessel. . . . Recording star Jimmy Rodgers out with a record on the title song from Fox's "The Long Hot Summer." . . . "Snow White And The Seven Dwarfs" getting the full treatment for New England saturation bookings via personal appearances of Jimmie Dodd and others from the Disney Mouseketeer TV show. . . . Wall Street Journal due out with a story on post-1948 films and TV.



Martin Davis, third from left, Allied Artists departing eastern ad-pub director, was honored by AA executives at a luncheon at Toots Shor's, New York, recently. Seen, left to right, are Morey R. Goldstein, vice-president and general sales manager; Edward Morey, vice-president; Davis; John C. Flinn, national ad-pub director; George Burrows, executive vice-president; and Norton V. Ritchey, vice-president, AA Pictures Corp., and president, AA International Corp.

Canadian Scene

FPCC Announces Executive Changes

TORONTO — Executive changes at Famous Players Canadian Corporation have Robert Myers appointed eastern division manager, succeeding Morris Stein.

Stein, who has been with Famous Players for 28 years, is resigning to take active control of Plaza Chevrolet Ltd., Toronto, an automobile business of which he is president and associated with his two sons, Donald and

Stein began with Famous Players as manager of the Pantages, which changed its name to the Imperial during his tenure. The theatre Herbert.
is the flagship of the circuit.

He then became neighborhood district manager for the company, succeeding to the post of eastern division manager.

Stein is national chairman of the Motion Picture Exhibitors of Canada and president of the Canadian Picture Pioneers. He is a past president and director of the Motion Picture Theatre Association of Ontario, a director of the Ontario Society for Crippled Children, director of the Toronto Maple Leaf Baseball Club, past chief barker of the Toronto Variety Club, and chairman of the School Board of Variety Village.

Myers is 45 years old, father of three children and has been 18 years with Famous Players Canadian Corporation. He is assistant to Ben Geldsaler, chief film buyer for the company. Myers began in the film business with United Artists as a salesman, leaving them to join the Royal Canadian Navy during World War II. He then joined the National Film Board before becoming a booker at Famous Players.

Canadian Comment

Theatre managers throughout the country were alerted to watch their safes after a $15,000 cash robbery from an open safe at the Imperial, here. Mike Bihun, assistant manager, had left the safe open and the door to his office closed and locked, just after opening the theatre in the morning. Thieves forced their way through the door, helped themselves to the weekend receipts and walked out of the theatre. They left behind a canvas bank bag containing $2,000 in silver. One of the usherettes saw a man leave through the back entrance of the theatre looking exceptionally plump around the middle.

An active and prominent community worker, Charles Krupp, Winnipeg, died of a heart attack. A bachelor, Krupp collapsed while curling in a Masonic bonspiel. He was president of Associated Theatre Services, Winnipeg, and also operated the Film Delivery Service. As a youth he was active in sports, and throughout his life he maintained an interest in them. At the time of his passing, he was director of the Manitoba Motion Picture Exhibitors Association and vice-president of the Manitoba-Saskatchewan division of the Canadian Picture Pioneers. He came into the industry in his early 20's as a cashier with MGM in Winnipeg. Later he and Myer Nackimson, now Empire-Universal manager in Winnipeg, operated an independent film exchange. After that, Krupp represented Fox and then Alliance Films until it closed not long ago.

LONDON Observations

by Jock MacGregor

SOMEONE delegates to the Variety Clubs International Convention in London in April should be sure to meet is past chief barker Mike Frankovich. Born in Arizona, he came here some six years ago as an independent producer and made such an impression that when Max Thorpe died, he was appointed head of Columbia in the U.K. Film Row was surprised. Now there seems little doubt that he is destined to become even better known on a global basis.

Mike is a great showman and a go-getter who thinks big. With an offer of a booking for "Cowboy" at Rank's flagship, the Odeon, Leicester Square, he was undaunted that he had only 14 days to plan the world premiere. He gambled on grabbing space by getting guests to go in western costume and offered those who did a barbecue supper dance. Film Row was again surprised and suggested he would come unstuck, but on the night, the Odeon corral was gaily packed with stars, executives, and socialites dolled up as cowboys, saloon gals, landgrabbers, Indians. Even press and cameramen cooperated.

Staid old London had never seen anything like it. The result was a powerful press and TV coverage at a very reasonable cost. Alert Bill Offner of the Pigalle, appreciating the publicity value from his angle, cooperated in every way and had the restaurant decked out as a western saloon. Here to be spotted suitably attired were Jack Palance, Kenneth More, Jim and Vera Carreras, Nat Cohen, Maxwell Seton, Macgregor Scott, Edmond Purdom, Glynis Johns, Joseph Kaufman, Irving Starr, John Bash, Walter Shenson, Russ Tamblyn, Heather Sears, Roger Moore, Rene Ray, and many British stars. Lord Montagu of Beaulieu led the socialites. On hand to see everybody enjoyed themselves and to receive countless compliments were Mike and Binnie Frankovich, Bill Levy, Eddie Bryson, Alan Tucker, and Columbia's hard working publicity department. It was a night to remember.

SPECULATION follows the announcement that Robert Clark has been freed of his executive chores at Elstree Studios to enable him to carry out important development work for the Associated British Picture Corporation which has close Warner Brothers ties. His studio activities are being taken over by J. R. Wallis, who will be working under ABPC managing director, C. J. Latta, a WB nominee. It is suggested that Clark will be working on a toll-TV project and that more films will be made jointly with WB. Only current production is "Indiscreet," which Stanley Donen is directing with Cary Grant and Ingrid Bergman starring for WB release.

BILL CHALMERS and Jack Phillips of Butchers invited the trade press to a private screening of "Golden Disc," a teenage rock 'n' roller with the accent on recording stars, and what a pleasure it was to be able to congratulate them unreservedly on a tip top piece of commercial entertainment. 19 year old Terry Dene is an important discovery. . . . Spyros P. Skouras, delighted with the pictures 20th-Fox is making here, has decided to release them in the United States and has ordered advance screenings for American correspondents. First to be so previewed was "Naked Earth," an off beat African jungle CinemaScoper in which Juliette Greco gives a distinguished performance. Vincent Sherman directed. . . . Jim Carreras hosted a Dorchester reception for press and trade friends to meet Jack Palance, who is here to star with Jeff Chandler and Martine Carol in "The Phoenix," which UA will release. . . . Exhibitor Roy Chamberlain will be the next Lord Mayor of Bristol.

CINE CHATTER: Bert H. Wilkes, public relations consultant for many industry firms, is one of the directors of Music Fair, Ltd., which has announced its program for the largest theatre-in-the-round for this summer. The theatre will have 2,000 seats and present shows during a 12-week season which begins June 23. . . . Formerly Fox head booker in Winnipeg, Bob Pacey has been brought to the Toronto branch by Peter Myers, general manager, to join the sales staff under Vic Beattie. He'll handle 16 and 35 mm. sales in northern and eastern Ontario. . . . "Industrial Canada," produced by Guy Cote for the National Film Board, reviews Canada's growth. . . . Normandie Productions, producers of the Mohicans and Tugboat Annie series, has joined the Association of Motion Picture Producers and Laboratories of Canada. . . . Officers of the Film Estimates Board of national organizations in this country were elected in Toronto recently. They are Mrs. A. H. McPhail and the Rev. Roy Essex, co-chairmen; Mrs. W. McCutcheon, honorary chairman; Mrs. Gordon Wry, secretary; Mrs. Ragnar Johnson, treasurer; Mrs. George Dunn, screening chairman; Mrs. O. C. Buttir and Mrs. James Hutchinson, committee members. . . . A special exploitation department is being created by Theatre Poster Service, Ltd., according to Murray Sweigman, company head. He said that "small theatres require special attention, as they appear to be confused with the problems that confront them in their everyday operations." . . . Theatres in Toronto were hit with a six-inch snowstorm, but their business wasn't as bad as in nearby Hamilton, which was struck by a 14-inch snowfall. . . . The run of the English-language version of "Around the World in 80 Days" at the Alouette in Montreal lasted 45 weeks.

Members of Britain's national and trade press, TV, radio, and newsreels were entertained at a recent luncheon by Variety Club of Great Britain at the Cafe Royal, London. Seen, left to right, are Jack Nener, editor, The Daily Mirror; Arthur Christiansen, director, Beaverbrook newspapers; Colin Valdar, editor, The Sunday Pictorial; M. J. Frankovich, chief barker; and Hugh Cudlipp, editorial director.

ALBANY

Arthur J. Newman, distributor of independent product upstate and former Republic branch manager, has been appointed chairman of a Variety Club building committee. There is talk Tent 9, located on mezzanine of Sheraton-Ten Eyck Hotel since November, 1955, is looking for another site. . . . Fabian Theatres are hitting the jackpot with stage shows. Palace drew about 3,100 for a one-night date of "Damn Yankees," after attracting some 3,000 earlier with "No Time For Sergeants."

ATLANTA

Crescent Amusement Company, Nashville, Tenn., has closed the Sunset Drive-In there permanently. . . . Wilby-Kincey theatre circuit has transferred Jim Tinney from the State, Kingsport, Tenn., to manager of the Paramount here. . . . Frank Vinson, assistant city manager, Wilby-Kincey Theatres has moved his office from the Roxy to the Paramount. . . . Clyde Hawkins moves from the Ritz, Birmingham, Ala., to the Roxy, Atlanta. . . . Ed Hays, UA sales representative, is getting along nicely in a local hospital following a heart attack. . . . Vernon W. Hickson, former partner, Starlite and Four Lane Drive-In's, Murfreesboro, Tenn., has joined Alexander Film Company. . . . Buford Styles, branch manager, U-I, in Jacksonville, was in for the funeral of his brother, who died here of a heart attack. . . . President William (Snake) Richardson and vice-president Charles Simpson, Capital Releasing Company, are back after a sales meeting in New Orleans with American International Pictures. . . . Mrs. Jo Ann Rogers, secretary, Wil-Kin Theatres, has resigned to enter business outside the industry. . . . Spence Steinhurst, southern publicity agent, Allied Artists, has resigned to become manager, Riviera, Knoxville, Tenn., until the return of manager Hugh Rainey, who is in a hospital there for surgery. . . . City Council of Prichard, Ala., has adopted an ordinance fixing the tax on all tickets to amusements at five per cent of the admission cost. A second ordinance fixed a tax rate of 2½ per cent on admission tickets in the police and fire jurisdictions of the city.

BOSTON

After 15 years as publicist at Warners', Art Moger was asked to resign as of Feb. 1. This announcement marks the third field representative from major companies that has been asked to resign with the elimination of the publicity offices in Boston. . . . Mr. and Mrs. Cyrus McDowell, Jr., have decided to reopen the Lakeview, Princeton, Maine, for weekends only on March 1. It has been closed for several months. . . . In January, 1957, there were announcements that 12 new drive-ins were under construction for a spring opening in this territory, including Connecticut. By the end of January, 1958, there are only two actually in the construction stages, the Family Drive-In, Seekonk, Mass., for Norman Zalkind, and one in New Britain, Conn., for Frank LeWitt. E. M. Loew has two sites, one in New Haven and the other in Canton, Mass., but these drive-ins are still in the planning stage. In Milford, N.H., Sidney Goodridge is expecting to open a drive-in which was started in 1957. . . . Universal gave a luncheon at the Sheraton Plaza for circuit heads and top industry figures to introduce the new general sales manager, Hi Martin. P. T. Dana, eastern sales manager; Joe Gins, district manager; and E. Myer Feltman, branch manager, were the hosts. . . . Jack O'Hallorhan, manager, Braintree, and his wife drove to New York to say goodbye to son Jackie who is off to Germany with the Army. . . . In announcing the acquisition of the Copley to his chain of Boston houses, Benjamin Sack told the press that "eight other guys have lost their shirts trying to operate. . . . Maybe I'll be the ninth, but I'm going to have a good time making a stab at it." With the Copley now under the Sack Banner, he now controls four first-run downtown Boston theatres, more than any other circuit. Renaming it the Capri, Sack is reseating the 960-seat house, opening Jan. 31 with "All At Sea" and "Invitation To The Dance."

Harry Kalmine, vice-president and managing director, Stanley Warner Corporation sponsoring Cinerama, recently presented the Nepal Coronation film produced by Lowell Thomas as a collateral effort to "Search For Paradise" to Ambassador Shaha and Mrs. N. R. L. Shaha, cousin of the King of Nepal.

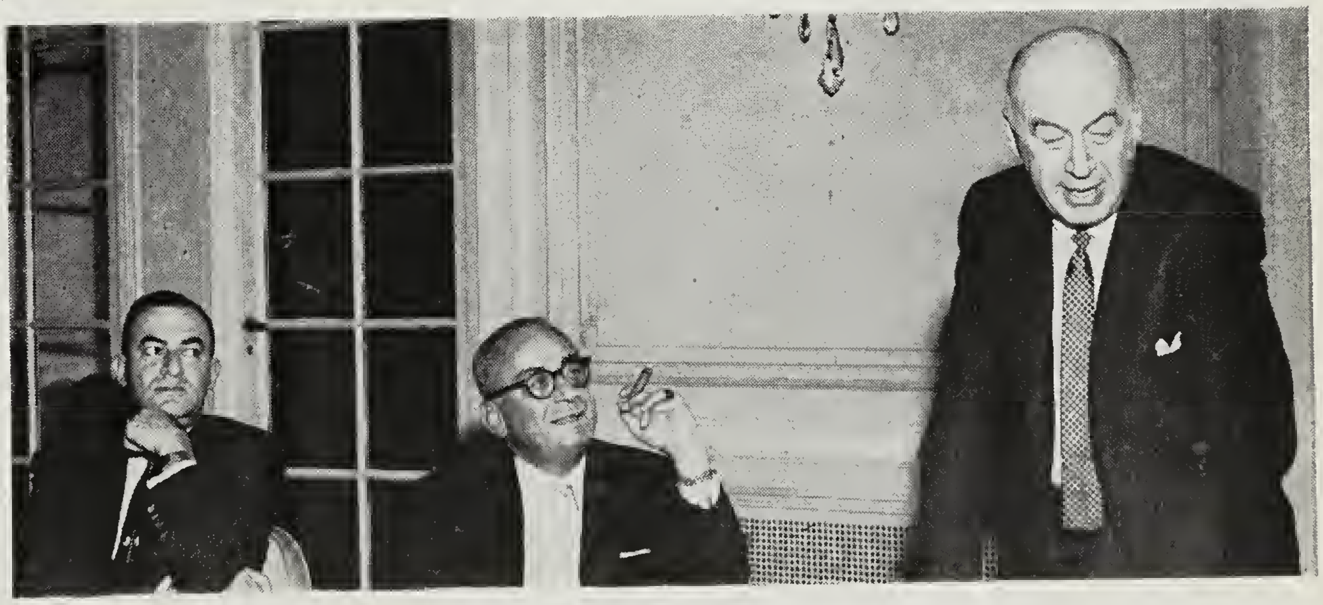
NEW HAMPSHIRE NEWS—The Jax, Colebrook, will not be reopened in the foreseeable future, it is announced by the estate of John Eames here. Rumors had been circulated that the theatre, which has been closed since last fall, was to be reopened soon under new management. There have been no negotiations to sell the building, it was stated. . . . A bill in equity has been filed against the city of Keene in Cheshire County Superior Court concerning a proposal to remove a warehouse adjoining the Latchis. Representatives of the D. Latchis, Inc., theatre chain contend that removal of the warehouse would cause irreparable damage to the theatre. An offer of $37,500 from the city has been rejected as inadequate. "We are not going to be mowed down," declared John Latchis, theatre manager. The warehouse would give way to a new parking lot, according to the city's plans.

BUFFALO

Cinerama will continue at the Teck, Buffalo, until at least mid-February according to an announcement by the management, which formerly had announced that the house would fold on Feb. 1 on account of decreasing audiences. The closing date was postponed because of hundreds of requests from western New York and nearby Ontario that the Cinerama showing be extended. Teck officials said special rates would remain in effect for large groups. . . . H. H. Martin, general sales manager, Universal-International, and Pete Dana, eastern division head, were in for conferences with Buffalo branch manager Ike Erlichman. . . . A tight rope walker may cross the Niagara Gorge below the falls as part of a Columbia promotion for "The Big Circus." In a letter to the Greater Niagara Chamber of Commerce, Columbia said the walker would make the trip in safety. . . . It is reported that Floyd Fitzsimmons, MGM exploitation representative in the Buffalo, Albany, and New England district, has severed his connection with the company after some 15 years. . . . Phil Engel, field representative for 20th-Fox, was in assisting in advance promotion for the opening of "Farewell To Arms," at the Center. . . . The Variety Club presented a check for $50,672 to the Children's Hospital and the Rehabilitation Center at the annual installation-dinner in the Statler Hilton. It was the largest amount Tent 7 ever presented for its charity activities. Marvin Jacobs, chairman of the heart committee, presented the check to the hospital authorities. . . . George H. Mackenna, managing director, Basil's Lafayette, has been elected to membership in the U. S. O. National Council and will attend a meeting of the body March 5 and 6 in Washington. . . . Maury Slotnick, former co-owner and manager, Cinema, Rochester, is taking over the management of the Astor, Syracuse, which has been renamed the Cinema and will be operated as a specialized film theatre.

CINCINNATI

Residents in area communities are being offered a "Royal Carpet" setup, under which they can buy a package weekend ticket for Cinerama "Search for Paradise" at the Capitol and a professional basketball game, with accommodations at either of two downtown hotels. The plan was worked out by William Rush, managing director, Capitol. . . . Members of Tent 3, Variety Club, and its Ladies Auxiliary staged an annual installation dinner dance in the Hotel Metropole clubrooms. . . . Harold Patton, 20th-Fox student booker here, has been transferred to the St. Louis exchange as



Producer Otto Preminger is seen addressing a recent special Columbia planning session on sales and promotion on "Bonjour Tristesse." Looking on are general sales manager Rube Jackter, center, and vice-president Paul N. Lazarus, Jr.

a booker. . . . Margaret Woodruff, Columbia head booker, attended an annual directors' meeting of Alpha Tau Sorority in Middletown, O. . . . Officers of Local F-37, IATSE, for the coming year are president, Robert Laws, Columbia booker; vice-president, Ben Hathaway, UA booker; secretary, Jane Wherman, 20th-Fox cashier's department; financial secretary, Etta Kuhlman, Warners secretary; treasurer, Mary Lou Harrison, Columbia assistant cashier; executive board, Ann Keck, Warners booker; Dorothea Lang, MGM secretary; and Dorothy Maddox, Warners secretary; trustees, Wilbur Hetherington, UA booker; Jack Quigley, U-I booker; and John Kallmeyer, 20th-Fox booker; examining board, Betty Sontag, MGM secretary; Jane Criss, 20th-Fox secretary; and Johanna Kaiser, MGM secretary; guardian, Carl Weinberg, MGM booker; and business agent, James Levendusky, MGM booker.

DROP A COIN AND YOUR WISH WILL COME TRUE
B'KLYN

A "plaque of appreciation" was recently presented to Gene Pleshette, managing director, Brooklyn Paramount, on behalf of the Brooklyn Tuberculosis and Health Association by Joyce Griffin, the 1957 Miss Christmas Seals, for his help to the Association.

CLEVELAND

Off to New York to attend the American International meeting in the Park Sheraton Hotel where the company's new product will be unveiled will be Jack Zide, owner, Allied Film Exchange of Detroit and Imperial Pictures, Cleveland. Rudy Norton, Imperial Pictures manager, will also attend. . . . M. B. Horwitz, head, Washington Circuit, returned from a rest cure in Martinsville, Ind. . . . Vincent Lauter, manager, West Theatre, Barberton, is hospitalized for treatment of an ulcer. . . . Mr. and Mrs. Carroll Harris, who recently reopened the dark La France, Swanton, O., will shortly reopen the Tower, Whitehouse, which has been closed almost five years. . . . Rhys Cook and Richard Beals are the new operators, Charve, Edgerton, O., which Herman Kruse formerly ran. . . . Film Row says that the Pearl, Lorain, O., is now playing Spanish pictures with considerable success. Policy is aimed at the large number of Mexicans employed in local industries there. . . . Local exhibitors, including owners and operators of both first and subrun houses, who held an exploratory meeting last month to discuss the possibility of launching an area institutional advertising campaign, held a second meeting and reached an agreement on several points of procedure. They agreed to engage the services of a prominent local advertising firm, one not connected with the film industry, to map a plan of action and submit a cost estimate. They also agreed that the campaign should be conducted over a fairly limited period of time leading to a focal point such as Movie Week or some other special event aimed to attract patrons back to the theatres.

DALLAS

For the first time in 10 years, the Dallas Motion Picture Board of Review has asked that a movie not be shown on the screen. The board asked the operators of the Esquire not to show the French film, "And God Created Woman." The movie stars French actress Brigitte Bardot. City manager Elgin Crull says no attempt will be made by the city to have the movie banned as long as attendance is controlled. . . . R. N. Wilkinson, district manager, Universal-International, with headquarters here, was recently in Oklahoma City to confer with Charles Hudgens, exchange manager. . . . The Fine Arts observed its first anniversary as an art house here on Jan. 27. . . . The Capitol, operated by Trans-Texas Theatres, has been closed. It was closed first last fall and converted into a Spanish language playhouse. About a month ago it switched to a grind policy. . . . Jesse Garay, manager, Strand, will long remember the sequence of recent events. He became a father; a daughter had the measles; and his father passed away. . . . Bill Stokes has been appointed sales manager for Southwest Film Laboratory. . . . The Cinderella Drive-In has been reopened here by Ed Bowen and Ted Lewis after remodeling. The duo purchased the ozoner from V. M. Post, who originally opened the Cinderella seven years ago. . . . Marisa Allasio, who has the femme lead in MGM's "Seven Hills of Rome," was to visit and make personal appearances on the stage of the Majestic. . . . The mother of showman Barton R. McLendon, head of Tri-States Theatres, died here recently. . . . The Twin Hi Ways Drive-In, operated by Robert Hartgrove, is now operating Friday through Monday. . . . It has been reported that the fifth Cinerama, "Cinerama-South Pacific," will be ready for release in April, and there is a chance the Melba might open it here prior to the New York showing. . . . Jack Henderson has been named manager, Majestic, Fort Worth, Tex., which has undergone a $10,000 remodeling program, according to William Cox, owner.

DENVER

Following the dissolution of Variety Tent 37, local film and theatre men have again set up the Rocky Mountain Screen Club, and are soliciting members. Clubrooms have been established on Film Row at 2161 Broadway, which will be much handier to most members than the previous quarters. Letters will be sent to all former Tent 37 members explaining the new arrangements. Officers will be elected later, with the former Tent 37 crew carrying on until that time. Anyone interested should contact any former crew member of Tent 37. . . . Ralph Clark, United Artists district manager, led a sales meeting attended by M. R. Austin, branch manager; William Sombar, Earl Peterson, Jay O'Malin, salesmen, and Gordon Pearce, office manager. . . . Herschel Wheeler, city manager at Gordon, Neb., for Black Hills Amusement, was in the hospital suffering from a heart attack.

DETROIT

Midwestern advertising and publicity executive Bill Green has presented a plan to assist in the fight against toll-TV. He proposes a petition be sent to all Michigan Senators and Congressmen in Washington to be signed

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Film Exchange and Dealer Listing for the

OMAHA FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 1506 Davenport St.—ATlantic 1953
Br. Mgr.: Sol J. Francis. Booker & Cashier: Helen Newman. Emerg. Phone: HA 2625, TE 6453.

HOLLYWOOD, 1508 Davenport St.—JAckson 1161
Br. Mgr.: Meyer Stern. Emerg. Phone: GLendale 7185.

PARAMOUNT, 309 N. 16th St.—ATlantic 1550
Br. Mgr.: M. E. Anderson. Office Mgr. and Booker: John Trude. Sales: Lindford Pitts, Charles Caligiuri. Booker: Orville Elby. Cashier: Irene Nielsen. Field Exp.: James Castle. Emerg. Phone: GLendale 6630.

20TH CENTURY-FOX, 1502 Davenport St.—JAckson 4860
Br. Mgr.: Herman Hallberg. Sales: Lowell C. Kyle, Tony Goodman. Booker: Edna Nass. Cashier: Mary Frangenberg. Field Exp.: Chick Evens. Emerg. Phone: OR 4882.

UNITED ARTISTS, 1508 Davenport St.—ATlantic 9944
Br. Mgr.: Donald V. McLucas. Office Mgr. and Booker: Opal Woodson. Sales: James J. Sparks. Booker: Erma Deland. Cashier: Shirley Pitts. Emerg. Phone: REgent 5246.

UNIVERSAL-INTERNATIONAL, 1524 Davenport St.—ATlantic 8918
Br. Mgr.: I. M. Weiner. Office Mgr. and Booker: Sam Deutch. Sales: Carl Reese, Norman Nielson. Booker: John Jones. Cashier: Dolores Kramper. Emerg. Phone: None.

• *Supply Dealers*

NATIONAL THEATRE SUPPLY, 307 N. 16th St.—WEbster 8377

QUALITY THEATRE SUPPLY, 1515 Davenport St.—ATlantic 7253
Emerg. Phone: TErrace 1519.

WESTERN THEATRE SUPPLY, 214 N. 15th St.—ATlantic 9046 Emerg. Phone: GLendale 6677.

• *Film Delivery Services*

FILM TRANSPORT CO., 1112 Capitol St.—ATlantic 2045

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Watch for them!

NEXT!

Memphis Territory
Issue of February 12

Seattle Territory
Issue of February 19

Save them!

U-I 3-D Package Pleases New Fans

KANSAS CITY—Shades of 3-D have been revived by Universal in this area where a successful engagement was recently completed on a re-release of "It Came From Outer Space" and "This Island Earth."

Playing a week in the Crest, a top house of the O. F. Sullivan circuit in Wichita, the pair of depth films grossed something over $4,000, considered a respectable figure by the circuit. This is about half what the pictures did the first time around about five years ago, when they did top business.

Leonard Kane, Sullivan city manager, indicated the engagement is regarded as entirely successful, giving some extra mileage out of the special booth equipment and the polaroid glasses, as well as pleasing the younger patrons.

One reason for the new success of 3-D here may be the fact that it is new to an element of teen agers who were too young to enjoy the process the first time around, or who may never have seen it.

As a result of this experience, Universal is getting a number of bookings on the pictures in the exchange area, and is also readying "Creature From The Black Lagoon" for re-release in 3-D, it was pointed out last week by Morris Relder, Universal branch manager.

by personnel of all Michigan theatres. The message will not only embody the reasons against pay-TV, but will also point out it will endanger the livelihood of all those in the theatre field. . . . The Family, one of Detroit's oldest downtown grind houses, began testing two new gimmicks. While admission is 75 cents, any of this city's two hundred thousand unemployed who present their unemployment cards at the box office can get in for 60 cents. The Family, in a move to restore the movie habit and to cater to the groups for which it was named, will admit any family for the package price of $1.50. . . . In Coopersville, Mich., Albert Heffernan, Jr., discontinued operation of the Century. He states he is embarking in another line of business. . . . In Port Huron, Mich., Michael J. Chargot has acquired and reopened the dark Riviera. He has appointed Clark Theatre Service of Detroit to do his buying and booking.

JACKSONVILLE

Jim Levine, manager, Florida, was successful in the promotion of "Old Yeller" Handicap Races at the local Kennel Club in advance of his opening of "Old Yeller." . . . Here from New York for the January 20 meeting of the Motion Picture Exhibitors of Florida were Mr. and Mrs. Philip Harling, Fabian Theatres, and Bernie Jacon, DCA. . . . Hank Hearn, independent local booker, returned home in good health from the Will Rogers Memorial Hospital.

MIAMI, FLA., NEWS — The Television Movie Company, asked the Hialeah City Council last October for a 30-year franchise to pipe in first-run movies and other programs to homes subscribing to the service. Attorney Allen S. Boyd, a member of the State Public Utilities Commission who represented the company, said he has withdrawn from the case. Hialeah Councilman F. A. Benedetto stated that "as far as I'm concerned, it's dead," and Mayor Henry Milander echoed Benedetto's statement saying he has heard nothing more of the proposal since Boyd appeared before the Council a month ago. No one representing the Television Movie Company could be reached for comment. Wometco has the Essex in Hialeah, and Claughton Company operates the Circle in adjoining Miami Springs. . . . Jack Winters was promoted to Sonny Shepherd's assistant at Wometco, handling television and radio exploitation and relieving in the circuit's Carib, Miami, and Miracle. Harry Kronewitz, formerly Shepherd's assistant, was promoted to be manager of a joint operation between the Tower and Parkway, under the supervision of assistant district manager Flynn Stubblefield. Other managerial assignments included Mike Rosenkranz, from manager, Tower, to manager, Coral Way Drive-In; Harry Gabriel, from manager, Parkway, to manager, Sunset Art, South Miami, Fla.; James Elliott, from Wometco relief to manager, Strand; Del Powell from manager, Sunset to relief. . . . Marty Wucher, Wometco's Wholesale Confections division, resigned to go into his father's wholesale grocery company. Oran Cohen, formerly manager, Coral Way Drive-In, has been promoted to the spot vacated by Wucher.

Seen recently officiating at the opening of Century's Plainview, Long Island, N. Y., were, left to right, Martin Newman, treasurer of Century; town supervisor John J. Burns; Henry C. Miner, chairman of the board of directors, Century Theatres; and Leslie R. Schwartz, Century president.

KANSAS CITY

Robert Carnie, film industry veteran, has been appointed manager of the exchange just opened in Kansas City by Howco International Pictures. Exchange is in the midwest district headed by W. C. Kroeger, Memphis.

NEW HAVEN

HARTFORD, CONN., NEWS — George H. Wilkinson, Jr., president, MPTO of Connecticut, and operator, Wilkinson, Wallingford, Conn., has been named to the Wallingford borough board of fire commissioners. . . . The Capitol Theatre Realty Corporation, headed by Mrs. Alexander Saraceno and Nicholas A. Saraceno, is forming a new corporation to operate the long-closed Capitol, Middletown, Conn., following vacating of the lease by former tenant, Capitol Theatre Operating Company, also of Middletown. . . . Motion Picture Machine Operators Local 186, Springfield, Mass., has elected Edward Whittle to the presidency. . . . Eric Crawshaw has been elected president, Local 439, IATSE, New London, Conn. . . . Markoff Brothers has closed the Palace, Stafford Springs, Conn., Tuesdays-Wednesdays for remainder of winter. . . . Phil Harrington, formerly assistant to Jack Sanson, SW Strand, Hartford, has been named house manager, SW Capitol, Springfield, Mass. . . . Ernie Dorau, Newington. Newington, Conn., has arranged with school PTA groups to award passes to members of classes designated winners in an attendance program.

Showmanship Meeting In Wisconsin Success

MILWAUKEE—Despite the heaviest snowstorm of the winter, over 80 people from all parts of the state attended the "Showmanship and Business Builder Meeting" sponsored by Allied of Wisconsin at the Pfister Hotel.

Invitations had been sent out to all segments of the exhibition industry in the state and upper Michigan for the all-day session. Wisconsin Allied's Ben Marcus, who chairmanned the meeting, claimed that the attendance challenged the turnout attained during Wisconsin Allied's state convention last summer.

"When we get such a gratifying turnout in this type of weather, it proves that exhibitors are eager to exchange and develop ideas to stimulate patronage in their towns," he said.

According to Marcus, "It was an excellent, stimulating and constructive meeting. Many good business building ideas came out that will result in financial gains for all exhibitors who attended."

Enthusiasm over the "grass roots" format of the meeting which utilized speakers followed by open discussions was widespread among those who attended. The decision was made to schedule another "Business Building" meeting during March. It will be held in one of the northern Wisconsin cities, not yet designated.

Harry Mintz, Stanley Warner Theatres, Milwaukee, opened the morning session with a discussion on "Theatre Personnel." Harry Janeck, Gran Management, discussed "Proper Projection, Sound, Seating and Ventilation."

"Legislation" was reported on by Sig Goldberg, Hollywood, Wausau. He strongly urged that the Wisconsin Allied group hire a top notch public relations firm to promote the movie industry on a state level. Haynes Martin, of the American Institute, explained the "Dividend Ticket Plan." Verne Boyer, Neenah, spoke on "Theatre Promotion."

NEW ORLEANS

Alex Maillho, UA branch manager, passed out cigars announcing, "Its A Girl." . . . Variety Club announced that the closing date of the membership drive is scheduled for March 1. It was reported by the chairman of ways and means committee that approximately $58,000 has been deposited in the bank for the Telethon. New regular members accepted were Leon Johnson and Waldo Mayer, and associate members Aaron Mintz, James J. Curro, and Roland A. Sturdivant. . . . Marisa Allasio, co-star in "The Seven Hills of Rome," was a visitor here. . . . Police estimated the loss of a safe and its contents at the Caffin at $1,061. The theatre is owned and operated by Alvin Daste. . . . Branch manager William A. Briant and his sales staff, Jerry Kennedy, office manager; Anita Gibson, head booker; and Tommy Neely, Joe Silver, and Harold Rosenthal, salesmen for 20th-Fox local exchange, attended the company's district sales meeting in Atlanta. Returning home on the same plane was Henry Harrell, branch manager, Houston exchange, formerly salesman and office manager here. . . . United Theatres reported that they have gone into three-day a week operation at the Rivoli. . . . Mrs. Elizabeth Rogers closed the Rebel, Greenwood, Miss., until further notice. . . . The Joy, Vinton, La., also closed as reported by M. L. Krippse, who held the reins for a group of civic and business men of the town, who had reopened it about a year ago. . . . The Airport Drive-in, Greenwood, Miss., also closed.

Henry H. Martin, center, Universal Pictures general sales manager, recently showed some of the promotional material developed for the company's "46th Anniversary Drive" to Sid Feder, producer, "This Is Russia," one of the 15 films in the drive which are being heralded as "box office 'Jewels." Left to Right are; F. J. A. McCarthy, assistant general sales manager; Foster M. Blaker, western sales manager; Martin; Federi and James J. Jordan, circuit sales manager.

PHILADELPHIA

Rank Film Distributors of America is to establish a branch office here and has appointed veteran sales executive David Kimelman as branch manager under regional manager Robert Folliard. Kimelman was formerly with Paramount as Pittsburgh branch manager. . . . Milgram Booking Service is now handling the Hollywood, Elizabethville, Pa., and the Palace, Topton, Pa. . . . Condolences to George Beattie, Goldman Theatres film buyer, on the death of his father. . . . Mrs. Milton Goldentyer, Columbia exploiteer Milt Young's daughter, Patty, gave birth to a seven and one half pounds baby boy, making the Young's grandparents for the first time. . . . Eddie Gabriel, Capital, is now handling "Albert Schweitzer" in this area for Louis de Rochemont Associates. . . . Alvin Goodwin's premium business has moved from 1309 Vine Street to 1419 North Broad Street. . . . Adroit Joe Conway, Wayne Avenue Playhouse, announced that he learned to speak French by reading the lips of performers in French-made films. . . . The economy axe hit Warners publicist Irv Blumberg, whose swan song was a bang up job on "Darby's Rangers." . . . Well liked Trans Lux manager Charlie Judge died late last week in Women's Homeopathic Hospital. . . . United Artists is holding a "say it with dates" drive in honor of "Miss Mac," Mrs. Elizabeth V. Ziegler.

ST. LOUIS

Harvard O'Laughlin was reelected to his fifth consecutive two-year term as business agent for Local 143, Moving Picture Operators Union, IATSE. Others elected were president, Herbert Butz; vice-president, C. Fred Kelsick; recording secretary, Alfred D. Savage; financial secretary and treasurer, John E. Twiehaus; and sergeant-at-arms, Joseph Ellerbrecht. . . . Commonwealth Amusement Corporation, Kansas City, will give up the operation of the Fulton Drive-In and the Fulton theatre, Fulton, Mo., on Jan. 31. Monroe Glenn and Associates, owners, are taking over the management of the theatre and plan to reopen the drive-in early in the 1958 season. Andy Dietz, co-operative Theatres, will book and buy. . . . W. A. Collins, DeSoto, Mo., has taken over a lease on the 61 Drive-In, Peveley, Mo., last operated by Herbert P. Hartstein and his sister, Mrs. Irene Aft. Andy Dietz, co-operative Theatres, will book and buy for Collins, who also has a theatre and drive-in at DeSoto. . . . Ben Kramer will close the Kem, Granite City, Ill., on Feb. 15 and convert the theatre into a restaurant. . . . A luncheon meeting of Missouri-Illinois Theatre Owners, TOA affiliate, will be held in the Alexander Room of the Melbourne Hotel on Feb. 11. . . . Ray McCafferty, Republic branch manager, has resigned and will succeed Byron M. Shapiro as branch manager for Columbia. Shapiro has been transferred to Minneapolis to succeed his father-in-law, H. J. Chapman, as Columbia branch manager there. Chapman is retiring. . . . The Ohio, Cave-in-Rock, Ill., was sold recently by Tom Partain to Princeton Oxford, who plans to reopen after making improvements.

SALT LAKE CITY

Nearly 2,000 teachers, principals, school members, and students braved a heavy snowstorm to see a preview of U-I's "This Is Russia" at the Lyric. Manager Gene Ellred showed for contrast to the feature documentary, the U-I short subject, "This Fabulous Land." . . . Allied Artists branch manager Don Tibbs and staff are working hard for a showing near the top in the company's 20th Anniversary Drive which ends April 4. . . . District manager Ralph Clark, United Artists' home office, was due in for a branch sales meeting. Joe Solomon and Glen Larsen, salesmen, and branch manager W. W. McKendrick and office manager Bob Braby returned from San Francisco where they attended a division sales meeting. . . . Dorothy Thorson, UA assistant cashier, resigned to become a full-time housewife and was succeeded by Carrol Cowley.

SAN ANTONIO

Claiming moral quality of movies in the past few months had declined, the board of managers of the San Antonio Council of Parents and Teachers adopted a resolution urging parents to study suitability of films before they let their children go to the local theatres and watch them. . . . The Arts, one of the town's most attractive art houses, has again been closed. It had been opened as an art house alternating with stage presentations by a local dramatic group. . . . David Head has been named manager, Fine Arts, Denton, Tex., operated by the Trans-Texas Theatre Circuit. He was formerly with the Waco, Waco, Tex., operated by the Interstate Theatre Circuit. . . . The Fine Arts has changed its policy of showing art films full time to a part time art picture policy. . . . Homer Stephens has replaced Wendell Dodds as assistant manager, Bowie, Brownwood, Tex., operated by the Interstate Theatre Circuit. . . . The Oak Drive-In, Coleman, Tex., has been closed temporarily. It was operated by R. G. Dumas, who also operates the downtown Rancho and the Cole-Anna Drive-In. . . . The former Student Art, Denton, Tex., owned and operated by Harold Robinson, has dropped its art policy and is now showing second-runs and is known as the Student. . . . The Bruton Road Drive-In, Mesquite, Tex., operated by Charles Weisenberg, is now operating seven nights per week with a price policy of 80 cents per carload. . . . R. Q. Coleman, owner, Matex, Mabank, Tex., for the past 22 years, has announced that he has placed the theatre up for sale and that he plans to retire. . . . Gene Hughes, former manager, Texas, Denton, Tex., is now devoting his full time to the operation of his theatre in Sanger, Tex. . . . John Creagh, Corral Drive-In, Breckenridge, Tex., has been elected president, Projectionist Local 584. Other officers include J. H. Davis, Modern Sales and Service sound engineer, business agent; D. P. Clark, Car-Audio, secretary-treasurer; and Alvin Stone, sergeant-at-arms. The local recently observed its 38th anniversary.

SEATTLE

The Variety Club ladies' auxiliary met to plan a bridge luncheon at Fort Lawton on Feb. 20. . . . Milton Kenworthy purchased the Cordova and Audian and the Big Sky Drive-In at Pullman, Wash., from Vance Weskil, who has retired because of poor health. Kenworthy also owns and operates the Nuark, Moscow, Idaho. . . . The Liberty, Lynden, Wash., is reopening under the management of Lorraine Cory. She also operates the Lyric, Sumas, Wash. . . . The final showing "Seven Wonders of the World" marked the end of Cinerama in Seattle.

WASHINGTON

Rank's "The Bolshoi Ballet" had its premiere at the Ontario sponsored by the Washington Ballet Guild as a benefit for their "Performance Fund." . . . The Dunbar, Baltimore, Md., closed. The house was sold to the City of Baltimore.

At a recent reception at the French consulate in New York, producer Otto Preminger, second from left, introduced Mylene Demongeot, one of the stars of "Bonjour Tristesse," to Columbia executives A. Schneider, Leo Jaffe, and Lacy Kastner.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every week as a bound in, but easily detached, section, of MOTION PICTURE EXHIBITOR this service lists by (1) distribution source and (2) by alphabet, all professional motion pictures offered for dating by the nation's theatres, plus those that are in production. Each issue complete reference index, brought up-to-date from the best available sources. Complete and detailed Reviews are published every-second-week throughout the film season (September to September) in the cumulatively numbered, separately bound and easily saved PINK SECTIONS. It is recommended that readers assemble complete files of Reviews, by seasons, and on the last issue of each season (late August), THE CHECKUP will be added to the PINK SECTION in order to provide a complete permanent index to the complete prior season.

Combined, THE CHECKUP and the PINK SECTIONS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness. To obtain individual back issues or complete back seasons of PINK SECTION reviews, address all inquiries to the editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

FEBRUARY 5, 1958 VOL. 59 NO. 15

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C–Comedy
CAR–Cartoon
COMP–Compilation
D–Drama
DOC–Documentary
MD–Melodrama
MU–Musical
W–Western
NOV–Novelty
TRAV–Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS–CinemaScope
DC–DeLuxe Color
EC–Eastman Color
MC–MetroColor
NA–Naturama
RE–Reissue
RS–Regalscope
SS–SuperScope
TC–Technicolor
TE–Technirama
TR–Trucolor
VV–VistaVision
WC–WarnerColor
C–Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review, plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5723 AFFAIR IN HAVANA—MD-74m.—John Cassavetes, Raymond Burr—4393 (10-30-57)—Lower half
5703 ATTACK OF THE CRAB MONSTERS—MD-64m.—Richard Garland, Pamela Duncan—4313 (4-17-57)—Lower half
5713 BADGE OF MARSHAL BRENNAN, THE—W-74m.—Jim Davis. Arleen Whelan—4373 (9-4-57)—Average western
5806 BEAST OF BUDAPEST—MD—72m.—Michael Mills, Greta Thyssen—4425 (1-22-58)—Lower half filler
5711 CALYPSO JOE—C-76m.—Herb Jeffries, Angie Dickinson—4377 (9-18-57)—Lower half
5701 CHAIN OF EVIDENCE—MD-64m.—Bill Elliott, James Lydon—4289 (2-20-57)—Dualler
5702 CYCLOPS—MD-75m.—James Craig, Gloria Talbott—4393 (10-30-57)—Lower half
5710 DAUGHTER OF DR. JEKYLL—MD-71m.—John Agar, Gloria Talbott—4365 (8-21-57)—Dull horror
5729 DEATH IN SMALL DOSES—MD-79m.—Peter Graves, Mala Powers—4365 (8-21-57)—Exciting meller
5715 DESTINATION 60,000—D-65m.—Preston Foster, Pat Conway—4349 (7-10-57)—Lower half
5721 DINO—D-96m.—Sal Mineo, Brian Keith—4349 (7-10-57)—Interesting yarn
5720 DISEMBODIED, THE—MD-65m.—Paul Burke, Allison Hayes—4393 (10-30-57)—Voodoo for duallers
5709 DRAGOON WELLS MASSACRE—W-65m.—(CS-DC)—Barry Sullivan, Mona Freeman—4337 (6-12-57)—Good western
5708 FOOTSTEPS IN THE NIGHT—MD-62m.—Bill Elliott, Eleanor Tannin—4305 (4-3-57)—Lower half
5727 FROM HELL IT CAME—MD-73m.—Tod Andrews, Tina Carver—4393 (10-30-57)—Okay science fiction
5726 GUN BATTLE AT MONTEREY—W-67m.—Sterling Hayden, Pamela Duncan—4405 (11-27-57)—Okay western
5630 HIGH TERRACE—MD-70m.—Dale Robertson, Lois Maxwell—4289 (2-20-57)—Lower half
5706 HOLD THAT HYPNOTIST—C-61m.—Bowery Boys, Jane Nigh—4301 (3-20-57)—Series average
5717 HOT ROD RUMBLE—MD-79m.—Leigh Snowden, Richard Hartunian—4301 (10-21-57)—Lower half
5632 HOT SHOTS—C-61m.—Bowery Boys, Joi Lansing—4289 (2-20-57)—Series average
5725 HUNCHBACK OF NOTRE DAME, THE—D-104m.—(CS-TC)—Anthony Quinn, Gina Lollobrigida—4393 (10-30-57)—Ponderous classic
5707 LET'S BE HAPPY—MU-93m.—(CS-DC)—Tony Martin, Vera Ellen—4337 (6-12-57)—Light entertainment
5705 LAST OF THE BADMEN—W-80m.—(CS-DC)—George Montgomery, Keith Larsen—4297 (3-6-57)—Good western
5728 LOOKING FOR DANGER—C-61m.—Bowery Boys, Lili Kardell—4393 (10-30-57)—Series average
5719 LOVE IN THE AFTERNOON—C-125m.—Gary Cooper, Audrey Hepburn—4337 (6-12-57)—Highly Entertaining
5730 NAKED IN THE SUN—MD-78m.—(EC)—James Craig, Lita Milan—4413 (12-11-57)—Adequate for lower half
5704 NOT OF THIS EARTH—MD-67m.—Paul Birch, Beverly Garland—4313 (4-17-57)—Fair horror
5712 OKLAHOMAN, THE—W-80m.—(CS-DC)—Joel McCrea, Barbara Hale—4341 (6-26-57)—Good western
5737 OREGON PASSAGE—W—82m.—(CS-DC)—John Erickson, Lola Albright—4433 (2-5-58)—Average Indian and soldier story
5722 PORTLAND EXPOSE—MD-72m.—Edward Binns, Carolyn Craig—4373 (9-4-57)—Topical meller
5714 PERSUADER, THE—W-75m.—William Talman, Kristine Miller—4417 (12-25-57)—Okay off-beat oatie
5716 SPOOK CHASERS—C-62m.—Bowery Boys, Darlene Fields—4381 (10-2-57)—Series average
5724 TALL STRANGER, THE—W-81m.—(CS-DC)—Joel McCrea, Virginia Mayo—4405 (10-27-57)—Actionful western
5736 TEENAGE DOLL—MD-68m.—June Kenney, John Brinkley—4417 (12-25-57)—Adult teen-age meller
5718 UNDERSEA GIRL—MD-74m.—Mara Corday. Pat Conway—4417 (12-25-57)—Fair program entry
5733 UP IN SMOKE—C—64m.—Huntz Hall, Stanley Clements—4425 (1-22-58)—Bowery Boys average

TO BE REVIEWED

ASTOUNDING GIANT WOMAN, THE—Allison Hayes, William Hudson
BLONDE BLACKMAILER—Richard Arlen, Constance Leigh
BRIDE AND THE BEAST, THE—Lance Fuller, Charlotte Austin
BULLWHIP—(CS-C)—Guy Madison, Rhonda Fleming
COLE YOUNGER, GUNFIGHTER—(CS-C)—Frank Lovejoy, James Best
CRY BABY KILLER, THE—Jack Nicholson, Carolyn Mitchell
DATELINE TOKYO—Michi Kobi, Richard Long
FRANKENSTEIN—1970—(CS)—Boris Karloff, Jana Lund
HELL'S FIVE HOURS—Steven McNally, Colleen Gray
HONG KONG INCIDENT—Jack Kelly, May Wynn
IN THE MONEY—Bowery Boys
LITTLE RASCALS VARIETY SHOW—Compilation
MACABRE—William Prince, Jacqueline Scott
MAN FROM GOD'S COUNTRY—(CS-C)—George Montgomery, Susan Cummings
NEVER LOVE A STRANGER—John Drew Barrymore, Lita Milan
PAGANS, THE—Pierre Cressoy, Helene Remy-Italy
QUANTRILL'S RAIDERS—(CS-C)—Steve Cochran, Gail Robbins
QUEEN OF THE UNIVERSE—(CS-C)—Zsa Zsa Gabor, Eric Fleming
RAWHIDE TRAIL, THE—Rex Reason, Nancy Gates
SABU AND THE MAGIC RING—Sabu, Darla Massey (DC)
SEVEN GUNS TO SIN MESA—Lola Albright, Charles Quinlivan
TUCSON—(CS-C)—Mark Stevens, Gail Robbins
WAR OF THE SATELLITES—Susan Cabot, Dick Miller

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

AMAZING COLOSSAL MAN, THE—MD-80m.—Glenn Langan, Cathy Downs—4401 (11-13-57)—Okay exploitation
BLOOD OF DRACULA—MD—70m.—Sandra Harrison, Louise Lewis—4425 (1-22-58)—Exploitable horror
CAT GIRL—MD-69m.—Barbara Shelley, Robert Ayres—4381 (10-2-57)—Mediocre horror—England
DRAGSTRIP GIRL—MD-70m.—Fay Spain, Steve Terrell—4341 (6-26-57)—Teen-age appeal
FLESH AND THE SPUR—W-80m.—(C)—John Agar, Marla English—4297 (3-6-57)—Average western
I WAS A TEENAGE FRANKENSTEIN—MD—74m.—Whit Bissell, Phyllis Coates—4425 (1-22-58)—Very good horror
I WAS A TEENAGE WEREWOLF—MD-76m.—Michael Landon, Yvonne Lime—4373 (9-4-57)—Okay horror
INVASION OF THE SAUCER MEN—MD-70m.—Steve Terrell, Gloria Castillo—4373 (9-4-57)—Teen science fiction
MOTORCYCLE GANG—MD—78m.—Anne Neyland, Steve Terrell—4425 (1-22-58)—Actionful teenage meller

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A, B, or C (condemned), follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Abandon Ship	A2	Col.
Abductors, The	A1	Fox
Abominable Snowman, The	A1	Fox
Across the Bridge	A1	Rank
•Across the Everglades		WB
Action of the Tiger	B	MGM
Admirable Crichton, The	A1	Col.
Affair in Havana	B	AA
Affair In Reno	B	Rep.
Affair to Remember, An	A2	Fox
Albert Schweitzer	A1	Misc.
All at Sea	A1	MGM
All Mine to Give	A1	UI
Alligator Named Daisy, An	A1	Rank
Amazing Colossal Man, The	A2	AI
•Ambush at Cimarron Pass		Fox
And God Created Woman	C	For.
•And Ride A Tiger		UI
•Another Time, Another Place		Par.
Apache Warrior	A1	Fox
April Love	A1	Fox
•Appointment With A Shadow		UI
Armored Attack (The North Star)	B	Misc.
As Long As They're Happy	B	Rank
Assault		For.
•Astounding Giant Woman, The		AA
•Astounding She Monster, The	A2	AI
Attack of the Crab Monsters	A1	AA

B

Baby and the Battleship, The	A1	DCA
Baby Face Nelson	B	UA
Bachelor Party, The	B	UA
Back from the Dead	B	Fox
Badge of Marshal Brennan, The	A1	AA
Badlands of Montana	B	Fox
Bailout at 43,000	A1	UA
Bambi	A1	BV
Band of Angels	B	WB
•Barbarian The		Fox
Battle Hell	A1	DCA
Battle Stripe (The Men)	A2	Misc.
Bayou	B	UA
Beast of Budapest	A1	AA
Beau James	B	Par.
•Beautiful But Dangerous	B	Fox
Bed of Grass	C	T-L
Beginning of the End	A1	Rep.
Bermuda Affair	B	DCA
Bernardine	A1	Fox
Beyond Mombasa	A1	Col.
Big Beat, The		UI
Big Caper, The	B	UA
•Big Country, The		UA
•Bitter Victory		Col.
Black Patch	B	WB
Black Scorpion, The	A1	WB
Black Tent, The	A2	Rank
•Blonde Blackmailer		AA
Blonde In Bondage	B	DCA
•Blood Arrow		Fox
Blood of Dracula		AI
Blue Peter, The		DCA
Bolshoi Ballet, The	A1	Rank
Bombers B-52	A1	WB
Bonjour Tristesse	A3	Col.
Bop Girl Goes Calypso	B	UA
•Born Reckless		WB
Boy on a Dolphin	B	Fox
Brain from Planet Arous, The		Howco
Break In the Circle	A2	Fox
•Bride and the Beast, The		AA
Bride Is Much Too Beautiful, The.		For
Bride Goes Wild, The	A2	MGM
Bridge on the River Kwai, The	A1	Col.

Bright Leaf		WB
Brothers Rico, The	A2	Col.
Brothers in Law		Cont.
Brothers Karamazov, The		MGM
•Buccaneer, The		Par.
Buckskin Lady, The	B	UA
•Bullwhip		AA
Burglar, The	B	Col.
Buster Keaton Story, The	A1	Par.

Cabaret		For.
Cabiria	A3	For.
Calypso Heat Wave	B	Col.
Calypso Joe	B	AA
•Camp on Blood Island, The		Col.
•Campbell's Kingdom		Rank
Careless Years, The	A2	UA
Carnival Rock		Misc.
Cartouche	A2	Misc
Cast a Dark Shadow	A2	DCA
Cat Girl		AI
Cattle Empire		Fox
Cast a Dark Shadow	A2	DCA
Chain of Evidence	A2	AA
•Chase a Crooked Shadow	A1	WB
Checkpoint	B	Rank
Chicago Confidential	A2	UA
•Child's Play		DCA
•China Doll		UA
China Gate	A2	Fox
•Colditz Story, The	A1	DCA
Cole Younger, Gunfighter		AA
Colossus of New York, The		Par.
Confession of Ina Kahi, The		For.
•Constant Husband, The		For.
•Copper Sky	A2	Fox
Counterfeit Plan, The	A2	WB
Counterplot		UA
•Courage of Black Beauty	A1	Fox
Cowboy		Col.
Crash Landing	A1	Col.
Criss Cross	B	UI
Crooked Circle, The	A1	Rep.
Cross Up		UA
•Cry Baby Killer, The		AA
•Cry Terror		MGM
Curfew Breakers		Misc.
•Curse of Dracula		UA
Curse of Frankenstein, The	B	WB
•Curse of the Demon	A2	Col.
Cyclops	A2	AA

D

Dalton Girls	A2	UA
Damn Citizen		UI
Darby's Rangers	A3	WB
Dateline Tokyo		AA
Daughter of Dr. Jekyll	B	AA
Daughter of Horror		Misc.
Day of the Bad Man		UI
Deadlier than the Male		Cont.
Deadly Mantis, The	A1	UI
Death In Small Doses	A2	AA
Decision Against Time	A1	MGM
Decision at Sundown	B	Col.
Deep Adventure	B	WB
Deep Six, The	A1	WB
Deerslayer, The	A1	Fox
Delicate Delinquent, The	A1	Par.
Delinquents, The	B	UA
Desert Hell		Fox
Designing Woman	B	MGM
Desire Under the Elms		Par.
Desk Set	A2	Fox
•Destination 60,000	A1	AA
Devil's General, The	B	DCA
Devil's Hairpin, The	B	Par.
Diamond Safari		Fox
Dino	A2	AA
Disembodied, The	B	AA
Doctor at Large	A2	UI
Domino Kid	B	Col.
Don Giovanni	A2	For.
Don't Go Near the Water	B	MGM
Dragoon Wells Massacre	A1	AA
Dragstrip Girl	B	AI
D. I., The	A2	WB
Duel at Apache Wells	A1	Rep.

E

East of Eden	A2	WB
•Edge of Fury		UA
Eighteen and Anxious	B	Rep.
•End of the Road, The		DCA
Enemy Below, The	A1	Fox
Enemy From Space	A1	UA
Escapade	A2	DCA
Escapade In Japan	A1	UI
Escape from San Quentin	B	Col.
Escape to Red Rock		Fox
•Every Second Counts	B	DCA

F

Face In the Crowd	B	WB
•Fantastic Puppet People, The		AI
Farewell to Arms	B	Fox
•Fearmakers, The		UA
Fedra, the Devil's Daughter		For.
Female Animal, The		UI
Fernandel the Dressmaker	B	For.
•Fighting Wildcats		Rep.
Fire Down Below	B	Col.
•Flame Barrier		UA
Flaming Teen-Age, The		Misc.
Flesh and the Spur	B	AI
Flesh Is Weak, The	C	DCA
Flood Tide	A2	UI
Footsteps In the Night	A1	AA
Forbidden Desert		WB
For Whom the Bell Tolls	B	Par.
Forest Rangers, The (RE)		Par.
Fort Bowie	A2	UA
Fort Dobbs	A2	WB
Fort Massacre		UA
Forty Guns	A2	Fox

NAKED AFRICA—DOC-71m.—(WV-C)—Narrated by Quentin Reynolds—4426 (1-22-58)—Okay exploitation entry—Africa
NAKED PARADISE—MD-71m.—(C)—Richard Denning, Beverly Garland—4289 (2-20-57)—Okay dualler
REFORM SCHOOL GIRL—MD-71m.—Gloria Castillo, Ross Ford—4401 (11-13-57)—Fair crime
ROCK AROUND THE WORLD—MU-71m.—Tommy Steele—4401 (11-13-57)—British rock 'n' roll—England
ROCK ALL NIGHT—MU-63m.—Dick Miller, Abby Dalton—4341 (6-26-57)—Lower half
SORORITY GIRL—MD—60m.—Susan Cabot, Dick Miller—4426 (1-22-58)—Okay teenage dualler
UNDEAD, THE—MD-71m.—Pamela Duncan, Richard Garland—4305 (4-3-57)—Involved horror
VOODOO WOMAN—MD-75m.—Marla English, Tom Conway—4305 (4-3-57)—Inferior lower half
WHITE HUNTRESS—MD—75m.—Susan Stephan, John Bently—4426 (1-22-58)—Lower half exploitation entry—Africa

TO BE REVIEWED

ASTOUNDING SHE MONSTER, THE—Robert Clarke, Marilyn Harvey
FANTASTIC PUPPET PEOPLE, THE—John Agar, June Kenney
HELL RAIDERS—Michael Connors, John Ashley
JET ATTACK—John Agar, Audrey Totter
VIKING WOMEN—Abbey Dalton, Susan Cabot

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BAMBI—CAR-71m.—(TC-RE)—4357 (7-24-57)—Topflight Disney
IF ALL THE GUYS IN THE WORLD—D-95m.—Andre Valmy, Jean Gaven—4317 (5-1-57)—Exciting import—France (titles)
JOHNNY TREMAIN—MD-80m.—(TC)—Hal Stalmaster, Luana Patten—4325 (5-15-57)—Colorful family entry
MISSOURI TRAVELER, THE—D—103m.—(TC)—Brandon de Wilde, Mary Hosford—4426 (1-22-58)—Entertaining family entry—Whitney
OLD YELLER—MD-83m.—Dorothy McGuire, Fess Parker—4405 (11-27-57)—Good live Disney
PERRI—DOC-75m.—(TC)—4377 (9-18-57)—Disney triumph
STORY OF VICKIE, THE—D-108m.—(TC)—Romy Schneider—4433 (2-5-58)—Mainly for the art spots—Dubbed in English—Austria

TO BE REVIEWED

LIGHT IN THE FOREST, THE—(TC)—Fess Parker, James MacArthur—(Disney)
SLEEPING BEAUTY—(TE-TC)—(Disney)
STAGE STRUCK—(TC)—Susan Strasberg, Henry Fonda (RKO)
YOUNG LAND, THE—(TC)—Patrick Wayne, Patricia Craig

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

139 ABANDON SHIP—D-100m.—Tyrone Power, Mal Zetterling—4306 (4-3-57)—Highly interesting—England

223 ADMIRABLE CRICHTON, THE—C—94m. (TC)—Kenneth More, Diane Cilento—4421 (1-8-58)—Admirable British comedy—England
142 BEYOND MOMBASA—D-90m.—(TC)—Cornel Wilde, Donna Reed—4333 (5-29-57)—Satisfactory programmer
BRIDGE ON THE RIVER KWAI—MD-161m.—(CS-TC)—William Holden, Alec Guinness—4405 (1-27-57)—High rating
211 BROTHERS RICO, THE—MD-91m.—Richard Conte, Dianne Foster—4373 (9-4-57)—Sypdicate strikes again
231 BONJOUR TRISTESSE—D-94m.—(CS-TC)—Deborah Kerr, David Niven, Jean Seberg—4426 (1-22-58)—Colorful filmization of nove
143 BURGLAR, THE—MD-90m.—Dan Duryea, Jayne Mansfield—4317 (5-1-57)—Over-involved programmer
147 CALYPSO HEAT WAVE—MU-86m.—Johnny Desmond, Merry Anders—4337 (6-12-57)—Plentiful youth appeal
232 CRASH LANDING—D-77m. Gary Merrill, Nancy Davis —4426 (1-22-58) Taut and exciting
221 DECISION AT SUNDOWN—W-77m.—(TC)—Randolph Scott, John Carroll—4401 (11-13-57)—Good western
215 DOMINO KID—W-74m.—Rory Calhoun, Kristine Miller—4365 (8-21-57)—Good western
222 ESCAPE FROM SAN QUENTIN—MD-81m.—Johnny Desmond, Merry Anders—4394 (10-30-57)—Lower half
201 FIRE DOWN BELOW—D-116m.—(CS-TC)—Rita Hayworth, Robert Mitchum—4333 (5-29-57)—Colorful and off-beat
144 GARMENT JUNGLE—MD-88m.—Lee J. Cobb, Gia Scala—4317 (5-1-57)—Hard hitting meller
146 GIANT CLAW, THE—MD-76m.—Jeff Morrow, Mara Corday—4341 (6-26-57)—Lower half
229 GOING STEADY—CD-79m.—Molly Bee, Alan Reed, Jr.—4427 (1-22-58)—Homey family programmer
131 GUNS FOR FORT PETTICOAT, THE—W-82m.)—(TC)—Audie Murphy, Kathryn Grant—4301 (3-20-57)—Good action
226 HARD MAN, THE—W-80m.—(TC)—Guy Madison, Valerie French—4406 (11-27-57)—Good western
218 HARLEM GLOBETROTTERS, THE—NOV-80m.—(RE)—Thomas Gomez, Dorothy Dandridge—4381 (10-2-57)—Good sports show
199 HEART OF SHOW BUSINESS, THE—DOC-40m. and 20m.—(TC)—4333 (5-29-57)—Excellent Variety Club story
141 HELLCATS OF THE NAVY—D-82m.—Ronald Reagan, Nancy Davis—4317 (5-1-57)—Okay programmer
HOW TO MURDER A RICH UNCLE—C-80m.—(CS)—Nigel Patrick, Charles Coburn—4394 (10-30-57)—Sophisticated comedy—England
204 JEANNE EAGELS—D-109m.—Kim Novak, Jeff Chandler—4357 (7-2-57)—Well-made biopic
225 LONG HAUL, THE—MD-88m.—Victor Mature, Diana Dors—4406 (11-27-57)—For action spots—England
134 MAN WHO TURNED TO STONE, THE—MD-71m.—Victor Jory, Ann Doran—4290 (2-20-57)—Average horror
145 NIGHT THE WORLD EXPLODED, THE—MD-64m.—Kathryn Grant, William Leslie—4341 (6-26-57)—Science fiction dualler
206 NO TIME TO BE YOUNG—MD-82m.—Robert Vaughn, Roger Smith—4361 (8-7-57)—Ordinary dualler
217 OPERATION MAD BALL—C-105m.—Jack Lemmon, Kathryn Grant—4374 (9-4-57)—Very funny
PAL JOEY—MU-111m.—(TC)—Rita Hayworth, Frank Sinatra—4377 (9-18-57)—Highly enjoyable
212 PARSON AND THE OUTLAW, THE—W-71m.—Anthony Dexter, Marie Windsor—4374 (9-4-57)—Religious western
137 PHANTOM STAGECOACH, THE—W-69m.—William Bishop, Kathleen Crowley—4306 (4-13-57)—Mediocre dualler
208 PICKUP ALLEY—MD-92m.—(CS)—Victor Mature, Anita Ekberg—4361 (8-7-57)—Fast action meller
227 RETURN TO WARBOW—W—67m.—(TC)—Phil Carey, Catherine McLeod—4421 (1-8-58)—Routine lower half western
124 RUMBLE ON THE DOCKS—D-82m.—James Darren, Laurie Carroll—4290 (2-20-57)—Teen age violence
133 SHADOW ON THE WINDOW, THE—MD-73m.—Phil Carey, Betty Garrett—4297 (3-6-57)—Okay programmer
140 SIERRA STRANGER—W-74m.—Howard Duff, Gloria McGhee—4325 (5-15-57)—Mediocre western
138 STRANGE ONE, THE—D-97m.—Ben Gazzara, Pat Hingle—4206 (4-3-57)—Off-beat and interesting
214 STORY OF ESTHER COSTELLO, THE—MD-103m.—Joan Crawford, Rosanno Brazzi—4381 (10-2-57)—Crawford for the ladies—England
136 TALL T, THE—W-78m.—(TC)—Randolph Scott, Maureen O'Sullivan—4306 (4-3-57)—Good western
210 3:10 TO YUMA—W-92m.—Glenn Ford, Van Heflin—4365 (8-21-57)—Well-made ,suspenseful
220 TIJUANA STORY, THE—MD-72m.—Rodolfo Acosta, James Darren—4389 (10-15-57)—Lower half
TORERO—DOC-75m.—Luis Procuna—4349 (7-10-57)—Okay bullfight film—Mexico
207 TOWN ON TRIAL—MD-95m.—John Mills, Barbara Bates—4349 (7-10-57)—Lower half—England
202 20 MILLION MILES TO EARTH—MD-82m.—William Hopper, Joan Taylor—4337 (6-12-57)—Mediocre science fiction
203 27th DAY, THE—MD-75m.—Gene Barry, Valerie French—4333 (5-29-57)—Good programmer
213 WOMAN OF THE RIVER—D-92m.—(TC)—Sophia Loren, Gerard Oury—4365 (8-21-57)—Exploitable drama—Italy (dubbed
228 WORLD WAS HIS JURY, THE—D—82m.—Edmond O'Brien, Mona Freeman—4421 (1-8-58)—Lower half entry
205 YOUNG DON'T CRY, THE—D-89m.—Sal Mineo, James Whitmore—4357 (7-24-57)—Should draw teenagers
135 ZOMBIES OF MORA TAU—MD-70m.—Gregg Palmer, Allison Hayes—4297 (3-6-57)—Mild horror dualler

TO BE REVIEWED

BITTER VICTORY—(CS)—Richard Burton, Curt Jurgens
CAMP ON BLOOD ISLAND, THE—Carl Mohner, Barbara Shelley—England
COWBOY—(C)—Glenn Ford, Jack Lemmon
CURSE OF THE DEMON—Dana Andrews, Peggy Cummins—England
GIDEON OF SCOTLAND YARD—Jack Hawkins, Anna Lee—England
GODDESS, THE—Kim Stanley, Lloyd Bridges
GUNMAN'S WALK—(CS-TC)—Van Heflin, Tab Hunter
ME AND THE COLONEL—Danny Kaye, Curt Jurgens
HIGH FLIGHT—(CS-C)—Ray Milland, Helen Cherry—England
KEY, THE—(CS)—William Holden, Sophia Loren
LINE-UP, THE—Eli Wallach, Robert Keith
PAPAGO WELLS—Rory Calhoun, Barbara Bates
REVENGE OF FRANKENSTEIN, THE—Peter Cushing, Eunice Gayson—England
SCREAMING MIMI—Anita Ekberg, Phil Carey
SEVENTH VOYAGE OF SINBAD, THE—(C)—Kerwin Mathews, Kathryn Grant
SHE PLAYED WITH FIRE—Jack Hawkins, Arlene Dahl—England
SNORKEL, THE—Peter VanFyck, Betta St. John
TANK FORCE—Victor Mature, Leo Genn
THIS ANGRY AGE—(TE-TC)—Silvana Mangano, Richard Conte
TRUE STORY OF LYNN STUART, THE—Betsy Palmer, Jack Lord
WHOLE TRUTH, THE—Stewart Granger, Donna Reed—England

CONTINENTAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BROTHERS IN LAW—C-90m.—Richard Attenborough, Ian Carmichael—4389 (10-16-57)—Humorous import—England
DEADLIER THAN THE MALE—MD-100m.—Jean Gabin—4406 (11-27-57)—Unusual murder meller—France (titles)
FRENCH THEY ARE A FUNNY RACE, THE—C-82m.—Jack Buchanan, Maritine Carol—4366 (8-21-57)—Mild satire—France (English dialogue)
GERVAISE—D-116m.—Maria Schell—4423 (1-8-58)—Art House Triumph—France—Titles
LOVE LOTTERY, THE—C-89m.(TC)—David Niven, Peggy Cummins—4293 (2-20-57)—Lightweight farce—England
MAID IN PARIS—C-83m.—Dany Robin, Daniel Gelin—4366 (8-21-57)—Fair art comedy—France (titles)

MAN ESCAPED, A—D-94m.—Francois Leterrier—4394 (10-30-57)—High rating suspense—France (titles)
NOVEL AFFAIR, A—C-83m.—(Part C)—Sir Ralph Richardson, Margaret Leighton—4427 (1-22-58)—Light, sophisticated farce—England
RAISING A RIOT—C-90m.—(TC)—Kenneth More, Shelagh Frazer—4366 (8-21-57)—Humorous Import—England

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DCA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABY AND THE BATTLESHIP, THE—C-96m.—John Mills, Richard Attenborough—4306 (4-3-57)—Amusing farce—England
BATTLE HELL—MD-110m.—Richard Todd, Akim Tamiroff—4325 (5-15-57)—Good navy yarn—England
BERMUDA AFFAIR—D-88m.—Kim Hunter, Gary Hunter—4342 (6-26-57)—Program material—England
BLONDE IN BONDAGE—MD-91m.—Anita Thallaug, Mark Miller—4406 (11-27-57)—Exploitable dope yarn—Sweden (dubbed)
BLUE PETER, THE—CD-93m.—Kieron Moore—4417 (12-25-57)—Light weight entry for English, art spots—England
CAST A DARK SHADOW—D-84m.—Dirk Bogarde, Margaret Lockwood—4413 (12-11-57)—Good suspense show—England
COLDITZ STORY, THE—MD-97m.—John Mills, Eric Portman—4318 (5-1-57)—Interesting war story—England
DEVIL'S GENERAL, THE—D-119m.—Curt Jurgens, Marianne Cook—4394 (10-30-57)—Nazi intrigue—Germany (titles)
ESCAPADE—D-87m.—John Mills, Yvonne Mitchell—4395 (10-30-57)—Talky import—England
FLESH IS WEAK, THE—D-90m.—John Derek, Milly Vitale—4406 (11-27-57)—Adult sexploitation—England
GOLD OF NAPLES—COMP-107m.—Sophia Loren, Vittorio De Sica—4301 (3-20-57)—Entertaining import—Italy (titles)
GOLDEN AGE OF COMEDY, THE—COMP.—78m.—Laurel and Hardy, Harry Langdon—4421 (1-8-58)—Nostalgic comedy has exploitation possibilities
GREEN MAN, THE—C-80m.—Alastair Sim, Jill Adams—4342 (6-26-57)—Screwball comedy—England
HALF HUMAN—MD-70m.—John Carradine—4333 (5-29-57)—Exploitable horror entry—Japan (titles and dialogue
HELL IN KOREA—MD-82m.—George Baker, Harry Andrews—4406 (11-27-57)—Okay war meller—England
JOHN AND JULIE—C-82m.—(EC)—Colin Gibson, Lesley Dudley—4342 (6-26-57)—Kids' adventure—England
LOSER TAKES ALL—C-88m.—(CS-EC)—Glynis Johns, Rossano Brazzi—4395 (10-30-57)—Light Romance—England
MADEMOISELLE STRIPTEASE—C-99m.—Daniel Gelin, Brigitte Bardot—4401 (11-13-57)—Fair farce—France (titles)
MILLER'S BEAUTIFUL WIFE, THE—C-99m.—(CS-TC)—Vittorio De Sica, Sophia Loren—4401 (11-13-57)—Adult farce—Italy (titles)
MONSTER FROM GREEN HELL—MD-71m.—Jim Davis, Barbara Turner—4334 (5-29-57)—Lower half
1,000 YEARS FROM NOW—MD-65m.—(RE)—Robert Clarke—4307 (4-3-57)—Exploitable reissue of "Captive Women"
PANIC IN THE PARLOR—C-81m.—Peggy Mount, Cyril Smith—4427 (1-22-58)—Fairly amusing for art spots—England
RODAN—MD-73m.—(TC)—Kenji Sawara—4407 (11-27-57)—Exploitable horror—Japan (dubbed)
SCANDAL IN SORRENTO—C-92m —(CS-TC)—Vittorio De Sica, Sophia Loren—4350 (7-10-57)—Cute import—Italy (dubbed)
SILKEN AFFAIR, THE—C-96m.—David Niven, Genevieve Page—4374 (9-4-57)—Amusing comedy—England
UNNATURAL—D-90m.—Hildegarde Neff, Eric Von Stroheim—4402 (11-13-57)—Slow moving drama—Germany (dubbed)

TO BE REVIEWED

CHILD'S PLAY—Mona Washbourne, Peter Martyn
END OF THE ROAD, THE—Edward Chapman, George Merritt
EVERY SECOND COUNTS—Barbara Lagge, Dominique Wilms—France (titles)
ORDERS ARE ORDERS—Margot Grahame, Maureen Swanson—England
WIDOW, THE—Patricia Roc, Akim Tamiroff—England

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

801 **ACTION OF THE TIGER**—MD-98m.—(CS-TC)—Van Johnson, Martine Carol—4366 (8-21-57)—Confusing meller
ALL AT SEA—C—82m.—Alec Guiness, Irene Browne—4422 (1-8-58)—Highly amusing—England
732 **BRIDE GOES WILD, THE**—C-98m—(RE)—Van Johnson, June Allyson—4334 (5-29-57)—Topnotch comedy
739 **DECISION AGAINST TIME**—D-87m.—Jack Hawkins, Elizabeth Sellers—4350 (7-10-57)—Tense import—England
724 **DESIGNING WOMAN**—C-117m.—(CS-MC)—Gregory Peck, Lauren Bacall—4301 (3-20-57)—Impressive comedy
808 **DON'T GO NEAR THE WATER**—C-107m.—(CS-MC)—Glenn Ford, Anne Francis—4402 (11-13-57)—Amusing comedy
725 **GASLIGHT**—MD-113m.—(RE)—Ingrid Bergman, Charles Boyer—4307 (4-3-57)—Tense meller
740 **GUN GLORY**—W-89m.—(CS-MC)—Stewart Granger, Rhonda Fleming—4350 (7-10-57)—Interesting programmer
803 **HIRED GUN, THE**—W-64m.—(CS)—Rory Calhoun, Anne Francis—4377 (9-18-57)—Good western
802 **HOUSE OF NUMBERS**—D-92m.—(CS)—Jack Palance, Barbara Lang—4350 (7-10-57)—Good programmer
I ACCUSE—D-99m.—(CS)—Jose Ferrer, Viceca Lindfors—4433 (2-5-58)—Effective drama
805 **INVISIBLE BOY, THE**—MD-90m.—Richard Eyer, Diane Brewster—4389 (10-16-57)—Okay programmer
806 **JAILHOUSE ROCK**—D-96m.—(CS)—Elvis Presley, Judy Tyler—4395 (10-30-57)—For better money
807 **LES GIRLS**—MU-116m.—(CS-MC)—Gene Kelly, Mitzi Gaynor—4382 (10-2-57)—Money musical
730 **LITTLE HUT, THE**—C-90m.—(EC)—Ava Gardner, David Niven—4326 (5-15-57)—Sophisticated comedy
736 **LIVING IDOL, THE**—D-101m.—(CS-EC)—Steve Forrest, Lilliane Montevecchi—4326 (5-15-57)—Colorful drama
722 **LIZZIE**—D-81m.—Eleanor Parker, Richard Boone—4298 (3-6-57)—Interesting psychological film
735 **MAN ON FIRE**—D-95m.—Bing Crosby, Inger Stevens—4338 (6-12-57)—High rating drama
733 **OUR VINES HAVE TENDER GRAPES**—D-105m.—(RE)—Edward G. Robinson—4334 (5-29-57)—Excellent drama
726 **POSTMAN ALWAYS RINGS TWICE, THE**—MD-113m.—(RE)—Lana Turner, John Garfield—4307 (4-3-57)—Names should gross
809 **RAINTREE COUNTY**—D-182m.—(Camera 65-TC)—Montgomery Clift, Elizabeth Taylor—4389 (10-16-57)—Impressive film
810 **SAFECRACKER, THE**—MD—96m.—Ray Milland, Jeannette Sterke—4422 (1-8-58)—Well-made, suspenseful yarn—England
811 **SEVEN HILLS OF ROME, THE**—MU—107m.—(TE-TC)—Mario Lanza, Peggie Castle—4422 (1-8-58)—Entertaining entry
731 **SEVENTH SIN, THE**—D-94m.—(CS)—Eleanor Parker, George Sanders—4334 (5-29-57)—Romance for femmes
737 **SILK STOCKINGS**—MU-117m.—(CS-MC)—Fred Astaire, Cyd Charisse—4334 (5-29-57)—Top musical
734 **SOMETHING OF VALUE**—MD-113m.—Rock Hudson, Dana Wynter—4318 (5-1-57)—Fascinating modern adventure
728 **TARZAN AND THE LOST SAFARI**—MD-80m.—(TC)—Gordon Scott, Yolande Donlan—4307 (4-3-57)—Should please fans—England
723 **TEN THOUSAND BEDROOMS**—C-114m.—(CS-MC)—Dean Martin, Eva Bartok—4290 (2-20-57)—Amusing entry
729 **THIS COULD BE THE NIGHT**—C-103m.—(CS)—Jean Simmons, Paul Douglas—4314 (4-17-57)—Delightful entertainment
738 **TIP ON A DEAD JOCKEY**—MD-98m.—(CS)—Robert Taylor, Dorothy Malone—4357 (7-24-57)—Interesting meller
804 **UNTIL THEY SAIL**—D-95m.—(CS)—Joan Fontaine, Paul Newman—4390 (10-16-57)—Slow moving war story
727 **VINTAGE, THE**—D-90m.—(CS-MC)—Mel Ferrer, Pier Angeli—4302 (3-20-57)—Interesting drama

TO BE REVIEWED

BROTHERS KARAMAZOV, THE—(MC)—Yul Brynner, Maria Schell
CRY TERROR—James Mason, Inger Stevens
GIGI—(CS-C)—Leslie Caron, Louis Jourdan
HANDLE WITH CARE—Dean Jones, Joan O'Brien
HIGH COST OF LOVING—Jose Ferrer, Gena Rowlands
LAW AND JAKE WADE, THE—(CS-C)—Robert Taylor, Richard Widmark—England
MERRY ANDREW—(CS-MC)—Danny Kaye, Pier Angeli
SADDLE THE WIND—(CS-C)—Robert Taylor, Julie London
SHEEPMAN, THE—(CS-C)—Glenn Ford, Shirley MacLaine
TOM THUMB—(TC)—Russ Tamblyn, June Thornburn
UNDERWATER WARRIOR—(CS)—Dan Dailey, Claire Kelly

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5612 **BEAU JAMES**—D-105m.—(VV-TC)—Bob Hope, Vera Miles—4338 (6-12-57)—Entertaining Hope
5609 **BUSTER KEATON STORY, THE**—C-91m.—(VV)—Donald O'Connor, Ann Blyth—4313 (4-17-57)—Nostalgic biography
5613 **DELICATE DELINQUENT, THE**—C-101m.—(VV)—Jerry Lewis, Martha Hyer—4350 (7-10-57)—Interesting Lewis
5704 **DEVIL'S HAIRPIN, THE**—D-82m.—(VV-TC)—Cornel Wilde, Jean Wallace—4390 (10-16-57)—Lower half
5614 **FOR WHOM THE BELL TOLLS**—D-130m.—(TC-RE)—Gary Cooper, Ingrid Bergman—4326 (5-15-57)—Great film
5729 **FOREST RANGERS, THE**—MD-85-m.—(TC)—Fred MacMurray, Paulette Goddard—4433 (2-5-58)—Reissue has names
5608 **FUNNY FACE**—MU-103m.—(VV-TC)—Fred Astaire, Audrey Hepburn—4291 (2-20-57)—Highly entertaining western
5610 **GUNFIGHT AT THE OK CORRAL**—MD-122m.—(VV-TC)—Burt Lancaster, Kirk Douglas—4326 (5-15-57)—Super western
5706 **HEAR ME GOOD**—C-80m.—(VV)—Hal March, Joe E. Ross—4395 (10-30-57)—Fair comedy
5705 **JOKER IS WILD, THE**—D-123m.—(VV)—Frank Sinatra, Mitzi Gaynor—4382 (10-2-57)—Good biography
R5732 **JUMPING JACKS**—C-103m.—(RE)—Dean Martin, Jerry Lewis—4382 (10-2-57)—For better money
5611 **LONELY MAN, THE**—D-87m.—(VV)—Jack Palance, Anthony Perkins—4326 (5-15-57)—Good programmer
5616 **LOVING YOU**—D-101m.—(VV-TC)—Elvis Presley, Lisabeth Scott—4350 (7-10-57)—Presley rides high
5703 **MISTER ROCK AND ROLL**—MU-86m.—Alan Freed, Rocky Graziano—4395 (10-30-57)—For the addicts
5615 **OMAR KHAYYAM**—D-101m.—(VV-TC)—Cornel Wilde, Debra Paget—4361 (8-7-57)—Colorful costume story
5709 **SAD SACK, THE**—C-98m.—(VV)—Jerry Lewis, David Wayne—4395 (10-30-57)—Funny Lewis entry
R5731 **SAILOR BEWARE**—C-96m.—(RE)—Dean Martin, Jerry Lewis—4382 (10-2-57)—Should register

Four Bags Full		TL
•Frankenstein—1970		AA
•Fraulein		Fox
French They Are a Funny Race	A2	Cont.
From Hell It Came	A2	AA
Funny Face	A1	Par.
Fury at Showdown	A2	UA
Fuzzy Pink Nightgown, The	A2	UA

G

Garment Jungle	A2	Col.
Gaslight	A2	MGM
Gentle Touch, The	A1	Rank
Gervaise	A3	Cont.
Ghost Diver	A1	Fox
Giant Claw	A1	Col.
•Gideon of Scotland Yard		Col.
•Gift of Love		Fox
•Gigi		MGM
Girl in Black, A		For.
Girl in Black Stockings, The	B	UA
Girl in the Kremlin, The	B	UI
Girl in the Woods	A3	Rep.
Girl Most Likely, The	A1	UI
•Girl on the Run		WB
God Is My Partner	A1	Fox
•Goddess, The		Col.
•God's Little Acre		UA
Going Steady		Col.
Gold of Naples	B	DCA
Golden Age of Comedy, The		DCA
Green Eyed Blonde	A2	WB
Green Man, The	B	DCA
Gun Battle at Monterey	B	AA
Gun Duel in Durango	A1	UA
Gun Fever	A2	UA
Gun Girls		Misc.
Gun Glory	A1	MGM
Gunfight at the OK Corral	B	Par.
Gunfire at Indian Gap	A2	Rep.
•Gunman's Walk		Col.
Guns Don't Argue	A2	Misc.
Guns of Fort Petticoat, The	A1	Col.
Gunsight Ridge	A1	UA

H

Half Human	A1	DCA
•Handle with Care		MGM
Hard Man, The	A2	Col.
Harlem Globetrotters, The		Col.
Hatful of Rain	A2	Fox
Hear Me Good	A2	Par.
Heart of Show Business, The		Col.
Heaven Knows, Mr. Allison	A1	Fox
•Held on Suspicion		Rep.
Helen Morgan Story, The	A2	WB
•Hell Bent Kid, The		Fox
Hell Bound	B	UA
Hell Canyon Outlaws	A1	Rep.
Hell In Korea		DCA
Hell on Devil's Island	A2	Fox
•Hell Raiders		AI
Hell Ship Mutiny	A1	Rep.
Hellcats of the Navy	A1	Col.
Hell's Crossroads	B	Rep.
•Hell's Five Hours		AA
•Hell's Highway		WB
Hidden Fear	B	UA
•High Cost of Loving		MGM
•High Flight		Col.
•High Hell		Par.
High Terrace	A2	AA
Hired Gun, The	A1	MGM
Hit and Run	A2	UA
Hold That Hypnotist	A2	AA
•Hong Kong Incident		AA
Hot Rod Rumble	A2	AA
Hot Shots	A2	AA
•Hot Spell		Par.
Hunchback of Notre Dame, The	A2	AA
House of Numbers	B	MGM
•Houseboat		Par.
How to Murder a Rich Uncle	A1	Col.

I

I Accuse	A1	MGM
•I Bury the Living	A2	UA
•I Married a Woman		UI
I Was a Teenage Frankenstein		AI
I Was a Teenage Werewolf	B	AI
If All the Guys in the World	A1	BV
•In the Money		AA
•Indiscreet		WB
Interlude	A2	UI
•International Counterfeiters		Rep.
Invasion of the Saucer-Men	B	AI
Invisible Boy, The	A1	MGM
Iron Sheriff, The	A2	UA
Island of Lost Women		WB
•Island in the Sun	B	Fox
Island Women	B	UA
It Happened in the Park		For
It's Great to be Young	A1	For.

J

Jacqueline	A1	Rank
Jailhouse Rock	B	MGM
Jamboree	A1	WB
James Dean Story, The	A1	WB
Jeanne Eagels	B	Col.
•Jet Attack		AI
Jet Pilot	B	UI
Jim Thorpe—All-American	A2	WB
Joe Butterfly	A2	UI
Joe Dakota	A1	UI

John and Julie	A1	DCA
Johnny Gunman		Misc.
Johnny Tremain	A1	BV
Johnny Trouble	A2	WB
Joker Is Wild	B	Par.
Journey to Freedom	A2	Rep.
•Joy Ride		Rep.
Julietta		For.
Jumping Jacks	A1	Par.
Jungle Heat	A2	UA
•Juvenile Jungle		Rep.

K

•Kathy o'		UI
Kettles on Old MacDonald's Farm, The	A1	UI
•Key, The		Col.
•Kings Go Forth		UA
Kiss Them for Me	B	Fox
Kronos	A1	Fox

L

Lady of Vengeance	B	UA
Lady Takes a Flyer, The	A3	UI
Lafayette Escadrille	B	WB
Land Unknown, The	A2	UI
Last Bridge, The		For.
Last of the Badmen	A1	AA
Last Stagecoach West	A1	Rep.
•Law and Jake Wade, The		MGM
Lawless Eighties, The	A1	Rep.
•Left Handed Gun, The		WB
Legend of the Lost	A2	UA
Les Girls	B	MGM
Let's Be Happy	A1	AA
Light Across the Street, The	C	For.
•Light in the Forest, The		BV
•Line-Up, The		Col.
Little Hut, The	B	MGM
•Little Rascals Variety Show		AA
Living Idol, The	A2	MGM
Lizzie	B	MGM
Lonely Man, The	A1	Par.
Long Haul, The	B	Col.
•Long, Hot Summer, The		Fox
Looking for Danger		AA
Loser Takes All	B	DCA
•Lost City of Gold, The		UA
Lost Continent, The	A2	For.
Lost Lagoon	B	UA
Love in the Afternoon	B	AA
Love Lottery		Cont.
Love Slaves of the Amazons	B	UI
Lover's Net	B	For.
Loving You	B	Par.
Lure of the Swamp	A2	Fox

M

•Macabre		AA
Mademoiselle Striptease	C	DCA
Maid in Paris	C	Cont.
Man Afraid	A1	UI
Man Beast		Misc.
Man Escaped, A		Cont.
•Man from God's Country		AA
Man in the Road, The	A1	Rep.
Man in the Shadow	B	UI
Man is Armed, The	A2	Rep.
Man of a Thousand Faces	B	UI
Man on Fire	B	MGM
Man on the Prowl	B	UA
•Man Who Died Twice, The		Rep.
Man Who Turned to Stone, The	B	Col.
•Maracaibo		Par.
•Marjorie Morningstar		WB
•Matchmaker, The		Par.
•Maybe Smith		Rep.
•Me and the Colonel		Col.
Melbourne Rendezvous		TL
•Merry Andrew		MGM
Midnight Story	A2	UI
Miller's Beautiful Wife, The	C	DCA
•Misguided		WB
Missouri Traveler		BV
Mister Rock and Roll	B	Par.
•Money, Women and Guns		UI
Monkey on My Back	B	UA
Monolith Monsters, The	A1	UI
Monster from Green Hell	A1	DCA
Monster That Challenged the World, The	A1	UA
Monte Carlo Story, The	A2	UA
Motorcycle Gang		AI
•Muggers, The		UA
•Mustang		UA
My Gun is Quick	B	UA
My Man Godfrey	A2	UI

N

Naked Africa		AI
•Naked and the Dead		WB
Naked Eye, The	A2	Misc.
Naked Gun		Misc.
Naked in the Sun	A2	AA
Naked Paradise	B	AI
Nana	C	For.
•Never Love a Stranger		AA
•Never Steal Anything Small		UI
Night Passage	A1	UI
Night the World Exploded, The	A1	Col.
•Notorious Mr. Monks, The		Rep.
No Down Payment	A2	Fox
No Time for Pity	A3	For.
•No Time for Sergeants		WB
No Time to Be Young	B	Col.
Noah's Ark	A1	Misc.
Not of This Earth	A2	AA
Novel Affair, A		Cont.

5702 SHORT CUT TO HELL—MD-87m.—(VV)—Robert Ivers, Georgann Johnson—4382 (10-2-57)—Remake for program
5701 STOWAWAY GIRL—D-87m.—Trevor Howard, Elsa Martinelli—4382 (10-2-57)—Okay programmer—England
5708 TIN STAR, THE—W-93m.—(VV)—Henry Fonda, Anthony Perkins—4390 (10-16-57)—Superior western
5730 WELLS FARGO—W-98m.—Joel McCrea, Frances Dee—4433 (2-5-58)—Top western reissue
5713 WILD IS THE WIND—D-114m.—(VV)—Anna Magnani, Anthony Quinn—4417 (12-25-57)—Well made drama
5707 ZERO HOUR—D-81m.—Dana Andrews, Linda Darnell—4396 (10-30-57)—Good suspense yarn

TO BE REVIEWED

ANOTHER TIME, ANOTHER PLACE—Lana Turner, Barry Sullivan—England
BUCCANEER, THE—(VV-TC)—Yul Brynner, Charlton Heston, Claire Bloom
COLOSSUS OF NEW YORK, THE—Mala Powers, Otto Krueger
DESIRE UNDER THE ELMS—(VV)—Sophia Loren, Anthony Perkins
HIGH HELL—John Derek, Elaine Stewart
HOT SPELL—(VV)—Shirley Booth, Anthony Quinn
HOUSEBOAT—(VV-TC)—Cary Grant, Sophia Loren
MARACAIBO—(VV-TC)—Cornel Wilde, Jean Wallace
MATCHMAKER, THE—(VV)—Shirley Booth, Anthony Perkins
ROCK-A-BYE BABY—(VV-TC)—Jerry Lewis, Marilyn Maxwell
SPACE CHILDREN—Adam Williams, Peggy Webber
SPANISH AFFAIR—(VV-C)—Carmen Sevilla, Richard Kiley
ST. LOUIS BLUES—(VV)—Nat "King" Cole, Pearl Bailey
TEACHER'S PET—(VV)—Clark Gable, Doris Day
VERTIGO—(VV-TC)—James Stewart, Kim Novak

RANK

DISTRIBUTED DURING THE PAST 12 MONTHS

ACROSS THE BRIDGE—MD-103m.—Rod Steiger—4402 (11-13-57)—Suspenseful meller—England
ALLIGATOR NAMED DAISY, AN—C-84m.—Donald Sinden, Diana Dors—4407 (11-27-57)—Amusing import—England
AS LONG AS THEY'RE HAPPY—C-76m.—Jack Buchanan, Janette Scott—4383 (10-2-57)—Lightweight programmer—England
BLACK TENT, THE—D-93m.—Anthony Steel, Donald Sinden—4366 (8-21-57)—Okay programmer—England
BOLSHOI BALLET, THE—Ballet-99m.—(EC)—Galina Ulanova—4418 (12-25-57)—For ballet lovers—English
CHECKPOINT—MD-86m.—(EC)—Anthony Steel, Odile Versois—4374 (9-4-57)—Actionful meller—England
GENTLE TOUCH, THE—D-86m.—George Baker, Belinda Lee—4366 (8-21-57)—Interesting story—England
JACQUELINE—D-92m.—John Gregson, Jacqueline Ryan—4377 (9-18-57)—Art import—England
OUT OF THE CLOUDS—D-80m.—(EC)—Anthony Steel, Margot Lorenz—4351 (7-10-57)—Okay programmer—England
PURSUIT OF THE GRAF SPEE—D-106m.—(VV-TC)—John Gregson, Anthony Quayle—4390 (10-16-57)—Highly interesting—England
REACH FOR THE SKY—D-123m.—Kenneth More, Muriel Pavlow—4318 (5-1-57)—Interesting air story—England
SMILES OF A SUMMER NIGHT—C-108m.—Ulla Jacobsson—4427 (1-22-58)—Enjoyable adult farce—Sweden
SPANISH GARDENER, THE—D-95m.—(VV-TC)—Dirk Bogarde, Jon Whitley—4391 (10-16-57)—Art programmer—England
THIRD KEY, THE—D-83m.—Jack Hawkins, Dorothy Alison—4351 (7-10-57)—Well made mystery—England
TOWN LIKE ALICE, A—D-107m.—Virginia McKenna, Peter Finch—4367 (8-21-57)—Different war story—England
TRIPLE DECEPTION—MD-85m.—(VV-TC)—Michael Craig, Julia Arnall—4367 (8-21-57)—High rating meller—England
VALUE FOR MONEY—C-93m.—(VV-TC)—John Gregson, Diana Dors—4361 (8-7-57)—Amusing art entry—England

TO BE REVIEWED

CAMPBELL'S KINGDOM—(EC)—Dirk Bogarde, Barbara Murray
ONE WAY OUT—Jill Adams, Lyndon Brook

REPUBLIC

DISTRIBUTED DURING THE PAST 12 MONTHS

55607 AFFAIR IN RENO—C-75m.—(NA)—John Lund, Doris Singleton—4314 (4-17-57)—Average programmer
5660 BEGINNING OF THE END—MD-73m.—Peggie Castle, Peter Graves—4351 (7-10-57)—For horror fans—AB-PT
5702 CROOKED CIRCLE, THE—MD-72m.—(NA)—John Smith, Fay Spain—4413 (12-11-57)—Prize ring meller for lower half
5606 DUEL AT APACHE WELLS—W-70m.—(NA)—Anna Maria Alberghetti, Ben Cooper—4307 (4-3-57)—Lower half
5770 EIGHTEEN AND ANXIOUS—MD-93m.—Mary Webster, William Campbell—4418 (12-25-57)—Program tear-jerker
5706 FIGHTING WILDCATS—MD-74m.—Keefe Brasselle, Kay Callard—4434 (2-5-58)—Lower half filler—England
5771 GIRL IN THE WOODS—MD-71m.—Forrest Tucker, Maggie Hayes—4427 (1-22-58)—Satisfactory for program—AB PT
5705 GUNFIRE AT INDIAN GAP—W-70m.—(NA)—Vera Ralston, Anthony George—4428 (1-22-58)—Program western
5616 HELL CANYON OUTLAWS—W-72m.—Dale Robertson, Brian Keith—4396 (10-30-57)—Okay western
5608 HELLS CROSSROADS—W-73m.—(NA)—Stephen McNally, Peggie Castle—4307 (4-3-57)—Better western
5704 HELL SHIP MUTINY—MD-66m.—Jon Hall, Roberta Haynes—4418 (12-25-57)—For the lower half
5615 JOURNEY TO FREEDOM—MD-60m.—Jacques Scott, Jean Ann Lewis—4351 (7-10-57)—Lower half filler
5617 LAST STAGECOACH WEST—W-67m.—(NA)—Jim Davis, Mary Castle—4396 (10-30-57)—Okay western
5613 LAWLESS EIGHTIES, THE—W-70m.—(NA)—Buster Crabbe, Marilyn Saris—4396 (10-30-57)—Fair western
5610 MAN IN THE ROAD, THE—MD-83m.—Derek Farr, Ella Raines—4327 (5-15-57)—Lower half—England
5538 MAN IS ARMED, THE—MD-70m.—Dane Clark, May Wynn—4302 (3-20-57)—Okay dualler
5622 PANAMA SAL—C-70m.—(NA)—Elena Verdugo, Edward Kemmer—4402 (11-13-57)—Lower half
5614 PAWNEE—W-80m.—(TR)—George Montgomery, Lola Albright—4361 (8-7-57)—Lower half
5701 RAIDERS OF OLD CALIFORNIA—W-72m.—Jim Davis, Arleen Whelan—4413 (12-11-57)—Average for lower half
5609 SPOILERS OF THE FORREST—MD-69m.—(NA-TR)—Rod Cameron, Vera Ralston—4334 (5-29-57)—Lower half
5619 TAMING SUTTON'S GAL—D-71m.—(NA)—John Lupton, Gloria Talbott—4383 (10-2-57)—Lower half—England
5604 TEARS FOR SIMON—MD-91m.—(EC)—David Farrar, Julia Arnall—4291 (2-20-57)—Good suspense—England
5612 TIME IS MY ENEMY—MD-64m.—Dennis Price, Renee Asherson—4396 (10-30-57)—Lower half—England
5661 UNEARTHLY, THE—MD-73m.—John Carradine, Allison Hayes—4351 (7-10-57)—Mediocre horror—AB-PT
5621 WAYWARD GIRL, THE—MD-71m.—(NA)—Marcia Henderson, Peter Walker—4383 (10-2-57)—Lower half
5611 WEAPON, THE—MD-80m.—Steve Cochran, Lizabeth Scott—4342 (6-26-57)—Fast paced meller—England

TO BE REVIEWED

HELD ON SUSPICION—Phyllis Kirk, Dan O'Herlihy
INTERNATIONAL COUNTERFEITERS—Gordon Howard, Trina Garden
JOY RIDE—(NA)—Gene Evans, Carolyn Kearney
JUVENILE JUNGLE—(NA)—Carey Allen, Rebecca Welles
MAN WHO DIED TWICE, THE—Rod Cameron, Vera Ralston
MAYBE SMITH—Macdonald Carey, Audrey Totter
NOTORIOUS MR. MONKS, THE—Vera Ralston, Don Kelly
OPERATION CONSPIRACY—Philip Friend, Mary Mackenzie
OUTCASTS OF THE CITY—Robert Hutton, Osa Massen
SCOTLAND YARD DRAGNET—Roland Culver, Patricia Roc—England
STREET OF DARKNESS—Robert Keys, John Close
THUNDER OVER TANGIER—Robert Hutton, Lisa Gastoni
WEST OF SUEZ—John Bentley, Vera Fusek

TRANS-LUX

DISTRIBUTED DURING THE PAST 12 MONTHS

BED OF GRASS—MD-80m.—Anna Brazzou, Mike Nichols—4413 (12-11-57)—Tragedy for art spots—Greece—Titles
FOUR BAGS FULL—D-84m.—Jean Gabin, Bourvil—4403 (11-13-57)—Entertaining—France (titles)
MELBOURNE RENDEZVOUS—DOC-87m.—(C)—4391 (10-16-57)—Sports fans only—Australia

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

726 ABDUCTORS, THE—MD-80m.—(RS)—Victor McLaglen, Fay Spain—4352 (7-10-57)—Lower half
746 ABOMINABLE SNOWMAN, THE—MD-85m.—(RS)—Forrest Tucker—4402 (11-13-57)—Okay horror
727 AFFAIR TO REMEMBER, AN—D-115m.—(CS-DC)—Cary Grant, Deborah Kerr—4357 (7-24-57)—Highly entertaining
731 APACHE WARRIOR—W-74m.—(RS)—Keith Larsen, Eugenia Paul—4362 (8-7-57)—Okay programmer
755 APRIL LOVE—MU-97m.—(CS-DC)—Pat Boone, Shirley Jones—4407 (11-27-57)—Entertaining entry
734 BACK FROM THE DEAD—MD-79m.—(RS)—Peggie Castle, Arthur Franz—4362 (8-7-57)—Lower half horror
716 BADLANDS OF MONTANA—W-75m.—(RS)—Rex Reason, Beverly Garland—4327 (5-15-57)—Actionful western
723 BERNARDINE—C-95m—(CS-DC)—Pat Boone, Terry Moore—4352 (7-10-57)—Good for younger set
714 BOY ON A DOLPHIN—D-111m.—(CS-DC)—Alan Ladd, Sophia Loren—4314 (4-17-57)—Well-made adventure yarn
711 BREAK IN THE CIRCLE—MD-69m.—Forrest Tucker, Eva Bartok—4327 (5-15-57)—Lower half—England
809 CATTLE EMPIRE—W-83m.—(CS-DC)—Joel McCrea, Gloria Talbott—4434 (2-5-58)—Good western
715 CHINA GATE—MD-97m.—(CS)—Gene Barry, Angie Dickinson—4327 (5-15-57)—Suspenseful adventure
739 COPPER SKY—D-77m.—Jeff Morrow, Coleen Gray—4378 (9-18-57)—Talky programmer
744 COURAGE OF BLACK BEAUTY—D-77m.—(C)—John Crawford—4367 (8-21-57)—A boy and his horse
740 DEERSLAYER, THE—MD-78m.—(CS-DC)—Lex Barker, Cathy O'Donnell—4391 (10-16-57)—Okay Indian story
719 DESK SET—C-103m.—(CS-DC)—Spencer Tracy, Katharine Hepburn—4328 (5-15-57)—Highly amusing
807 DIAMOND SAFARI—MD-67m.—Kevin McCarthy, Betty McDowall—4428 (1-22-58)—Weak entry
803 ENEMY BELOW, THE—MD-98m.—(CS-DC)—Robert Mitchum, Curt Jurgens—4407 (11-27-57)—Absorbing, suspenseful
806 ESCAPE FROM RED ROCK—W-73m.—(RS)—Brian Donlevy, Eileen Janssen—4414 (12-11-57)—Mediocre western
801 FAREWELL TO ARMS, A—D-159m.—(CS-DC)—Rock Hudson, Jennifer Jones—4418 (12-25-57)—Fine filmization of book

736 **FORTY GUNS**—W-80m.—(CS)—Barbara Stanwyck, Barry Sullivan—4383 (10-2-57)—Good western
750 **GHOST DIVER**—MD-76m.—(RS)—James Craig, Audrey Totter—4403 (11-13-57)—Lower half
724 **GOD IS MY PARTNER**—D-80m.—(RS)—Walter Brennan, Marion Ross—4358 (7-24-57)—Good family entertainment
725 **HATFUL OF RAIN, A**—D-109m.—(CS)—Eva Marie Saint, Don Murray—4342 (6-26-57)—Powerful drama
735 **HELL ON DEVIL'S ISLAND**—MD-74m.—Helmut Dantine, Donna Martell—4374 (9-4-57)—Average programmer
710 **HEAVEN KNOWS, MR. ALLISON**—D-105m.—(CS-DC)—Deborah Kerr, Robert Mitchum)-4302 (3-20-57)-Warm, appealing drama
721 **ISLAND IN THE SUN**—D-119m.—(CS-DC)—James Mason, Joan Fontaine—4343 (6-26-57)—Offbeat drama
751 **KISS THEM FOR ME**—C-105m.—(CS-DC)—Cary Grant, Jayne Mansfield—4403 (11-13-57)—Entertaining
712 **KRONOS**—MD-78m.—(RS)—Jeff Morrow, Barbara Lawrence—4318 (5-1-57)—Interesting space tale
722 **LURE OF THE SWAMP**—MD-74m.—(RS)—Marshall Thompson, Joan Vohs—4338 (6-12-57)—Lower half
743 **NO DOWN PAYMENT**—D-105m.—(CS)—Joanne Woodward, Tony Randall—4383 (10-2-57)—Interesting adult drama
706 **OH MEN, OH WOMEN**—C-90m.—(CS-DC)—Dan Dailey, Ginger Rogers—4291 (2-20-57)—Mildly amusing
802 **PEYTON PLACE**—D-162m.—(CS-DC)—Lana Turner, Lee Phillips—4418 (12-25-57)—High rating
810 **PLUNDER ROAD**—MD-72m.—(RS)—Gene Raymond, Jeanne Copper—4414 (12-11-57)—Good program entry
702 **QUIET GUN, THE**—W-77m.—(RS)—Forrest Tucker, Mara Corday—4291 (2-20-57)—Lower half
718 **RESTLESS BREED, THE**—W-81m.—(C)—Scott Brady, Anne Bancroft—4328 (5-15-57)—For duallers
749 **RIDE A VIOLENT MILE**—W-80m.—(RS)—John Agar, Penny Edwards—4419 (12-25-57)—Satisfactory for action spots
708 **RIVER'S EDGE, THE**—D-86m.—(CS-DC)—Ray Milland, Debra Paget—4308 (4-3-57)—Good cast, mediocre story
741 **ROCKABILLY BABY**—D-82m.—(RS)—Virginia Field, Douglas Kennedy—4397 (10-30-57)—Lower half
737 **SEA WIFE**—D-82m.—(CS-C)—Richard Burton, Joan Collins—4362 (8-7-57)—Offbeat with angles
713 **SHE DEVIL**—MD-77m.—(RS)—Mari Blanchard, Jack Kelly—4319 (5-1-57)—Okay lower half
805 **SING BOY SING**—DMU-90m.—(CS)—Tommy Sands, Lili Gentle—4428 (1-22-58—Appealing for teenagers)
703 **SMILEY**—D-97m.—(CS-TC)—Ralph Richardson—4292 (2-20-57)—Import for program—Australia
745 **STOPOVER TOKYO**—MD-100m.—(CS-DC)—Robert Wagner, Joan Collins—4397 (10-30-57)—Fairly interesting
709 **STORM RIDER, THE**—W-70m.—(RS)—Scott Brady, Mala Powers—4302 (3-20-57)—Satisfactory western
738 **SUN ALSO RISES, THE**—D-129m.—(CS-C)—Tyrone Power, Ava Gardner—4375 (9-4-57)—Lavish with names
747 **THREE FACES OF EVE**—D-91m.—(CS)—Joanne Woodward, David Wayne—4367 (8-21-57)—Well-made psychological drama
704 **TRUE STORY OF JESSE JAMES, THE**—MD-92m.—(CS-DC)—Robert Wagner, Jeffrey Hunter—4292 (2-20-57)—Satisfactory programmer
705 **TWO GROOMS FOR A BRIDE**—C-73m.—John Carroll, Virginia Bruce—4352 (7-10-57)—Lower half—England
748 **UNDER FIRE**—D-78m.—Rex Reason, Henry Morgan—4378 (9-18-57)—Okay programmer
733 **UNKNOWN TERROR, THE**—MD-70m.—(RS)—John Howard, Mala Powers—4362 (8-7-57)—Mediocre horror
717 **WAY TO THE GOLD, THE**—MD-94m.—(CS)—Jeffrey Hunter, Sheree North—4328 (5-15-57)—Mild meller
720 **WAYWARD BUS, THE**—D-89m.—(CS)—Dan Dailey, Jayne Mansfield—4338 (6-12-57)—Episodic but name values
732 **WILL SUCCESS SPOIL ROCK HUNTER** —C-94m.—(CS-DC)—Jayne Mansfield, Tony Randall—4362 (8-7-57)—Limited appeal
742 **YOUNG AND DANGEROUS**—D-78m.—(RS)—Mark Damon, Lili Gentle—4397 (10-30-57)—Problems of youth

TO BE REVIEWED

AMBUSH AT CIMARRON PASS—(RS)—Scott Brady, Margia Dean (815)
BARBARIAN, THE—(CS-DC)—John Wayne
BEAUTIFUL BUT DANGEROUS—Gina Lollobrigida, Robert Alda—Italy
BLOOD ARROW—(RS)—Scott Brady, Phyllis Coates
DESERT HELL—(RS)—Brian Keith, Barbara Hale
FRAULEIN—(CS-DC)—Dana Wynter, Mel Ferrer
GIFT OF LOVE, THE—(CS-DC)—Robert Stack, Lauren Bacall
HELL BENT KID, THE—(CS-DC)—Don Murray, Diane Varsi
LONG, HOT SUMMER, THE—(CS-DC)—Paul Newman, Joanne Woodward
SOUTH PACIFIC—(Todd-AO-TC)—Mitzi Gaynor, Rossano Brazzi
TEN NORTH FREDERICK—(CS)—Gary Cooper, Suzy Parker
YOUNG LIONS, THE—(CS)—Marlon Brando, Montgomery Clift

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

AROUND THE WORLD IN 80 DAYS—TRAV-173m.—(Todd-AO-EC)—David Niven, other stars—4243 (10-31-56)—Fabulous entertainment—Todd
BABY FACE NELSON—MD-85m.—Mickey Rooney, Carolyn Jones—4407 (11-27-57)—Exploitable meller—Fryman-ZS
BACHELOR PARTY, THE—D-93m.—Don Murray, Patricia Smith—4303 (3-20-57)—Highly interesting—Hecht-Lancaster
BAILOUT AT 43,000—MD-78m.—John Payne, Karen Steele—4319 (5-1-57)—Okay programmer—Pine-Thomas
BAYOU—D-88m.—Peter Graves, Lita Milan—4343 (6-26-57)—Lower half—Rippe
BIG CAPER, THE—MD-84m.—Rory Calhoun, Mara Costa—4314 (4-17-57)—Good programmer—Pine-Thomas
BOP GIRL GOES CALYPSO—MU-79m.—Judy Tyler, Bobby Troup—4358 (7-24-57)—Teenage programmer—Bel-Air
BUCKSKIN LADY, THE—W-66m.—Patricia Mediana, Richard Denning—4352 (7-10-57)—Adult western—Bishop-Hittleman
CARELESS YEARS, THE—D-70m.—Dean Stockwell, Natalie Trundy—4378 (9-18-57)—Teenage programmer—Bryna
CHICAGO CONFIDENTIAL—MD-74m.—Brian Keith, Beverly Garland—4367 (8-21-57)—Fast moving programmer—Peerless
DALTON GIRLS, THE—W-71m.—Merry Anders, Lisa Davis—4414 (12-11-57)—Different and can be sold—Bel-Air
DELINQUENTS, THE—MD-71m.—Tom Laughlin, Peter Miller—4298 (3-6-57)—Ineffective treatment—Imperial
ENEMY FROM SPACE—MD-84m.—Brian Donlevy, Vera Day—4375 (9-4-57)—Okay science fiction—Hinds—England
FURY AT SUNDOWN—W-75m.—John Derek, Carolyn Craig—4308 (4-3-57)—Lower half—Goldstein
FUZZY PINK NIGHTGOWN—C-87m.—Jane Russell, Keenan Wynn—4363 (8-7-57)—Misses the boat—Russ-Field
GIRL IN BLACK STOCKINGS, THE—MD-73m.—Lex Barker, Anne Bancroft—4384 (10-2-57)—Interesting mystery—Bel-Air
GUN DUEL IN DURANGO—W-73m.—George Montgomery, Ann Robinson—4319 (5-1-57)—Okay western—Peerless
GUN FEVER—W—81m.—Mark Stevens, Jana Davi—4422 (1-8-58)—Okay programmer—Jackson-Weston
GUNSIGHT RIDGE—W-85m.—Joel McCrea, Joan Weldon—4375 (9-4-57)—Good western—Libra
HELL BOUND—MD-79m.—John Russell, June Blair—4384 (10-2-57)—Lower half—Bel-Air
HIDDEN FEAR—MD-83m.—John Payne, Natalie Norwick—4352 (7-10-57)—Lower half—St. Aubrey-Kohn
HIT AND RUN—MD-84m.—Cleo Moore, Hugo Haas—4303 (3-20-57)—Sordid, exploitable programmer—Haas
IRON SHERIFF, THE—W-73m.—Sterling Hayden, Constance Ford—4308 (4-3-57)—Interesting western—Grand
JUNGLE HEAT—MD-75m.—Lex Barker, Mari Blanchard—4367 (8-21-57)—Lower half —Bel-Air
LADY OF VENGEANCE—MD-73m.—Dennis O'Keefe, Ann Sears—4367 (8-21-57)—Mediocre programmer—Balaban—England
LEGEND OF THE LOST—MD-109m.—(TE-TC)—John Wayne, Sophia Loren—4419 (12-25-57)—Can Be Sold
LOST LAGOON—D-78m.—Jeffrey Lynn, Lelia Barry—4434 (2-5-58)—For lower half—Rawlins
MAN ON THE PROWL—MD-86m.—Mala Powers, James Best—4414 (12-11-58)—Hair-raiser for lower half—Jana-Lesser
MONSTER THAT CHALLENGED THE WORLD, THE—MD-83m.—Tim Holt, Audrey Dalton—4335 (5-29-57)—Okay science fiiction—Gramercy
MONKEY ON MY BACK—D-93m.—Cameron Mitchell, Dianne Foster—4334 (5-29-57)—Highly exploitable biography—Small
MONTE CARLO STORY, THE—C-99m.—(TE-TC)—Marlene Dietrich, Vittorio DeSica—4343 (6-26-57)—Colorful but slow—Titanus—Europe
MY GUN IS QUICK—MD-88m.—Robert Bray, Whitney Blake—4368 (8-21-57)—For the duallers—Saville
OUTLAW'S SON—W-89m.—Dane Clark, Ben Cooper—4352 (7-10-57)—Fair western—Bel-Air
PATHS OF GLORY—MD-86m.—Kirk Douglas, Ralph Meeker—4410 (11-27-57)—Impressive war realism—Bryna
PHARAOH'S CURSE—MD-66m.—Mark Dana, Ziva Rodann—4292 (2-20-57)—Lower half—Bel-Air
PRIDE AND THE PASSION, THE—MD-131m.—(VV-TC)—Cary Grant, Frank Sinatra—4353 (7-10-57)—High rating—Kramer
QUIET AMERICAN, THE—D-120m.—Audie Murphy, Giorgia Moll—4428 (1-22-58)—Slow-moving drama—Figaro
REVOLT AT FORT LARAMIE—D-73m.—(DC)—John Dehner, Gregg Palmer—4303 (3-20-57)—Good programmer—Bel-Air
RIDE BACK, THE—W-79m.—Anthony Quinn, Lita Milan—4319 (5-1-57)—Superior western—Aldrich
RIDE OUT FOR REVENGE—W-79m.—Rory Calhoun, Gloria Grahame—4397 (10-30-57)—Slow western—Bryna
SAINT JOAN—D-110m.—Richard Widmark, Richard Todd—4328 (5-15-57)—Classic needs selling—Preminger
SATCHMO THE GREAT—DOC-63m.—Louis Armstrong—4378 (9-18-57)—Entertaining and different—CBS-TV
SPRING REUNION—D-79m.—Dana Andrews, Betty Hutton—4308 (4-3-57)—Moderate programmer—Bryna
STREET OF SINNERS—MD-76m.—George Montgomery, Geraldine Brooks—4375 (9-4-57)—Lower half—Security
SWEET SMELL OF SUCCESS—D-96m.—Burt Lancaster, Tony Curtis—4343 (6-26-57)—Good topical meller—Hecht-Hill-Lancaster
TIME LIMIT—D-96m.—Richard Widmark, Richard Basehart—4378 (9-18-57)—Taut drama packs wallop—Heath
TROOPER HOOK—W-81m.—Joel McCrea, Barbara Stanwyck—4343 (6-26-57)—Good action yarn—Fielding
12 ANGRY MEN—D-95m.—Henry Fonda, Lee J. Cobb—4298 (3-6-57)—High rating drama—Orion-Nova
VALERIE—MD-84m.—Sterling Hayden, Anita Ekberg—4358 (7-24-57)—Okay programmer—Makelim
VAMPIRE, THE—MD-74m.—John Beal, Colleen Gray—4292 (2-20-57)—Horror for lower half—Gramercy
VOODOO ISLAND—MD-76m.—Boris Karloff, Beverly Tyler—4292 (2-20-57)—Horror for lower half—Gramercy
WAR DRUMS—W-75m.—(DC)—Lex Barker, Joan Taylor—4308 (4-3-57)—Okay programmer—Bel-Air
WITNESS FOR THE PROSECUTION—D-114m.—Tyrone Power, Marlene Dietrich—4410 (11-27-57)—High rating film—Small

TO BE REVIEWED

BIG COUNTRY, THE—(TE-TC)—Gregory Peck, Jean Simmons—Worldwide
CHINA DOLL—Victor Mature, Lili Hua—Batjac
COUNTERPLOT—Forrest Tucker, Allison Hayes—Odell
CROSS UP—Larry Parks, Constance Smith—Canyon
CURSE OF DRACULA—Francis Lederer, Norma Eberhardt—Gramercy
EDGE OF FURY—Michael Higgins, Lois Holmes—Gurney
FEARMAKERS, THE—Dana Andrews, Marilee Earle—(Pacemakers)
FLAME BARRIER—Arthur Franz, Kathleen Crowley—Gramercy
FORT BOWIE—Ben Johnson, Jan Harrison—Bel-Air
FORT MASSACRE—Joel McCrea, Susan Cabot—Mirisch
GOD'S LITTLE ACRE—Robert Ryan, Tina Louise—Harmon

O

Oh, Men! Oh, Women!	A2	Fox
Oklahoma	B	Misc.
Oklahoman, The	A1	AA
•Old Man and the Sea, The		WB
Old Yeller	A1	BV
Omar Khyyam	A1	Par.
On the Bowery		Misc.
•Once Upon a Horse		UI
1,000 Years from Now	B	DCA
•One Way Out		Rank
•Onionhead		WB
•Operation Conspiracy		Rep.
Operation Mad Ball	A1	Col.
•Operation Murder	A2	UA
Ordet	A3	For.
•Orders Are Orders		DCA
Oregon Passage		AA
Our Vines Have Tender Grapes		MGM
Out of the Clouds	A1	Rank
•Outcasts of the City		Rep.
Outlaw's Son	A2	UA

P

•Pagans, The		AA
Pajama Game, The	B	WB
Pal Joey	B	Col.
Panama Sal	B	Rep.
Panic in the Parlor		DAC
Pantaloons	B	For.
•Papago Wells		Col.
Paris Does Strange Things	B	WB
•Paris Holiday		UA
Parson and the Outlaw, The	A2	Col.
Passionate Summer	C1	For.
Paths of Glory	A2	UA
Pawnee	A1	Rep
•Perfect Furlough, The		UI
Perri	A1	BV
Persuader, The	A1	AA
Peyton Place	A3	Fox
Phantom Stagecoach, The	A1	Col.
Pharaoh's Curse	A2	UA
Pickup Alley	A2	Col
Plunder Road	A1	Fox
Portland Expose	B	AA
Postman Always Rings Twice, The	B	MGM
Pride and the Passion	B	UA
Prince and the Showgirl	B	WB
Public Pigeon No. 1	A1	UI
Pursuit of the Graf Spee	A1	Rank

Q

Quantez	A2	UI
•Quantrill's Raiders		AA
•Queen of the Universe		AA
Quiet American, The	A2	UA
Quiet Gun, The	B	Fox

R

Raiders of Old California	A1	Rep.
Raintree County	A2	MGM
Raising a Riot		Cont
•Raw Wind in Eden		UI
•Rawhide Trail, The		AA
Razzia	B	For.
Reach for the Sky	A1	Rank
Rebel Girls		For.
Rebel Without a Cause		WB
Reform School Girl		AI
Restless Breed, The	A2	Fox
Return to Warbow	A1	Col.
•Revenge of Frankenstein, The		Col.
Revolt at Fort Laramie	A1	UA
•Ride A Crooked Trail		UI
Ride a Violent Mile	A2	Fox
Ride Back, The	A2	UA
Ride Out for Revenge	A1	UA
River's Edge, The	B	Fox
Rising of the Moon, The	A1	WB
•Rock A Bye Baby		Par.
Rock All Night	A2	AI
Rock Around the World		AI
Rock Baby, Rock It		Misc.
Rockabilly Baby	A1	Fox
Rockin' the Blues		Misc.
Rodan	A2	DCA
Royal Affairs In Versailles	B	For.
Rumble on the Docks	B	Col.
Run of the Arrow	A2	UI
•Run Silent, Run Deep		UA

S

•Sabu and the Magic Ring	A1	AA
Sad Sack, The	A1	Par.
•Saddle the Wind		MGM
Safecracker, The		MGM
•Saga of Hemp Brown, The		UI
Sailor Beware	A1	Par.
Saint Joan	A2	UA
•St. Louis Blues		Par.
Satchmo the Great	A1	UA
•Savage Princess		UA
Sayonara	A2	WB
Scandal in Sorrento	B	DCA
•Scotland Yard Dragnet		Rep.
•Screaming Mimi		Col.
Sea Wife	A2	Fox
Search for Paradise	A1	Misc.
•Seed of Violence		UI
•Separate Tables		UA
•Seven Guns to Sin Mesa		AA
Seven Hills of Rome		MGM
Seventh Sin, The	A2	MGM
•Seventh Voyage of Sinbad, The		Col.
Shadow on the Window, The	A2	Col.
She Devil	B	Fox
•She Played with Fire	A2	Col.
Ship was Loaded, The		For.
Shoot Out at Medicine Bend	A1	WB
Short Cut to Hell	B	Par.
Sierra Stranger	A2	Col.
Silk Stockings	B	MGM
Silken Affair, The	A2	DCA
Sing, Boy, Sing	A1	Fox

Sins of Casanova		For.
Slaughter on Tenth Avenue	A2	UI
•Sleeping Beauty		BV
Slim Carter	A1	UI
Smiles of a Summer Night	C	Rank
Smiley	A1	Fox
•Snorkel, The		Col.
Something of Value	A2	MGM
Sorority Girl		AI
•South Pacific		Fox
•Space Children		Par.
Spanish Affair	A1	Par.
Spanish Gardener, The	A1	Rank
Spirit of St. Louis	A1	WB
Spoilers of the Forest	A1	Rep.
Spook Chasers	A1	AA
Spring Reunion	A2	UA
•Stage Struck		BV
•Stakeout on Dope Street	A2	WB
•Steel Bayonet	A1	UA
Stella	C	For.
Stopover Tokyo	A1	Fox
Storm Rider The	A1	Fox
Story of Esther Costello, The	B	Col.
Story of Mankind, The	A1	WB
Story of Vickie, The		BV
Stowaway Girl	B	Par.
Strange One, The	B	Col.
Strangers on a Train	B	WB
•Street of Darkness		Rep.
Street of Sinners	B	UA
Summer Love		UI
Sun Also Rises, The	B	Fox
Sweet Smell of Success	B	UA

T

Tal lStranger, The		AA
Tall T, The	A2	Col.
Taming Sutton's Girl	A2	Rep.
Tammy and the Bachelor	A1	UI
Tank Force		Col.
Tarnished Angels, The	B	UI
Tarzan and the Lost Safari	A1	MGM
Tattered Dress, The	A2	UI
•Teacher's Pet		Par.
Tears for Simon	A1	Rep.
Teenage Monster		Howco
Teen Age Thunder		Misc
Teenage Doll	B	AA
Tel Aviv Taxi		For.
Tempest in the Flesh		For.
•Ten Days to Tulara		UA
•Ten North Frederick		Fox
Ten Thousand Bedrooms	A1	MGM
That Night	A1	UI
They Who Dare		Misc.
Third Key, The	A1	Rank
•This Angry Age		Col.
This Could Be the Night	B	MGM
•This Happy Feeling		UI
This Is Russia	A1	UI
Three Faces of Eve	B	Fox
Three Feet in a Bed		For.
3:10 to Yuma	A2	Col.
Thrillarama		Misc.
•Thunder over Tangier		Rep.
•Thunder Road		UA
Tijuana Story, The	A2	Col.
Time Is My Enemy	A1	Rep.
Time Limit	A2	UA
•Time to Love and a Time to Die		UI
Tin Star, The	A1	Par.
Tip on a Dead Jockey	A2	MGM
•Tom Thumb		MGM
•Too Much, Too Soon		WB
Torero	A1	Col.
•Touch of Evil		UI
•Toughest Guy in Tombstone		UA
Town on Trial	B	Col.
Town Like Alice	A1	Rank
Triple Deception	A2	Rank
Trooper Hook	A2	UA
True Story of Jesse James	B	Fox
•True Story of Lynn Stuart, The		Col.
12 Angry Men	A1	UA
20 Million Miles to Earth	A1	Col.
27th Day, The	A2	Col.
•Tucson		AA
•Twilight for the Gods		UI
Two Grooms for a Bride	B	Fox

U

Undead, The		AI
Under Fire	A1	Fox
Undersea Girl		AA
•Underwater Warrior		MGM
Unearthly, The	A2	Rep.
Unholy Wife, The	A2	UI
Unknown Terror, The	A2	Fox
Unnatural		DCA
Untamed Youth	B	WB
Until They Sail	B	MGM
Up In Smoke	A1	AA

V

Valerie	B	UA
Value for Money	B	Rank
Vampire, The	A2	UA
•Vertigo		Par.
•Viking Women		AI
•Vikings, The		UA
Vintage, The	A2	MGM
Violators, The	A2	UI
Virtuous Scoundrel, The		For.
•Voice In the Mirror		UI
Voodoo Island	A1	UA
Voodoo Woman	A2	AI

I BURY THE LIVING—Richard Boone, Theodore Bikel—Maxim
ISLAND WOMEN—Marie Windsor, Vince Edwards—Security—British West Indies
KINGS GO FORTH—Frank Sinatra, Natalie Wood—Ross-Eton
LOST CITY OF GOLD, THE—Lone Ranger, Noreen Nash—Wrather
MUSTANG—Jack Beutel, Madalyn Trahey—Arnell
MUGGERS, THE—Kent Smith, Nana Martin—Barbizon
OPERATION MURDER—Tom Conway, Sandra Dorne—Danziger
PARIS HOLIDAY—(TE-EC)—Bob Hope, Anita Ekberg—Tolda—France
RUN SILENT, RUN DEEP—Clark Gable, Burt Lancaster—Hecht-Hill-Lancaster
SAVAGE PRINCESS—(TC)—Mehboob—India
SEPARATE TABLES—Rita Hayworth, Burt Lancaster, Deborah Kerr—Hecht-Hill-Lancaster
STEEL BAYONET—Leo Genn, Kieron Moore—Carreras
TEN DAYS TO TULARA—Sterling Hayden, Grace Raynor—Sherman
THUNDER ROAD—Robert Mitchum, Sandra Knight—DRM
TOUGHEST GUY IN TOMBSTONE—George Montgomery—Kent
VIKINGS, THE—(VV-TC)—Kirk Douglas, Tony Curtis, Janet Leigh—Bryna
WINK OF AN EYE—Jonathan Kidd ,Doris Dowling—Ivar

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5810 **ALL MINE TO GIVE**—D-102m.—(TC)—Cameron Mitchell, Glynis Johns—4397 (10-30-57)—Good for femmes—RKO
5822 **BIG BEAT, THE**—MU-83m.—(EC)—William Reynolds, Andra Martin—4434 (2-5-58)—Entertaining programmer
5826 **CRISS CROSS**—MD-87½m.—RE—Burt Lancaster—4428 (1-22-58)—Good gangster reissue
5820 **DAY OF THE BAD MAN**—W—81m.—(CS-EC)—Fred MacMurray, Joan Weldon—4429 (1-22-58)—Good programmer
5818 **DAMN CITIZEN**—MD—88m.—Keith Andes, Maggie Hayes—4429 (1-22-58)—Good crime programmer
5719 **DEADLY MANTIS, THE**—MD-78m.—Craig Stevens, Alix Talton—4309 (4-3-57)—Lower half
5804 **DOCTOR AT LARGE**—C-98m.—(VV-EC)—Dirk Bogarde, Muriel Pavlow—4344 (6-26-57)—Highly humorous—England
5803 **ESCAPADE IN JAPAN**—D-92m.—(TE-TC)—Teresa Wright, Cameron Mitchell—4379 (9-18-57)—Entertaining
5819 **FEMALE ANIMAL, THE**—D-84m.—(CS)—Hedy Lamarr, George Nader—4428 (1-22-58)—Interesting Hollywood yarn
5814 **FLOOD TIDE**—D—82m.—(CS)—George Nader, Cornell Borchers—4429 (1-22-58)—Good programmer with femme appeal
5718 **GIRL IN THE KREMLIN, THE**—MD-81m.—Lex Barker, Zsa Zsa Gabor—4319 (5-1-57)—Exploitation programmer
5813 **GIRL MOST LIKELY, THE**—CMU-98m.—(TC)—Jane Powell, Cliff Robertson—4419 (12-25-57)—Pleasant program entry—RKO
5728 **INTERLUDE**—D-89m.—(CS-TC)—June Allyson, Rossano Brazzi—4344 (6-26-57)—Romance for femmes
5732 **JET PILOT**—MD-112m.—(TC)—John Wayne, Janet Leigh—4384 (10-2-57)—Names should help
5723 **JOE BUTTERFLY**—C-90m.—(CS-TC)—Audie Murphy, George Nader—4320 (5-1-57)—Highly amusing
5730 **JOE DAKOTA**—W-79m.—(EC)—Jock Mahoney, Luana Patten—4344 (6-26-57)—Good, offbeat western
5721 **KETTLES ON OLD MAC DONALD'S FARM, THE**—C-82m.—Marjorie Main, Parker Fennelly—4353 (7-10-57)—Averagef or series
5817 **LADY TAKES A FLYER, THE**—D-94m.—(CS-EC)—Lana Turner, Jeff Chandler—4429 (1-22-58)—Interesting and has names
5727 **LAND UNKNOWN, THE**—MD-78m.—(CS)—Jock Mahoney, Shawn Smith—4353 (7-10-57)—Good science fiction
5806 **LOVE SLAVES OF THE AMAZONS**—MD-81m.—(EC)—Don Taylor, Gianna Segale—4410 (11-27-57)—Exploitation item
5720 **MAN AFRAID**—MD-84m.—(CS)—George Nader, Phyllis Thaxter—4314 (4-17-57)—Good programmer
5733 **MAN OF A THOUSAND FACES**—D-122m.—(CS)—James Cagney, Dorothy Malone—4358 (7-24-57)—Well-made, interesting
5812 **MAN IN THE SHADOW**—MD-80m.—(CS)—Jeff Chandler, Colleen Miller—4414 (12-11-57)—Interesting programmer
5726 **MIDNIGHT STORY, THE**—MD-89m.—(CS)—Tony Curtis, Marisa Pavan—4344 (6-26-57)—Interesting meller
5807 **MY MAN GODFREY**—C-92m.—(CS-EC)—June Allyson, David Niven—4375 (9-4-57)—Highly amusing
5805 **MONOLITH MONSTERS**—MD-77m.—Grant Williams, Lola Albright—4397 (10-30-57)—Satisfactory science fiction
5725 **NIGHT PASSAGE**—MD-90m.—(TE-TC)—James Stuart, Audie Murphy—4344 (6-26-57)—Entertaining action entry
5722 **PUBLIC PIGEON NO. 1**—C-79m.—(TC)—Red Skelton, Vivian Blaine—4320 (5-1-57)—Amusing entry
5734 **QUANTEZ**—W-80m.—(CS-EC)—Fred MacMurray, Dorothy Malone—4375 (9-4-57)—Names to help
5729 **RUN OF THE ARROW**—D-86m.—(TC)—Rod Steiger, Sarita Montiel—4338 (6-12-57)—Good, offbeat western
5801 **SLAUGHTER ON TENTH AVENUE**—MD-103m.—Richard Egan, Jan Sterling—4379 (9-18-57)—Good meller
5802 **SLIM CARTER**—D-82m.—(EC)—Jock Mahoney, Julie Adams 4384 (10-2-57)—Neat programmer
5821 **SUMMER LOVE**—CD-85m.—John Saxon, Judy Meredith—4434 (2-5-58)—Neat programmer for the younger set
5724 **TAMMY AND THE BACHELOR**—C-89m.—(CS-TC)—Debbie Reynolds, Leslie Nielsen—4335 (5-29-57)—Enjoyable for all
5811 **TARNISHED ANGELS, THE**—D-91m.—(CS)—Rock Hudson, Dorothy Malone—4410 (11-27-57)—Saleable offbeat entry
5716 **TATTERED DRESS, THE**—D-93m.—(CS)—Jeff Chandler, Jeanne Crain—4298 (3-6-57)—Highly interesting
5731 **THAT NIGHT**—D-88m.—John Beal, Augusta Dabney—4363 (8-7-57)—Heart attack made interesting—RKO
5809 **THIS IS RUSSIA**—DOC-67m.—(EC)—Written and photographed by Sid Feder—4415 (12-11-57)—Interesting travelogue
5735 **UNHOLY WIFE, THE**—D-94m.—(TC)—Diana Dors, Rod Steiger—4376 (9-4-57)—Fair programmer—RKO
5808 **VIOLATORS, THE**—D-76m.—Arthur O'Connell, Nancy Malone—4411 (11-27-57)—Lower half soap opera—RKO
5825 **WINCHESTER '73**—W-92m.—RE—James Stewart—4429 (1-22-58)—High rating western reissue
5711 **YOUNG STRANGER, THE**—D-84m.—James MacArthur, Kim Hunter—4292 (2-20-57)—Interesting, well-made—RKO

TO BE REVIEWED

AND RIDE A TIGER—(CS)—June Allyson, Jeff Chandler
APPOINTMENT WITH A SHADOW—(CS)—George Nader, Joanna Moore
I MARRIED A WOMAN—George Gobel, Diana Dors—RKO
KATHY O'—(CS-EC)—Dan Duryea, Jan Sterling
MONEY, WOMEN, AND GUNS—(CS-C)—Jock Mahoney, Jean Hagen
NEVER STEAL ANYTHING SMALL—(CS-C)—James Cagney Shirley Jones
ONCE UPON A HORSE—(CS-C)—Don Rowan, Dick Martin, Martha Hyer
PERFECT FURLOUGH, THE—(CS-C)—Tony Curtis, Janet Leigh
RAW WIND IN EDEN—(CS-C)—Esther Williams, Jeff Chandler
RIDE A CROOKED TRAIL—(CS-C)—Audie Murphy, Gia Scala
SAGA OF HEMP BROWN, THE—(CS-C)—Rory Calhoun, Beverly Garland
SEED OF VIOLENCE—Norman Eberhardt, Mary Murphy
THIS HAPPY FEELING—(CS-EC)—Debbie Reynolds, Curt Jurgens
TIME TO LOVE AND A TIME TO DIE, A—(CS-EC)—John Gavin, Lisa Pulver
TOUCH OF EVIL—Charlton Heston, Orson Welles
TWILIGHT FOR THE GODS—(C)—Rock Hudson, Cyd Charisse
VOICE IN THE MIRROR—(CS)—Richard Egan, Julie London
WESTERN STORY, THE—CS-C)—Jock Mahoney, Gilbert Roland
WILD HERITAGE—(CS-C)—Will Rogers, Jr., Maureen O'Sullivan
WONDERFUL YEARS, THE—(CS)—John Saxon Sandra Dee

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

621 **BAND OF ANGELS**—MD-127m.—(WC)—Clark Gable, Yvonne De Carlo—4358 (7-24-57)—Has all the angles
702 **BLACK PATCH**—W-83m.—George Montgomery, Diana Brewster—4379 (9-18-57)—Good off-beat western
705 **BLACK SCORPION, THE**—MD-88m.—Richard Denning, Mara Corday—4384 (10-2-57)—Average "big bug" entry
623 **BRIGHT LEAF**—D-110m.—(RE)—Gary Cooper, Lauren Bacall—4329 (5-15-57)—Names will help
708 **BOMBERS B-52**—D-106m.—(CS-WC)—Natalie Wood, Karl Malden—4398 (10-30-57)—Good service film
612 **COUNTERFEIT PLAN, THE**—MD-79m.—Zachary Scott, Peggie Castle—4309 (4-3-57)—Lower half—England
620 **CURSE OF FRANKENSTEIN, THE**—MD-83m.—(C)—Peter Cushing, Hazel Court—4345 (6-26-57)—Gruesome horror—England
714 **DARBY'S RANGERS**—MD-121m.—James Garner, Etchika Choreau—4429 (1-22-58)—Action-packed commando yarn
617 **D. I., THE**—D-106m.—Jack Webb, Jackie Loughery—4338 (6-12-57)—Forceful Marines yarn
4912 **DEEP ADVENTURE**—NOV-46m.—(WC)—Ross Allen, Dottie Lee Phillips—4353 (7-10-57)—Colorful program addition
712 **DEEP SIX, THE**—MD—106m.—(WC)—Alan Ladd, Dianne Foster—4422 (1-8-58)—Ladd sails again
414 **EAST OF EDEN**—D-115m.—(CS-WC-RE)—James Dean, Julie Harris—4309 (4-3-57)—Dean name will help
616 **FACE IN THE CROWD, A**—D-125m.—Andy Griffith, Patricia Neal—4339 (6-12-57)—Compelling adult fare
5910 **FORBIDDEN DESERT**—Trav.-45m.—(WC)—Rafik Shammas—4419 (12-25-57)—Exceptional featurette
713 **FORT DOBBS**—W—90m.—Clint Walker, Virginia Mayo—4423 (1-8-58)—Average western has names
710 **GREEN-EYED BLONDE, THE**—MD-73m.—Susan Oliver, Linda Plowman—4415 (12-11-57)—For the lower half
704 **HELEN MORGAN STORY, THE**—DMU-118m.—(CS)—Ann Blyth, Paul Newman—4384 (10-2-57)—Entertaining
709 **JAMBOREE**—MU-86m.—Kay Medford, Robert Pastine—4411 (1-27-57)—Rock 'n' roll bonanza
623 **JAMES DEAN STORY, THE**—NOV-82m.—James Dean—4363 (8-7-57)—Lower half for addicts
631 **JIM THORPE—ALL-AMERICAN**—D-107m.—(RE)—Burt Lancaster, Steve Cochran—4329 (5-15-57)—Names should help
703 **JOHNNY TROUBLE**—D-80m.—Ethel Barrymore, Cecil Kellaway—4379 (9-18-57)—For family spots
LAFAYETTE ESCADRILLE—MD-93m.—Tab Hunter, Etchika Choureau—4434 (2-5-58)—Has some angles to sell
611 **PARIS DOES STRANGE THINGS**—C-86m.—(TC)—Ingrid Bergman, Mel Ferrer—4299 (3-6-57)—Poor import—France
701 **PAJAMA GAME, THE**—MU-101m.—(WC)—Doris Day, John Raitt—4363 (8-7-57)—Highly entertaining
618 **PRINCE AND THE SHOWGIRL, THE**—C-117m.—(TC)—Marilyn Monroe, Laurence Olivier—4335 (5-29-57)—Highly entertaining
504 **REBEL WITHOUT A CAUSE**—D-111m.—(CS-WC-RE)—James Dean, Natalie Wood—4309 (4-3-57)—Names will help
622 **RISING OF THE MOON, THE**—CD-81m.—Cyril Cusack, Noel Purcell—4353 (7-10-57)—Charming Irish film—Ireland
711 **SAYONARA**—D-147m.—(TR-TC)—Marlon Brando, Patricia Owens—4403 (11-13-57)—High rating
615 **SHOOT-OUT AT MEDICINE BEND**—W-87m.—Randolph Scott, Angie Dickinson—4315 (4-17-57)—Okay programmer
614 **SPIRIT OF ST. LOUIS, THE**—D-138m.—(CS-WC)—James Stewart, Patricia Smith—4299) 3-6-57)—High rating

706 **STORY OF MANKIND, THE**—NOV-100m.—(TC)—Ronald Coleman, Sir Cedric Hardwicke, all star cast—4398 (10-30-57)—Sell the "names"
635 **STRANGERS ON A TRAIN**—MD-101m.—(RE)—Farley Granger, Ruth Roman—4329 (5-15-57)—Top Hitchcock
613 **UNTAMED YOUTH**—MD-80m.—Mamie Van Doren, John Russell—4309 (4-3-57)—Exploitable
634 **WEST POINT STORY, THE**—C-107m.—(RE)—James Cagney, Virginia Mayo—4329 (5-15-57)—Pleasing
632 **WINNING MAN, THE**—D-98m.—(RE)—Doris Day, Ronald Reagan—4329 (5-15-57)—Names should help
707 **WOMAN IN A DRESSING GOWN**—D-93m.—Yvonne Mitchell, Anthony Quayle—4379 (9-18-57)—Off-beat drama—England
619 **X, THE UNKNOWN**—MD-80m.—Dean Jagger, Edward Chapman—4345 (6-26-57)—Okay lower half—England
636 **YOUNG MAN WITH A HORN**—D-112m.—(RE)—Kirk Douglas, Lauren Bacall—4329 (5-15-57)—Has angles

TO BE REVIEWED

ACROSS THE EVERGLADES—Christopher Plummer, Gypsy Rose Lee, Burl Ives
BORN RECKLESS—Mamie Van Doren, Jeff Richards
CHASE A CROOKED SHADOW—Richard Todd, Anna Baxter—England
GIRL ON THE RUN—Efrem Zimbalist, Jr., Erin O'Brien
HELL'S HIGHWAY—Brian Keith, Merry Anders
INDISCREET—Cary Grant, Ingrid Bergman—England
ISLAND OF LOST WOMEN—Jeff Richards, Venetia Stevenson
LEFT HANDED GUN, THE—Paul Newman, Lita Milan
MARJORIE MORNINGSTAR—(C)—Gene Kelly, Natalie Wood
MISGUIDED—George Baker, Carole Lesley
NAKED AND THE DEAD, THE—(CS-WC)—Aldo Ray, Cliff Robertson—RKO
NO TIME FOR SERGEANTS—Andy Griffith, Myron McCormick
OLD MAN AND THE SEA, THE—(WC)—Spencer Tracy
ONIONHEAD—Andy Griffith, Erin O'Brien
STAKEOUT ON DOPE STREET—Yale Wexler, Abby Dalton
TOO MUCH, TOO SOON—Errol Flynn, Dorothy Malone
WESTBOUND—(WC)—Randolph Scott, Virginia Mayo

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AND GOD CREATED WOMAN—D-92m.—(CS-EC)—Brigitte Bardot—4411 (11-27-57)—Sexy, popular import—France (dubbed or titles)—Kingsley-Int.
ASSAULT—D-86m.—Kauko Laurikainen—4435 (2-5-58)—Repelling entry for art, sexploitation houses—Finland—Titles—Brenner
BRIDE IS MUCH TOO BEAUTIFUL, THE—C-90m.—Brigitte Bardot, Louis Jourdan—4430 (1-22-58)—Light weight comedy for art spots—France—Titles—Ellis
CABARET—DMU-104m.—Paul Henreid, Eva Kerbler—4419 (12-25-57)—For German houses; art spots—Germany (titles)—Film Rep.
CABIRIA—D—110m.—Giulietta Masina—4423 (1-8-58)—Okay for art houses—Italy—Titles—Lopert
CONFESSION OF INA KAHR, THE—MD—Elizabeth Mueller, Curd Juergens—4435 (2-5-58)—Strong German meller—Germany—Titles—Baker
CONSTANT HUSBAND, THE—C-88m.—Rex Harrison, Margaret Leighton—4385 (10-2-57)—Art house fluff—England—Stratford
DON GIOVANNI—MU-153m.—(EC)—4293 (2-20-57)—Art house opera—Austria—Festival
FEDRA, THE DEVIL'S DAUGHTER—D-102m.—Emma Penella—4415 (12-11-57)—Stark drama for art spots—Spain—Titles—Times
FERNANDEL THE DRESSMAKER—C-84m.—Fernandel, Suzy Delair—4403 (11-13-57)—Trite Comedy—France (titles)—Union
GIRL IN BLACK, A—D-104m.—Ellia Lambetti—4430 (1-22-58)—For art houses and Greek spots—Greece—Titles—Kingsley-Int.
IT HAPPENED IN THE PARK—D-80m.—Vittorio DeSica—4385 (10-2-57)—Entertaining for art spots—France-Italy (titles)—Ellis
IT'S GREAT TO BE YOUNG—CMU—94m.—(TC)—John Mills, Cecil Parker—4423 (1-8-58)—Adequate for lower half—England—Fine Arts
JULIETTA—C-96m.—Jean Marais, Dany Robin—4415 (12-11-57)—Charming French farce—France—Titles—Kingsley-Int.
LAST BRIDGE, THE—D-90m.—Maria Schell—4411 (11-27-57)—Potent art fare—Austria (titles)—Kingsley-Int.
LIGHT ACROSS THE STREET, THE—D-76m.—Brigitte Bardot—4398 (10-30-57)—For art spots—France (titles)—UMPO
LOST CONTINENT, THE—DOC-69m.—(CS-C)—4310 (4-3-57)—Interesting documentary—Italy—Lopert
LOVER'S NET—D-110m.—Francoise Arnoul, Daniel Gelin—4385 (10-2-57)—Good art house fare—France (titles)—Times
NANA—D-122m.—(EC)—Martine Carol, Charles Boyer—4355 (7-10-57)—Lavish but tasteless—France (titles)—Times
NO TIME FOR PITY—MD-88m.—Michael Redgrave, Ann Todd—4430 (1-22-58)—Suspenseful but involved meller—England—Astor
PANTALOONS—C-93m.—(EC)—Fernandel—4293 (2-20-57)—Amusing import—France (titles)—UMPO
PASSIONATE SUMMER—D-97m.—Madeleine Robinson, Raf Vallone—4411 (01- 7-57)—Sordid art drama—France-Italy (titles)—Kingsley-Int.
RAZZIA—MD—105m.—Jean Gabin, Magali Noel, Dalio—4415 (12-11-57)—Interesting dope traffic meller—France—Titles—Kassler
REBEL GIRLS—MD—65m.—Eddie del Mar—4415 (12-11-57)—Exploitation filler—Philippines—English dialogue—Luzon
ROYAL AFFAIRS IN VERSAILLES—D-152m.—(EC)—Sacha Guitry, Claudette Colbert—4320 (5-1-57)—Lengthy art entry—France (titles)—Times
SHIP WAS LOADED, THE—C-81m.—David Tomlison, Brian Reece—4435 (2-5-58)—Farce for art and specialty spots—England—Arthur
SINS OF CASANOVA—D-104m.—(EC)—Gabriele Ferzetti, Corinne Calvert—4398 (10-30-57)—Interesting import—Italy (titles)—Times
STELLA—D-93m.—4339 (6-12-57)—Fair Greek art offering—Greece (titles)—Burstyn
TEL AVIV TAXI—C-70m.—4293 (2-20-57)—Fair Israeli comedy—Israel (English dialogue)—Principal
TEMPEST IN THE FLESH—D-92m.—Francoise Arnoul—4294 (2-20-57)—Highly effective adult import—France (titles)—Pacemaker
THREE FEET IN A BED—C-78m.—Fernandel—4379 (9-18-57)—Moderately amusing—France (titles)—Janus
VIRTUOUS SCOUNDREL, THE—C-90m.—Michel Simon—4385 (10-2-57)—Amusing Guitry creation—France (titles)—Zenith
WE ARE ALL MURDERERS—D-113m.—Marcel Mouloudji—4385 (10-2-57)—Superior drama—France (titles)—Kingsley-Int.
WHITE SHIEK, THE—C-86m.—Alberto Sordi, Brunella Bovo—4310 (4-3-57)—Highly amusing—Italy (titles)—Janus
WHITE HORSE INN, THE—MU-99m.—(C)—Johanna Matz—4430 (1-22-58)—For German and art spots—Germany—Titles—Baker
WINNER'S CIRCLE, THE—D-88m.—Jean Cordier—4430 (1-22-58)—Fair entry for art spots—France—Titles—Janis—(B)

MISCELLANEOUS

(Distributors' addresses will be furnished on request)

ALBERT SCHWEITZER—BIOD-80m.—(EC)—Produced and directed by Jerome Hill—4303 (3-20-57)—Okay for art spots—deRochemont
ARMORED ATTACK (THE NORTH STAR)—MD-86m.—(RE)—Anne Baxter, Dana Andrews—4380 (9-18-57)—Gripping war tale—NTA
BRAIN FROM PLANET AROUS, THE—MD-70m.—John Agar, Joyce Meadows—4430 (1-22-58)—Interesting science-fiction entry
BATTLE STRIPE (THE MEN)—D-85m.—(RE)—Marlon Brando, Teresa Wright—4380 (9-18-57)—Outstanding war story—NTA
CARNIVAL ROCK—D-74m.—Susan Cabot, Brian Hutton—4398 (10-30-57)—For rock 'n' rollers—Howco
CARTOUCHE—MD-73m.—Richard Basehart, Patricia Roc—4375 (9-4-57)—Lower half filler—RKO
CURFEW BREAKERS—MD-70m.—Paul Kelly, Cathy Downs—4310 (4-3-57)—Mild 'teen age drug traffic expose—Screen Guild
DAUGHTER OF HORROR (DEMENTIA)—MD-60m.—Adrienne Barrett—4294 (2-20-57)—Exploitation entry—E. P. I.
FLAMING TEEN-AGE, THE—MD-55m.—Noel Reyburn, Ethel Barrett—4329 (5-15-57)—Amateurish "fast buck" attempt—Truman Ent.
GUN GIRLS—MD-66m.—Jeanne Ferguson, Tim Farrell—4415 (12-11-57)—Bad film about bad girls—Eros
GUNS DON'T ARGUE—DOC-92m.—Myron Healy, Jean Harvey—4398 (10-30-57)—Gangsters vs. G-Men—Visual Drama
JOHNNY GUNMAN—MD-70m.—Martin Brooks, Ann Donaldson—4435 (2-5-58)—For lower half—Tudor
MAN BEAST—MD-62m.—Rock Madison, Virginia Mayner—4290 (2-20-57)—Lower half—Associated
NAKED EYE, THE—DOC-71m.—4320 (5-1-57)—Photography for art spots—Film Rep.
NAKED GUN—W-69m.—Willard Parker, Mara Corday—4305 (4-3-57)—Lower half—Associated
NOAH'S ARK—D-72m.—(RE)—Dolores Costello, George O'Brien—4359 (7-24-57)—Museum piece—Associated Artists-Dominant
OKLAHOMA!—MU-143m.—(Todd-AO-EC)—Gordon MacRae, Shirley Jones—4051 (10-9-57)—High rating—Magna
ON THE BOWERY—DOC-65m.—Produced by Lionel Rogosin—4315 (4-17-57)—For art spots—Rogosin
ROCK BABY, ROCK IT—MU-67m.—Johnny Carroll, Kay Wheeler—4329 (5-15-57)—Mediocre "beat" film—Freebar
ROCKIN' THE BLUES—MU-66m.—Mantin Moreland, Flourney Miller—4310 (4-3-57)—All Negro rock 'n' roll opus—Jewel
SEARCH FOR PARADISE—TRAV-120m.—(Cinerama-TC)—Lowell Thomas—4391 (10-16-57)—For limited exhibition—SW-Cinerama
TEENAGE MONSTER—MD-64m.—Anne Gwynne, Stuart Wayde—4430 (1-22-58)—Mediocre horror entry
TEEN AGE THUNDER—ME-74m.—Charles Courtney, Melinda Byron—4399 (10-30-57)—Suitable for 'teen agers—Howco
THEY WHO DARE—MD-101m.—(TC)—Dirk Bogarde, Akim Tamiroff—4092 (1-25-57)—Interesting war entry—Famous
THRILLARAMA—NOV-90m.—(EC)—4299 (3-6-57)—Not so good wide-screen—Thrillarama
WALK INTO HELL—MD-93m.—(EC)—Chips Rafferty—4380 (9-18-57)—Excellent film of type—Patric—New Guinea
WHITE SLAVERY—DOC-56m.—4359 (7-24-57)—Exploitable—Eden

W

Walk Into Hell		Misc.
War Drums	A1	UA
War of the Satellites		AA
Way to the Gold, The	A2	Fox
Wayward Bus, The	B	Fox
Wayward Girl, The	B	Rep.
We Are All Murderers	A2	For.
Wells Fargo (RE)		Par.
Weapon, The	A2	Rep.
Wee Geordie	A1	For.
•West of Suez		Rep
•Westbound		WB
West Point Story, The	A2	WB
•Western Story, The		UI
White Horse Inn, The		For.
White Huntress		AI
White Shiek	B	For.
White Slavery		Misc.
•Whole Truth, The		Col.
•Widow, The	B	DCA
•Wild Heritage		UI
Wild Is the Wind	A3	Par.
Will Success Spoil Rock Hunter	B	Fox
Winchester '73		UI
Winner's Circle	B	For.
Winning Team, The	A1	WB
•Wink of An Eye	A2	UA
Witness for the Prosecution	A2	UA
Woman in a Dressing Gown	A2	WB
Woman of Rome	C	DCA
Woman of the River	B	Col.
•Wonderful Years, The		UI
World Was His Jury, The	A1	Col.

X

X, the Unknown	A1	WB

Y

Young and Dangerous	A2	Fox
Young Don't Cry, The	A2	Col.
Young Land, The		BV
Young Lions, The		Fox
Young Man with a Horn	A2	WB
Young Stranger, The	A1	UI

Z

Zero Hour	A1	Par.
Zombies of Mora Tau	B	Col.

REMINDER—
Sell Our Slogan!
"GET MORE OUT OF LIFE...GO OUT TO A MOVIE!"

The Shorts Parade

1957-58 Season
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad.

Columbia

TWO REEL COMEDIES

SPECIAL COMEDY FEATURETTE

2411	(Oct. 24)	Tricky Chicks (Muriel Landers)	F	16½m. 4399

ASSORTED FAVORITE REPRINTS (6)

2421	(Sept. 5)	A Pinch In Time (Herbert)	G	16m. 4404
2422	(Nov. 7)	Nursie Behave (Vague)	F	15½m. 4404
2423	(Dec. 12)	Foy Meets Girl (Eddie Foy, Jr.)	F	16½m. 4423

COMEDY FAVORITES RE-RELEASES

2431	(Oct. 10)	He's In Again (Schilling & Lane)	F	16½m. 4404
2432	(Nov. 28)	Sappy Pappy (Andy Clyde)	F	16m. 4423

CINEMASCOPE MUSICAL TRAVELARKS

(Technicolor)

2441	(Oct. 31)	Land of Laughter	G	15m. 4386

SERIALS

2120	(Sept. 26)	The Vigilante (Reissue)	G	15ep. 4399
2140	(Jan. 9)	Batman and Robin (Reissue)	G	15ep. 4431

THE THREE STOOGES (8)

2401	(Sept. 12)	Horsing Around	F	15m. 4399
2402	(Oct. 17)	Rusty Romeos	F	15m. 4399
2403	(Dec. 5)	Outer Space Jitters		

One Reel

CANDID MICROPHONES

(Reissue)

2551	(Sept. 5)	Series 4, No. 3	F	10m. 4412
2552	(Dec. 5)	Series 4, No. 4	F	9m. 4432

CAVALCADE OF BROADWAY

(Reissue)

2951	(Sept. 19)	Havana Madrid	G	10m. 4412
2952	(Nov. 14)	New York After Midnight	G	11m. 4424
2953	(Dec. 19)	Eddie Condon's	G	10m. 4424

COLOR FAVORITES CARTOONS

(Technicolor)
(Reissue)

2601	(Sept. 12)	The Miner's Daughter	F	6m. 4404
2602	(Oct. 10)	Big House Blues	G	7m. 4404
2603	(Nov. 7)	Giddyap	G	6½m. 4404
2604	(Nov. 21)	Snowtime	F	7m. 4412
2605	(Dec. 12)	Let's Go	F	7m. 4424

CINEMASCOPE MAGOOS

(Technicolor)

2751	(Sept. 26)	Magoo Saves The Bank	G	6m. 4399
2752	(Oct. 24)	Rock Hound Magoo	G	6m. 4412
2753	(Nov. 28)	Magoo's Moose Hunt		

SCREEN SNAPSHOTS

(Color)

2851	(Oct. 3)	Hollywood Glamour On Ice	F	10½m. 4412

WORLD OF SPORTS

2801	(Oct. 24)	Champion Stunt Drivers	G	9½m. 4424
2802	(Nov. 28)	Sports Down Latin Way		

MGM

One Reel

CINEMASCOPE CARTOONS

(Technicolor)

C-931	(Sept. 6)	Muchos Mouse	G	7m. 4404
C-932	(Oct. 4)	Blackboard Jumble	F	7m 4404
C-933	(Nov. 1)	Tom's Photo Finish	G	7m. 4404
C-934	(Dec. 6)	One Droopy Knight	G	9m. 4424
C-935	(Jan. 3)	Happy Go Ducky	F	7m. 4431

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

W-961	(Sept. 6)	Out-Foxed	G	8m. 4392
W-962	(Sept. 20)	Jerry and The Lion	G	7m. 4392
W-963	(Oct. 11)	Goldilocks and The Three Bears	F	11m. 4392
W-964	(Nov. 8)	Texas Tom	G	9m. 4424
W-965	(Nov. 29)	The Fishing Bear	F	8m. 4431
W-966	(Dec. 20)	Tom & Jerry in The Hollywood Bowl	E	7½m. 4432

Paramount

POPEYE CHAMPIONS REISSUES

(Technicolor)

E17-1	(Sept. 6)	Tops In The Big Top	F	7m. 4388
E17-2	(Sept. 6)	Wotta Knight	F	7m. 4392
E17-3	(Sept. 6)	Tar With A Star	G	7m. 4392
E17-4	(Sept. 6)	How Green Was My Spinach	E	7m. 4388
E17-5	(Sept. 6)	Fistic Mystic	F	7m. 4388
E17-6	(Sept. 6)	Safari So Good	G	7m. 4388
E17-7	(Sept. 6)	Barking Dogs Don't Fite	G	7m. 4388
E17-8	(Sept. 6)	Baby Wants Spinach	G	7m. 4388

CARTOON CHAMPIONS REISSUES

(Technicolor)

S17-1	(Sept. 13)	Deep Boo Sea	G	7m. 4388
S17-2	(Sept. 13)	Spunky Skunky	G	7m. 4392
S17-3	(Sept. 13)	Cat-Choo	G	7m. 4388
S17-4	(Sept. 13)	Audrey The Rainmaker	G	7m. 4386
S17-5	(Sept. 13)	Cat Tamale	G	7m. 4388
S17-6	(Sept. 13)	By Leaps And Hounds	F	8m. 4388
S17-7	(Sept. 13)	Scout Fellow	G	8m. 4388
S17-8	(Sept. 13)	Cat Carson Rides Again	F	7m. 4388
S17-9	(Sept. 13)	The Awful Tooth	F	7m. 4386
S17-10	(Sept. 13)	Law And Audrey	G	7m. 4388
S17-11	(Sept. 13)	City Kitty	G	7m. 4388
S17-12	(Sept. 13)	Clown On The Farm	G	7m. 4388

CASPER CARTOONS

(Technicolor)

B17-1	( )	Boo Bop	G	7m. 4431
B17-2	( )	Heir Restorer		
B17-3	( )	Spook and Span		

HERMAN AND CATNIP CARTOONS

(Technicolor)

H17-1	(Nov. 22)	One Funny Knight	F	6m. 4431
H17-2	(Mar. 14)	Frighty Cat		

NOVELTOONS

(Technicolor)

P17-1	(Sept. 20)	Possum Pearl	G	6m. 4432
P17-2	(Oct. 4)	Jumping With Joy	G	6m. 4431
P17-3	(Oct. 25)	Jolly The Clown	G	6m. 4431
P17-4	(Dec. 6)	Cock-A-Doodle Dino	G	6m. 4431
P17-5	(Jan. 3)	Dante Dreamer		

Republic

SERIALS

5683	(Jan. 14)	Dangers Of The Canadian Mounted (Reissue)	G	12ep. 4299
5684	(Apr. 8)	The Purple Monster Strikes (Reissue)	G	15ep. 4323
	( )	Radar Men From The Moon (Reissue)	G	12ep. 4416
5781	( )	Zorro's Black Whip (Reissue)	G	12ep 4431

20th Century-Fox

ONE REEL

CINEMASCOPE

(Color)

7701	(Jan.)	Part Of Sports	G	9m. 4331
7702	(Feb.)	Divided By The Sea	E	7m. 4331
7703	(Mar.)	Future Baseball Champs (Black and White)	G	10m. 4331
7704	(Apr.)	Bluefin Fury	E	8m. 4331
7705	(May)	Orient Express To Hong Kong	G	9m. 4331
7706	(June)	Guardians Of The North	G	8m. 4369
7707	(July)	Tempo Of Tomorrow	F	8m. 4376
7708	(Aug.)	Swamp Boat Sports	E	9m. 4376
7709	(Sept.)	Midway Medley	G	9m. 4412
7710	(Oct.)	Journey Thru Ceylon	G	9m. 4431

TWO REEL

CINEMASCOPE COLOR SPECIALS

7608	(Apr.)	Land Of The Bible (DeLuxe Color)	E	18m. 4114
7609	(June)	Dark Wave (Technicolor)	E	23m. 4177

One Reel

ONE REEL

CINEMASCOPE TERRYTOONS

(Technicolor)

5701	(Jan.)	John Doormat In Topsy TV	F	7m. 4315
5702	(Feb.)	Spoofy In Gag Buster	F	7m. 4355
5703	(Mar.)	Beefy In A Bum Steer	F	7m. 4355
5704	(Apr.)	Sniffer In The Bone Ranger	F	7m. 4380
5705	(May)	Gaston Is Here	G	6m. 4368
5706	(June)	Shove Thy Neighbor	G	7m. 4386
5707	(July)	Clint Clobber's Cat	F	6m. 4376
5708	(Aug.)	Flebus	G	7m. 4331
	( )	The Juggler of Our Lady	E	9m. 4423

TERRYTOON TOPPERS

(Technicolor)

5731	(Jan.)	Heckle And Jeckle In Pirate's Gold	G	7m. 4353
5732	(Feb.)	A Hare-Breadth Finish	G	7m. 4339
5733	(Mar.)	African Jungle Hunt	F	7m. 4347
5734	(Apr.)	Dimwit In Daddy's Little Darling	G	7m. 4380
5735	(May)	Love Is Blind	G	7m. 4392
5736	(June)	Mighty Mouse in Beauty on the Beach	F	7m. 4416
5737	(July)	All This And Rabbit Stew	F	7m. 4116
5738	(Aug.)	Beaver Trouble	G	7m. 4416
5739	(Sept.)	Mighty Mouse In Goons From The Moon	G	7m. 4420
5740	(Oct.)	Nutsy In Squirrel Crazy	F	7m. 4420

MOVIETONE MELODY

7201	(Nov.)	Lawrence Welk and His Champagne Music (Reissue)	F	9m. 4295

Universal-International

Two Reel

SPECIALS

3801	(Dec. 2)	Ski-Town U.S.A.	G	17m.4423

MUSICAL FEATURETTES

3851	(Nov. 11)	Taps And Tunes	F	13m.4423
3852	(Dec. 9)	Salute To Song	G	15m. 4431

COLOR PARADES

3871	(Nov. 4)	Best Of The West	G	9m.4424
3872	(Dec. 16)	Arctic Geese	G	9m.4432
3873	(Jan. 27)	Timeless City	G	9m. 4436
3874	(Mar. 10)	Behind The Ticker Tape	G	11m. 4436
3876	(May 26)	Weekend Pirate	G	9m.4424
3877	( )	Battle Of The Flowers	F	9m. 4436

WALTER LANTZ CARTUNES

(Technicolor)

3811	(Nov. 4)	Fodder And Son	G	7m. 4431
3812	( )	Swiss Misfit	F	6m. 4435
3813	( )	The Bongo Punch	G	6m. 4435

WALTER LANTZ CARTUNE REISSUES

(Technicolor)

3831	(Nov. 11)	Destination Meatball	G	7m. 4431
3832	(Dec. 30)	Born To Peck	G	7m. 4431
3833	(Jan. 27)	Stage Hoax	F	7m. 4432

VARIETY VIEWS

3891	(Jan. 20)	Barnyard Frolics	F	9m. 4436

Warners

One Reel

BLUE RIBBON HIT PARADES

(Reissue)
(Technicolor)

5301	(Sept. 7)	Hare Splitter	F	7m. 4420
5302	(Sept. 21)	Pop 'im Pop	F	7m. 4420
5303	(Oct. 19)	His Bitter Half	G	7m. 4420
5304	(Nov. 9)	The Leghorn Blows at Midnight	F	7m. 4424
5305	(Dec. 7)	The Pest That Came To Dinner	F	7m. 4431
5306	(Dec. 28)	Hypo Chondri Cat	F	7m. 4431
5307	(Jan. 25)	Home Tweet Home	G	7m. 4431

BUGS BUNNY SPECIALS

(Technicolor)

5721	(Nov. 2)	Show Biz Bugs	F	7m. 4412
5722	(Dec. 14)	Rabbit Romeo	G	7m. 4432

MERRIE MELODIES

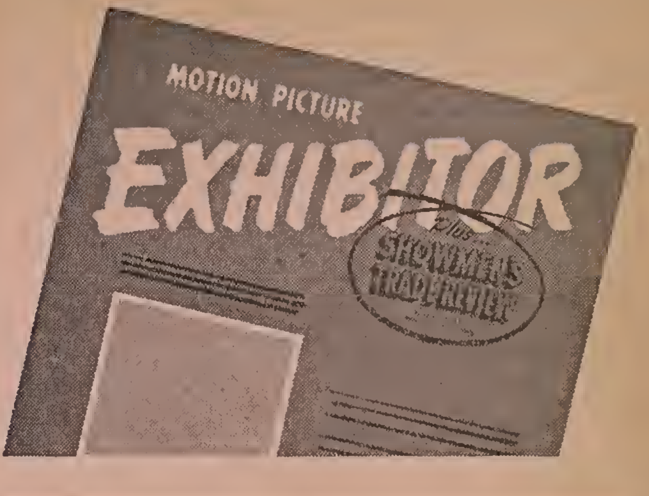
(Technicolor)

5701	(Nov. 16)	Mouse-Taken Identity	F	7m. 4412
5702	(Nov. 30)	Gonzales' Tamales	F	7m. 4412
5703	(Jan. 4)	Don't Axe Me	F	7m. 4431
5704	(Jan. 18)	Tortilla Flaps	F	7m. 4432

Miscellaneous

Bermuda Cockleshells (RKO-Pathe)	F	8m. 4412
Coney Island, U.S.A. (Burstyn) (Color)	G	16m. 4391
Lapland (BV-Disney) (CS-TC)	E	29m. 4411
Niok (BV-Disney) (TC)	E	29m. 4416
Pablo Casals (Lesser)	G	28m. 4435
Portugal (BV-Disney) (CS-TC)	G	30m. 4423
Queen Elizabeth II (Rank) (Color)	G	15m. 4391
Truth About Mother Goose (BV-Disney) (TC)	G	15m. 4431

REVIEWS



The PINK SECTION in which Experienced Showmen evaluate and review all features and shorts

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SECTION TWO
Vol. 59, No. 15

FEBRUARY 5, 1958

ALLIED ARTISTS

Oregon Passage (5737)

WESTERN
82M.

Allied Artists
(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Average Indian and soldier story.

CAST: John Erickson, Lola Albright, Toni Gerry, Edwart Platt, Judith Ames, H. M. Wynant, Jon Shepodo, Walter Barnes, Paul Fierro, Harvey Stephens. Produced by Lindsley Parsons; directed by Paul Landres.

STORY: John Erickson, temporary commandant of a cavalry outpost, raids what he thinks is the headquarters of chief H. M. Wynant, only to find that he has invaded a women's camp and captured Toni Gerry, intended as Wynant's bride. He brings her back to the fort and reports to the new commandant, Edward Platt, a martinet who has brought his wife. Platt refuses to listen to the advice of the younger lieutenant, which leads to ambush of part of the garrison. Erickson sets out to capture Wynant alone, led by Gerry, but Wynant escapes. Platt sets out, followed by Erickson, to attempt to rescue his wife, but sees she is about to be tortured, so he shoots her. Platt is killed. The Indians raid the fort, where they are routed. Erickson kills Wynant, and he and Gerry are reunited.

X-RAY: There is sufficient action in this story to carry it, and there is the added fillup of two romances to give it interest. The scenery is attractive and the color good. Screenplay is by Jack DeWitt from a novel by Gordon D. Shirreffs.

AD LINES: "Slaughter Trail Of The Raw Northwest!"; "Frontier Of Terror Where The Savage Shoshone Baited Their Torture Traps!"; "A Captive Woman—Bait For The Cruelest Trap Of All!"

BUENA VISTA

The Story Of Vickie

DRAMA
108M.

Buena Vista
(Dubbed into English)
(Filmed in Austria)
(Technicolor)

ESTIMATE: Mainly for the art spots.

CAST: Romy Schneider, Magda Schneider, Karl Ludwig Diehl, Christl Mardayn, Paul Horbiger, Rudolf Vogel, Adrian Hoven. Written and directed by Ernst Marischka.

STORY: When William of England dies, the British throne passes to teen-aged Victoria, played by Romy Schneider. Her mother and others try to influence her for their personal benefit, but she has a mind of her own and places her trust and confidence in companion Magda Schneider and prime minister Karl Ludwig Diehl. She orders unprecedented reforms. Those around her eventually think she should be married, but she has other ideas. She goes off to visit Paris with just her companion and a man servant. A storm forces them to spend the night incognito in a common inn. There she meets and falls in love with Prince Albert, Adrian Hoven, also at the inn incognito. He also falls in love with her. The next morning she hurries back to greet her Prince. Hoven goes through the motions and is overhelmed to find his love is the Queen. She asks him to marry her, and he accepts with alacrity.

X-RAY: Nicely mounted and colorfully presented is this import that has been dubbed into English. It should perhaps be noted that the dubbing could have been technically improved. Otherwise, the story has charm and many moments of interest, and the subject matter may prove of value with certain types of audiences. Romy Schneider carries the lead role in fine fashion and is well-supported by the others in the cast. The direction and production are good, and a heavier hand in the editing department to tighten the pace might have helped. This then is for art and specialty houses and some regulation spots where they don't object to historical-type yarns or screen characters writing with feathers.

AD LINES: "The Love Story That Could Have Changed The Course of History"; "The Tale Of A Queen In Love"; "Romance, Comedy And Intrigue—All in 'The Story of Wickie'."

MGM

I Accuse

DRAMA
99M.

MGM
(CinemaScope)

ESTIMATE: Effective drama.

CAST: Jose Ferrer, Anton Walbrook, Viveca Lindfors, Leo Genn, Emlyn Williams, David Farrar, Donald Wolfit, Herbert Lom, Harry Andrews, Felix Aylmer, Peter Illing, George Coulouris, Carl Jaffe, Eric Pohlmann, John Chandos. Directed by Jose Ferrer, produced by Sam Zimbalist.

STORY: In the year 1894, French Army Captain Jose Ferrer (Dreyfus) is summoned to the office of Major Herbert Lom and placed under arrest as a spy. The action is based on the alleged similarity in handwriting in a letter intercepted from the German Embassy, to whom French war secrets have been leaking. The actual spy is Major Anton Walbrook, who strengthens the case against Ferrer by releasing the story to the newspapers. He is tried, and war minister Donald Wolfit insists he is guilty. He refuses to confess, is publicly disgraced and stripped of rank, and is sentenced to Devil's Island where life is hell and no one will talk to him. His wife, Viveca Lindfors, and his brother, David Farrar, do what they can but their efforts are limited. Eventually, Peter Illing (Clemenceau) and Emlyn Williams (Zola) interest themselves in the case. This, together with the efforts of friendly Major Leo Genn succeed in reopening the case. The publication of Walbrook's memoirs after he is tried and dismissed from the Army succeeds in getting Ferrer a new trial. He is vindicated, publicly promoted, and reinstated in the Army.

X-RAY: Fine dramatic sequences and an interesting yarn is to be found in this filmization of a well-known event in history, one that commanded world-wide attention. Jose Ferrer is very good before the cameras and behind them as director, and the story is extremely well done and absorbing throughout. Audiences will be entertained and visibly moved and affected by some of the sequences and characterizations. The entire cast is superlative, and all departments are superior in their efforts. Once audiences see this, they'll be glad they came, so a little extra in the way of selling and promotion should pay-off. Special tie-ups with schools, colleges, etc. are in order and this too should be helpful. The screenplay is by Gore Vidal based on the book by Nicholas Halasz. This was made in England and Belgium.

TIPS ON BIDDING: Higher bracket in some situations; higher program rates in others.

AD LINES: "The Story Of A Man Who Held The Attention Of The World"; "The Real Tale Of A Man Wrongly Accused And Wrongly Sentenced To A Life of Imprisonment"; "Exciting Drama At Its Best. A Film That Must Not Be Missed."

PARAMOUNT

The Forest Rangers (5729)

MELODRAMA
85M.

Paramount
(Technicolor)

ESTIMATE: Reissue has names.

CAST: Fred MacMurray, Paulette Goddard, Susan Hayward, Lynne Overman, Albert Dekker, Eugene Pallette. Produced by Robert Sisk; directed by George Marshall.

X-RAY: When first reviewed in October, 1942, it was said: "This has names, Technicolor, plenty of forest fires, and popular songs. . . . Although the title gives the impression it is an epic of the Ranger Service, it is in reality a comedy drama with the woods as a background . . ."

TIP ON BIDDING: Reissue price.

AD LINES: "Blazing Action; Sizzling Romance; Untamed Wilderness"; "Sizzling Saga Of Men Who Fight Fire—And Women Who Play With It."

Wells Fargo (5730)

WESTERN
98M.

Paramount

ESTIMATE: Top western reissue.

CAST: Joel McCrea, Bob Burns, Frances Dee, Lloyd Nolan, Henry O'Neill, Porter Hall, Robert Cummings, Ralph Morgan, Mary Nash, John Mack Brown, Barlowe Borland. Produced and directed by Frank Lloyd.

X-RAY: When first reviewed in December, 1937, it was said: "This is smash entertainment all the way . . . the ultimate in adventure, romance, drama. Story deals with historical background of 'Wells Fargo' covering period from 1844 to 1870, union of the states, discovery of gold in California, building of the western empire . . . Joel McCrea is excellent . . . It is a directorial triump for Frank Lloyd." This is based on a story by Stuart N. Lake.

TIP ON BIDDING: Reissue price.

AD LINES: "The Wild Danger-Filled Saga Of America's Famed Empire Builders!"; "They Dared A Thousand Dangers To Unite A Continent!"

REPUBLIC

Fighting Wildcats (5706)

Melodrama 74m.

Republic
(English-made)

Estimate: Lower half filler.

Cast: Keefe Brasselle, Kay Callard, Karel Stepanek, Ursula Howells, Bruce Seton, Sheldon Lawrence, Maya Koumani, Richard Shaw, Alex Gallier. Produced by Derek Winn and Kay Luckwell; directed by Keefe Brasselle.

Story: American engineer Keefe Brasselle receives $5,000 for dynamiting an oil well fire in the desert in the Near East, after which he quits to go to London to see old girl friend Kay Callard. Gun smuggler Karel Stepanek asks him to murder mid-eastern diplomat Alex Gallier, who is to arrive on a peace mission in London. He agrees since the price of $100,000 seems high enough. An empty house is found on the route of arrival from which Brasselle arranges his explosives. Stepanek and Brasselle wait for the car to arrive, after which he is to meet Callard and they are to leave the country together. She tries to stop him but is killed when Stepanek sets off the explosive a bit prematurely after he shoots Brasselle. Before he dies, Brasselle kills Stepanek with a hand grenade. Gallier isn't injured.

X-Ray: This is a fair melodrama suited as filler for the lower half with a story that is adequate but unpleasant, and ends with the principal characters dying because of their misdeeds. The cast is average, as are the direction and production. The title has nothing to do with the story or the film generally. It was written by Norman Hudis, based on a story by Lance Hargreaves and Hudis.

Ad Lines: "Action And Intrigue In The Near East"; "He Was Willing To Kill For $100,000"; "No One Had Better Stand In His Way Or ELSE. . . ."

20th-FOX

Cattle Empire (809)

Western 83m.

20th Fox
(CinemaScope)
(Color by De Luxe)

Estimate: Good western.

Cast: Joel McCrea, Gloria Talbott, Don Haggerty, Phyllis Coates, Bing Russell, Paul Brinegar, Hal K. Dawson, Duane Grey, Richard Shannon. Produced by Robert Stabler; directed by Charles Marquis Warren.

Story: Joel McCrea returns to a town he is accused of wrecking by permitting his cowhands to get drunk. This resulted in the destruction of property, the crippling of some townspeople, and the blinding of the area's biggest rancher, Don Haggerty. The townspeople start to punish him but are stopped by Haggerty, who married McCrea's former girl friend, Phyllis Coates. Haggerty begs McCrea to take out a huge herd of cattle to an Army fort, which could save the area, since the herd belongs to various ranchers. McCrea is tempted to get his revenge by causing the cattle to die and to let opposing crooked rancher Richard Shannon get to the fort first. His conscience refuses to permit this, and he does his best to beat Shannon and the elements. Gloria Talbott, a youngster when he left years ago, is now grown and in love with him. Coates also begins to feel romantically inclined towards him. On the drive, it develops, McCrea was not at fault for the mishaps to the town nor for the blinding of Haggerty. He gets the cattle to the fort first, while Shannon, trying to outwit McCrea, loses his herd. McCrea leaves hoping to find a new start in the northwest, and he promises Talbott he'll return for her.

X-Ray: Lots of riding, some action sequences, intrigue, and lots of cows are to be found here, along with a yarn that holds interest fairly well. The cast handles assignments in adequate fashion with McCrea the usual fine hero. Direction and production provide an assist, and the entry should make a good addition to the program, especially where westerns are appreciated. The screenplay is by Endre Bohem and Eric Norden based on a story by Daniel B. Ullman.

Tips on Bidding: Program rates.

Ad Lines: "Thousands Cattle at Stake as Gun Faced Gun"; "One Man Could Break a 'Cattle Empire' If he Wanted Revenge"; "You Had to Have a Fast Gun To Hold Your Property And Your Girl."

UNITED ARTISTS

Lost Lagoon

Drama 78m.

United Artists
(Rawlins)
(Made in British West Indies)

Estimate: For the lower half.

Cast: Jeffrey Lynn, Lelia Barry, Peter Donat, Don Gibson, Roger Clark, Sam Gary, Jane Hartley, Celeste Robinson, Stanley Seymour, Isabelle Jones, Hubert Smith. Produced and directed by John Rawlins.

Story: Jeffrey Lynn, on a fishing trip with his brother-in-law, is presumed drowned when the boat is wrecked in a storm. The brother-in-law urges Lynn's wife to cash in on his heavy insurance. Lynn, however, was cast away on a Caribbean island, where with a portfolio of money he had salvaged, he meets and falls in love with Lelia Barry, lame English girl half his age, and helps her rebuild a guest resort on the island. An insurance investigator tracks Lynn down, and Peter Donat, former lover of Barry, returns for her. Lynn, after an aborted suicide attempt, returns to his wife.

X-Ray: The main trouble with this is that nothing really happens in the story to give it dramatic value. The performers are very good; the production, direction, and photography are satisfactory; and the calypso music is pleasing, but it is all light weight. Screenplay is by Milton Subotsky.

Tip On Bidding: Lower rates.

Ad Lines: "Torrid Love On A Love-Kissed Carib Isle"; "Stolen Moments—Stolen Money—Stolen Kisses"; "They Dared a Forbidden Love."

U-INTERNATIONAL

The Big Beat (5822)

Musical 83m.

U-I
(Eastman Color)

Estimate: Entertaining programmer.

Cast: William Reynolds, Andra Martin, Gogi Grant, Jeffrey Stone, Rose Marie, Hans Conreid, Bill Goodwin, Howard Miller, Jack Straw, Phil Harvey, Ingrid Goude, Steve Drexel, and guest stars Charlie Barnet, Buddy Bregman, Alan Copeland, The Del Vikings, The Diamonds, The Lancers, Freddy Martin, Mills Brothers, Russ Morgan, George Shearing and Quintet, Jeri Southern, Bill Thompson Singers, Cal Tjader Quintet, Fats Domino, Four Aces, Harry James. Produced and directed by Will Cowan.

Story: Bill Goodwin is head of a long hair recording company who refuses to issue rock and roll, calypso and progressive jazz stuff. He brings into the firm his college grad son, William Reynolds, who is all for the modern music, and who finds support from artists and repertoire man Jeffrey Stone, who is engaged to Gogi Grant, TV personality and recording star for an opposition company. Goodwin goes for the forming of a subsidiary company to market the rock beat with Reynolds and Stone in charge, then leaves for Europe on business. Secretary Andra Martin introduces Reynolds to Greenwich Village friends and the new company is launched using them as artists. The new platters do not sell, and soon Reynolds is stuck with thousands of records, which Goodwin demands he get rid of. Reynolds and Stone prevail upon Grant, whose contract with the other company has expired, to make a waxing for them, and Reynolds persuades Hans Conreid, grocery store magnate, who poses as an artist, to peddle the platters in his grocery chain of over 600 stores. Grant's recording is a hit, which gets the new brand moving, and the distribution by the grocery stores gets Reynolds and Stone off the hook.

X-Ray: A neat package of program entertainment is this musical featuring lots of names youngsters as well as oldsters will recognize, as well as some tunes that will please rock-n-rollers as well as "squares." The story holds interest, and there's some romance as well as comedy. Direction and production by Cowan is good, with his experience in the musical end of the business showing up fine. He got the talent and used it well. The screenplay is by David P. Harmon. Some 15 or more tunes are heard.

Tip on Bidding: Program price.

Ad Lines: "The Entertainment Package That's A Musical Treat"; "Fun For the Whole Family"; "Romance . . . Comedy . . . Music And The Entertainers You've Heard And Talked About All In One Big Entertainment Treat."

Summer Love (5821)

Comedy Drama 85m.

U-I

Estimate: Neat programmer for the younger set.

Cast: John Saxon, Molly Bee, Rod McKuen, Judy Meredith, Jill St. John, John Wilder, George Winslow, Fay Wray, Edward C. Platt, Shelley Fabares. Produced by William Grady, Jr.; directed by Charles Haas.

Story: The five man musical combo headed by John Saxon gets its first professional job at a co-ed summer camp after his father, Dr. Edward C. Platt, tries to interest him in enrolling in college. He arranges with steady girl friend Judy Meredith to visit him on weekends. It turns out that that is the only time they are supposed to play, doing menial chores the balance of the week. The others soon find girl friends. Drummer John Wilder is attracted to wealthy sophisticate Jill St. John. She, however, has a yen for Saxon, who ignores her. Saxon's younger brother and sister are left at the camp by his parents while they take a short vacation. Wilder's attentions to St. John endangers their jobs. Saxon agrees to try and remedy the situation by being friendly to St. John if she will leave Wilder alone. When Meredith arrives, St. John tries to cause a rift between her and Saxon, but Saxon and Meredith are reunited after Saxon learns St. John's real character. Saxon also agrees to go to college, and everybody is happy.

X-Ray: Pleasant, amusing, and loaded with tunes is this entry that caters to the younger set. Juvenile delinquency is by-passed and the problems are minor and at times entertaining. The cast performs well, and the direction and production are okay. It should make up well as part of the program. Songs heard include "To Know You Is To Love You," "Summer Love," "Beating On The Bongos," "Ding-a-ling," "Calypso Rock," "Magic Penny," and "So Good Night." The screenplay is by William Raynor and Herbert Margolies.

Ad Lines: "They're Wild About Love And Crazy About Music"; "The 'Rock Pretty Baby' Kids Are Back With More Fun, Music And Romance"; "From The Crazy Beginning It's The Living End."

WARNERS

Lafayette Escadrille

Melodrama 93m.

Warners

Estimate: Has some angles to sell.

Cast: Tab Hunter, Etchika Choureau, Marcel Dalio, David Janssen, Paul Fix, Veola Vonn, Will Hutchins, Clint Eastwood, Bob Hover, Tom Laughlin, Brett Halsey, Henry Nakamura, Maurice Marsac, Raymond Bailey, George Nardelli, and Bill Wellman, Jr., Jody McCrea, and Dennis Devine. Directed by William A. Wellman.

Story: Tab Hunter has a run-in with his father, a prominent New England manufacturer, over a car theft and an accident. He runs away to Paris where he and Bill Wellman, Jr., David Janssen, and Jody McCrea enlist in the French Air Corps to help in the fight against Germany during World War I. He meets Etchika Choureau, and it's love at first sight. Choureau gives up her job as a call girl and takes one with the Paris subway system. Hunter doesn't like the discipline and training methods of his drill instructor and knocks him down, for which he is arrested and jailed. Knowing he will receive a long prison term, his friends break him out. He makes for Paris after a fight and recuperates in Choureau's apartment. They take the marriage vow and consider themselves wed. Eventually, his confinement becomes unbearable and he breaks out to ask Choureau's former madam-employer for a job steering prospects to her house. When America enters the war, he begs American General Paul Fix for a chance to get into the fighting and get back his self-respect. He is given another chance and flies for the American Air Force. He eventually becomes a hero and returns to Paris to marry Choureau in a regular church ceremony.

X-Ray: First, for the record, there isn't too much time devoted to the exploits, battles, and doings of the famed Lafayette Escadrille. Instead, the film concentrates on the situations gotten into by Tab Hunter as well as his romance with Etchika Choureau. There is a great deal that is interesting to be found in the entry, but if viewers enter expecting to see the story of the French flying squadron, they may be a bit disappointed. There is a fair amount of action on the ground as well as some in the air; there's a torrid romance between Hunter and the reformed call girl; and there are some bits of comedy for relief now and again. The cast performs well, and the direction is good for the most part. Selling points are obviously the exploits of the Lafayette Escadrille for the oldsters, the presence of Tab Hunter for the younger set, and a yarn that is slightly different and fairly interesting. Director Wellman has written the original story on which the screenplay by A. S. Fleischman is based.

Tips On Bidding: Higher program rates.

Ad Lines: "They Played Rough In The Air As Well As On The Ground"; "High Adventure In The Sky And Rough Romancing On The Ground"; "The Story Of One Of The Most Famous Fighting Units In History."

FOREIGN

Assault

Drama
86m.

(Brenner)
(Finnish-made)
(English titles)

Estimate: Repelling entry for the art and sexploitation houses.

Cast: Kauko Laurikainen, Usko Kantola, Leo Ruittu, Toviyo Makela, Ecro Kosteikko. Written, directed, and produced by Aarne Tarkas; a Raymond Rohauer Production.

Story: A young boy, brought up in an unhappy home, in a poor environment, and with a lack of understanding and love, has trouble getting along with his foster parents, teachers, and school mates until he meets Kauko Laurikainen, a girl in school, and changes for the better. They are in love and decide to become engaged. At the proper time, she finds that he has no knowledge of the mechanics of sex and that his thoughts along those lines are infantile. She breaks off with him. He is determined to prove that he is a man despite her accusations. He arranges another meeting, and when she repulses him, he kills her. The boy, Usko Kantola, is arrested and brought to trial, and a psychiatrist delves into his past bringing the story to light.

X-Ray: This is only suited to the art houses where the unconventional is eagerly awaited, or, because of the sexual theme, a relatively few spots that cater to the exploitation-minded can also book this. The subject matter ranges from the fairly interesting to the repulsive. It's not pleasant although the cast performs with a certain amount of efficiency. Direction and production are okay.

Ad Lines: "As Frank A Story As The Screen Has Ever Told;" "An Adult Drama Of Young Love."

The Confession of Ina Kahr

Melodrama
96m.

Sam Baker Associates
(German-made) (English titles)

Estimate: Strong German meller.

Cast: Elizabeth Mueller, Curd Jurgens, Margot Trooger, Ingmar Zeisberg, Hanna Rucker, Jester Maefe, Albert Lieven, Vera Molnar, Arno Ebert. An Omega production, directed by G. W. Pabst.

Story: Elizabeth Mueller, on trial for the murder of her husband, Curd Jurgens, confesses, but otherwise is silent despite the pleas of her father, Arno Ebert, who has come from America for the trial, and her lawyer, Albert Lieven, who has fallen in love with her. She is sentenced to death, but two grasping characters come to Ebert and tell him a story which enables him to break Mueller from her silence. She had wed Jurgens against Ebert's wishes and after she had asked his wife to divorce him. Jurgens proved unfaithful, and she repeatedly forgave him until he fell for an artist, Hanna Rucker, in the ad agency he had founded with Mueller's money. Rucker asks Mueller to divorce Jurgens, and goes away when she finds that Jurgens had lied to her about he and Mueller being husband and wife in name only. Mueller then leaves Jurgens after he blames her for the loss of Rucker. When she returns she finds Jurgens is on a continual round of dissipation, losing his business. Filled with loathing, Mueller decides both are finished and poisons two cups of coffee, intending to end her life and his. Jurgens, however, drinks both cups. Mueller turns herself over to the police. It is the testimony of Vera Molnar, who had been living with Jurgens, that gets Mueller's sentence changed to a short imprisonment.

X-Ray: This is an adult, well-made film with many harrowing moments and quite a few photographically dramatic moments, which set the mood of the story which is told in flash-back. The camera is used throughout to fine dramatic effect. It is the first film of German film pioneer director G. W. Pabst in a long time. The cast is uniformly good, with the leads outstanding. There is one song. Screenplay is by Erna Fentsch, from the novel by Hans-Emil Dits.

Ad Lines: "Shame Kept Her Silent; Love Opened Her Lips"; "When Love Died—She Killed."

The Ship Was Loaded

Comedy
81m.

(George K. Arthur)
(English-made)

Estimate: Farce for art and specialty spots.

Cast: David Tomlinson, Peggy Cummins, Brian Reece, Eunice Gayson, A. E. Matthews, Ronald Shiner, Joan Sims, Lionel Murton, Reginald Beckwith. Produced by George Minter; directed by Val Guest.

Story: War time buddies David Tomlinson and Brian Reece meet as Tomlinson becomes Parliamentary Secretary to the First Sea Lord and Reece is given command of a British destroyer. They get drunk to celebrate the occasion, switching outfits. The next morning, unknowing subordinates take Tomlinson aboard the vessel instead of Reece, and the latter is given the courtesy due a member of Parliament. Before they can switch back to their rightful duties, there is quite a bit of confusion and near disaster. Admiral's daughter Eunice Gayson helps straighten things out as does her friend Peggy Cummins, and each of the men winds up with a girl friend and a healthy respect for the job of each other.

X-Ray: Art and specialty house audiences that appreciate lots of slapstick and the obvious in comedy should take to this bit of nonsense kindly. It's so lightweight in plot at times that the story line tends to disappear and the pratfalls and slips of the lip take over. The cast does what it can with the yarn, and direction and production are so-so. Val Guest wrote the screenplay, based on "Off The Record" by Ian Hay and Stephen King-Hall.

Ad Lines: "The Navy Was Never Like This"; "What Happens When A Couple Of War-time Buddies Celebrate Shouldn't Happen To Your Worst Enemy."

MISCELLANEOUS

Johnny Gunman

Melodrama
70m.

(Tudor)

Estimate: For the lower half.

Cast: Martin Brooks, Ann Donaldson, Carrie Raddison, Anatole Winogradoff, Woodrow Parfrey, John Seven. Produced by Will Kohler; directed by Art Ford.

Story: Martin Brooks is the top young mobster in the Greenwich Village area of New York City. He meets authoress Ann Donaldson, who finds in him the story she has been seeking. Brooks seeks a showdown with his rival, John Seven, and Donaldson accompanies him. Attacked and knifed in an alley, Brooks insists Donaldson leave him. Impressed bv the positive power of Brooks' reputation, she turns to village sage Anatole Winogradoff for an explanation of the right and wrong of Brooks' character. Brooks and Seven meet in a showdown street battle in which Brooks is wounded although he wins out. He meets Donaldson and hides the fact that he is going to die. He drives her to the bus terminal and sees her leave for home.

X-Ray: This youthful gangster meller was photographed entirely on location in the Greenwich Village section of New York City. Although it has been made on a limited budget, and lacks any names, this will do as lower half filler. It has plenty of action, and, of course, the setting is authentic and interesting. There is one song. This was written by director Ford.

Ad Lines: "He Stalked The Streets Unafraid"; "Teenage Hoodlums In A Stirring New York Crime Thriller."

The Shorts Parade

THREE REEL

Novelty

PABLO CASALS. Irving M. Lesser. 28m. This famous cellist, who is the foremost interpreter of Bach, is visited in his home in Prades, in the South of France. He is seen coaching American cellist Madeline Foley in several sequences, and finally visiting the Monastery of St. Michel de Cuxa where he plays Bach's "Suite No. 1 in G Major for Unaccompanied Cello." This was produced by Robert Snyder. GOOD.

ONE REEL

Color Cartoons

THE BONGO PUNCH. U-I-Walter Lantz Cartune. 6m. Technicolor. Lively musical background adds to this cartoon of Pepe, the champion cock fighter, who gets kayoed and tries to make his bongo-loving son into another champ. At the big fight, son takes a beating till a pail lands on the head of his opponent and son mistakes it for a bongo drum, happily beating away until the opponent takes the count. GOOD. (3813).

SWISS MISFIT. U-I-Walter Lantz Cartunes. 6m. A St. Bernard dog, bawled out by his keeper for not saving anyone, sets out to

(Continued on next page)

ALPHABETICAL GUIDE To 245 Features Reviewed

This Index covers features reviewed thus far during the 1957-58 season in addition to features of the 1956-57 season, reviewed after the issue of Sept. 4, 1957.—Ed.

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Alligator named Daisy, AN—84m.—Rank 4407
All At Sea—82m.—MGM 4422
All Mine To Give—102m.—UI 4397
Amazing Colossal Man, The—80m.—AI 4401
And God Created Woman—92m 4411
April Love—97m.—Fox 4407
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B

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Z

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The Shorts Parade

(*Continued from preceding page*)

make a name for himself by saving the penguin, Chilly Willy. But Willy outwits his would-be savior and leads him into all kinds of trouble until the dog slides down a slope, snowballs into a minor avalanche, and crashes into the Nescue station. The keeper believes he has at last saved some one. FAIR. (3812).

Color Novelty

BATTLE OF THE FLOWERS. U-I-Color Parade. 9m. Eastman Color. The Cote D'Azur, Monaco, and the French Riviera with their festivities and scenes of Prince Rainier and his princess, the former Grace Kelly, make a colorful reel. The battle of the flowers is included in the footage. FAIR. (3877).

BEHIND THE TICKER TAPE. U-I-Color Parade. 11m. This is the story and a bit of the history of the New York Stock Exchange. This should give the public a better understanding of how to tell good stocks from bad ones, and is a very interesting subject. GOOD. (3874).

TIMELESS CITY. U-I-Color Parade. 9m. The color camera visits Rome and shown are many things not seen before, including a big soccer game between Italy and Yugoslavia in the Olympic Stadium, compared with shots of the historic colosseum and some shots of recently uncovered mosaics in the watering spots of some of the ancient Caesars. GOOD. (3873).

Novelty

BARNYARD FROLICS. U-I-Variety Views. 9m. This is a black and white short dealing with animal life on the farm centering around the protective attitude a dog takes for a flock of ducklings, with some amusing scenes, including one in which the ducks take to water. FAIR. (3891).

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SOUND EQUIPMENT ENGINEER, college engineering background, ten years experience, all types of theatre equipment. Formally service engineer for a national theatre service company. **BOX B122, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER, thoroughly experienced, currently supervising two first-run houses, seeks position with an opportunity for advancement. Excellent references. Re-locate anywhere if expenses paid. **BOX C122, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

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EXPERIENCED PROJECTIONIST desires permanent position in Florida. Now working in non-union town but will join if necessary. Urgent. **BOX B129, c/o M. P. EXHIBITOR, 246 North Clarion St. Phila. 7, Pa.**

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Address all correspondence to— ***The A-MAN Corner*** **Motion Picture Exhibitor**
246 North Clarion St., Phila. 7, Pa

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WOMAN FEVER!

A COLD-EYED KILLER
PISTOL-BATTLED
HIS WAY INTO
OUTLAW HELL...
FOR THE HOTTES
REVENGE A MAN
EVER TOOK!

MARK
STEVENS
in

GUN FEVER!

co-starring
JOHN LUPTON
LARRY STORCH
and introducing
JANA DAVI

IT'S SIZZLING WITH ACTION-
The Kind That Pays Off!

featuring AARON SAXON · JERRY BARCLAY · NORMAN FREDRIC Screenplay by STANLEY H. SILVERMAN & MARK STEVENS
From a Story by HARRY S. FRANKLIN & JULIUS EVANS
MARK STEVENS

APR 16 1958

MOTION PICTURE EXHIBITOR

Plus... SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

APRIL 9, 1958
VOLUME 59 NUMBER 24
IN THREE SECTIONS • THIS IS SECTION ONE

Paramount Plans More Production

(See Page 9)

TOA Finalizes Insurance Plan

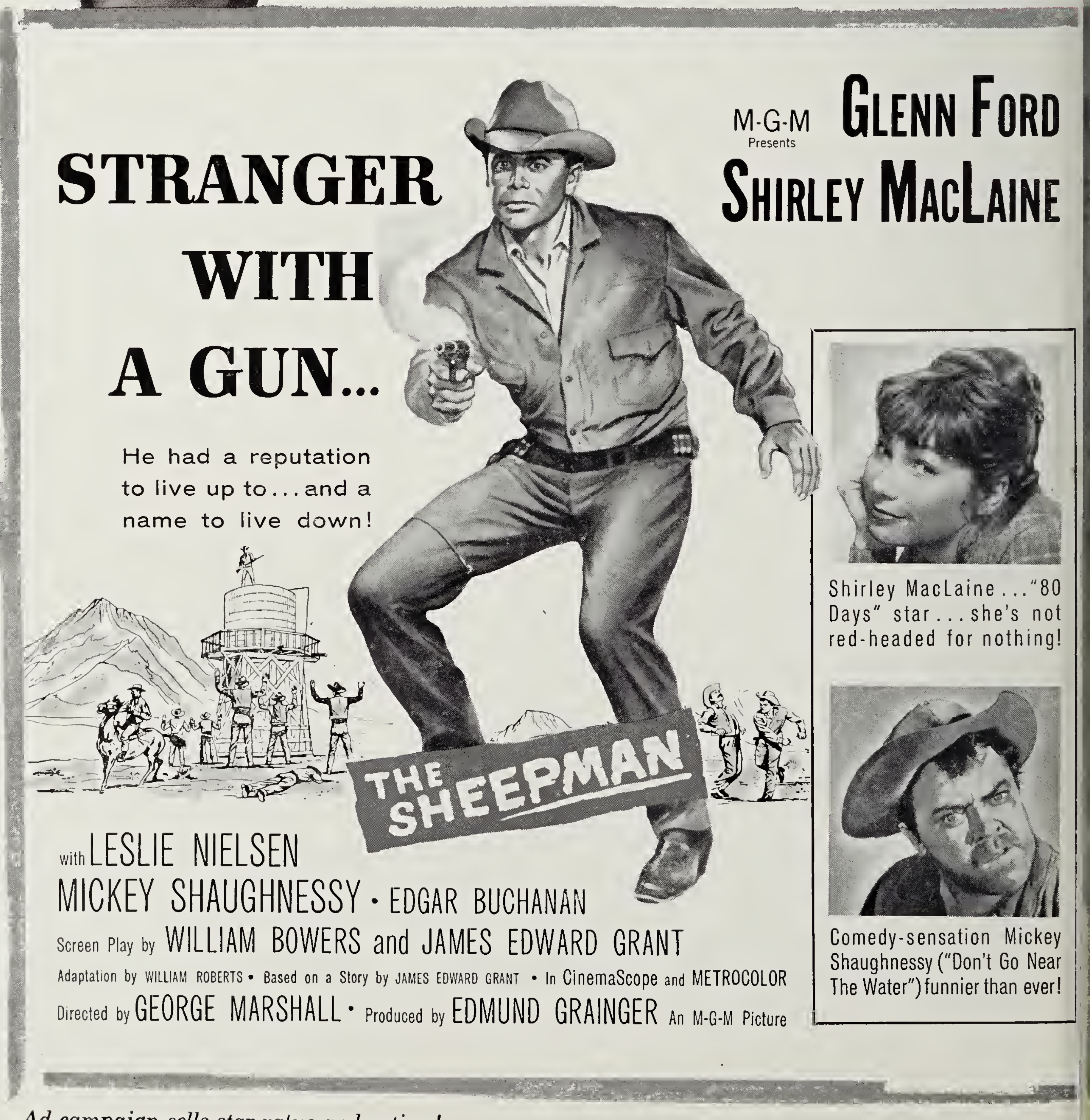
(See Page 19)

Jerry Wald, famed producer releasing through 20th-Fox, was the guiding hand behind the recent Academy Awards telecast, hailed within and outside the industry as a top entertainment achievement and public relations effort.

An important Announcement from 20th Century-Fox starts on Page 12 . . .

TALK ABOUT BUSINESS BUILDING!

The fans who packed theatres for "Teahouse Of The August Moon" and "Don't Go Near The Water" have another Glenn Ford treat in store!



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Shirley MacLaine..."80 Days" star... she's not red-headed for nothing!

Comedy-sensation Mickey Shaughnessy ("Don't Go Near The Water") funnier than ever!

Ad campaign sells star value and action!

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Member Audit Bureau of Circulations

VOLUME 59 • NO. 24

APRIL 9, 1958

as we screen it - - -

MORE ON "ALL-KNOCK-AND-NO-BOOST"

The March issue of the VOICE OF ST. JUDE, a national Catholic monthly magazine published in Chicago, has devoted a two page article to comment on the MOTION PICTURE EXHIBITOR editorial of last Oct. 23, titled "ALL KNOCK AND NO BOOST." While author Bob Brizzolara quarrels pettishly with some of our semantics, and jumps to conclusions from out-of-context quotes in order to make his case, he rather flatteringly ends up seconding our original motion.

Just to quote an entire paragraph: *"Nevertheless (Motion Picture) Exhibitor's complaint of 'knock and no boost' has, in our opinion, a certain validity—if it is properly aimed and not scatter-shot. At least it raises a serious question or two. If a Holy Name Society feels disposed to picket a theatre showing a "C" picture, does it not likewise have a responsibility to support a 'Miracle of Marcelino'? Or other worthwhile productions for that matter? If a Ladies Sodality is aware and concerned about the impact of a 'bad' film upon public morals, should it not be equally concerned with the positive effect of a 'good' one?"*

There is more about substituting "praise, patronage and publicity" for "pickets, protests and parades." But by and large, the author does a rehash of much that has been said.

Arriving on our desk simultaneously, came the Feb. 28 issue of THE CATHOLIC UNIVERSE BULLETIN, official organ of the Diocese of Cleveland (O.), with a six column front page story on the increase in so-called "art" theatres. It seems that three openings in the last six months bring the total in the Cleveland area to five, and has resulted in 15 "C" (Condemned by the Legion of Decency) pictures playing 21 individual engagements in the past 14 months. Quite fairly, this weekly pointed out that virtually all of these pictures were from foreign sources and had not been submitted to the domestic industry for a Code seal. And it is obvious from their repeat engagements that such pictures were of a nature that made them immune from exising obscenity laws. So there seems little that either the industry or the people of Cleveland can do about it.

But we can't help wonder whether those five theatres would be so-called "art" theatres today, if just a little of Mr. Bizzolar's "praize, patronage, and publicity" had been given by church groups to their former policies. Obviously they must now be succeeding from the patronage of whoever the people may be who want their so-called "art." To a certain extent, aren't the people who didn't praise, patronize and give publicity to their former completely moral domestic efforts, responsible for the switch of these theatres into some less pleasing form of entertainment?

A TIP OF THE HAT TO WALD AND TEAM

Thinking back over the industry's Academy Awards night, over the host of name stars that faced the audience and the TV cameras, over the seemingly effortless smoothness that made a long program seem very short and exciting, and over the professional "theatre" that must have impressed the largest of all American audiences, as reflected in the press for days afterwards, we must be grateful to the executive who put it all together. That man was Jerry Wald. And, if we know Jerry, he would be the first to tell you that he couldn't possibly have done it without a hundred or so other specialists who were his helpers.

So, lacking space to give individual attention to each, we would like to propose a tip of the hat to Jerry Wald and his team. They turned out a professional job!

GRIN OF THE WEEK

We see by the Hollywood Reporter that Charles Boren, labor representative of the MPA, told a meeting of major company executives recently that the demands of the various guilds and craft unions for participation in any income received from the sale of films to free TV, or the rental of films through pay-TV, now tote up to 175 per cent on the dollar. So with $1.75 out of every $1.00 going to the people who made them, we guess theatremen can stop worrying about many post-1948 films being sold. That is, until some better terms can be negotiated, at least!

MAN BITES DOG

A recent story in The New York Times pointed up the increased use of commercial reels on theatre screens by national advertisers, with the automobile manufacturers spending the heaviest dough. So theatres across the country are selling automobiles.

Only one short year ago, through sponsorship of the Academy Awards show on TV, an automobile company was selling movies.

Stick around long enough and anything can happen!

And probably will!

READ THESE
AUTHENTIC
“GOD'S LITTLE

✱ It is the best selling novel of all time.

✱ It was brought to trial as "lewd and immoral"—but the praise of such great names as Franklin P. Adams, Sinclair Lewis, Alexander Woollcott, James T. Farrell, and Carl Van Doren defended it!

✱ Georgia, where the story takes place,

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PRODUCTION

GOD'S LITTLE ACRE

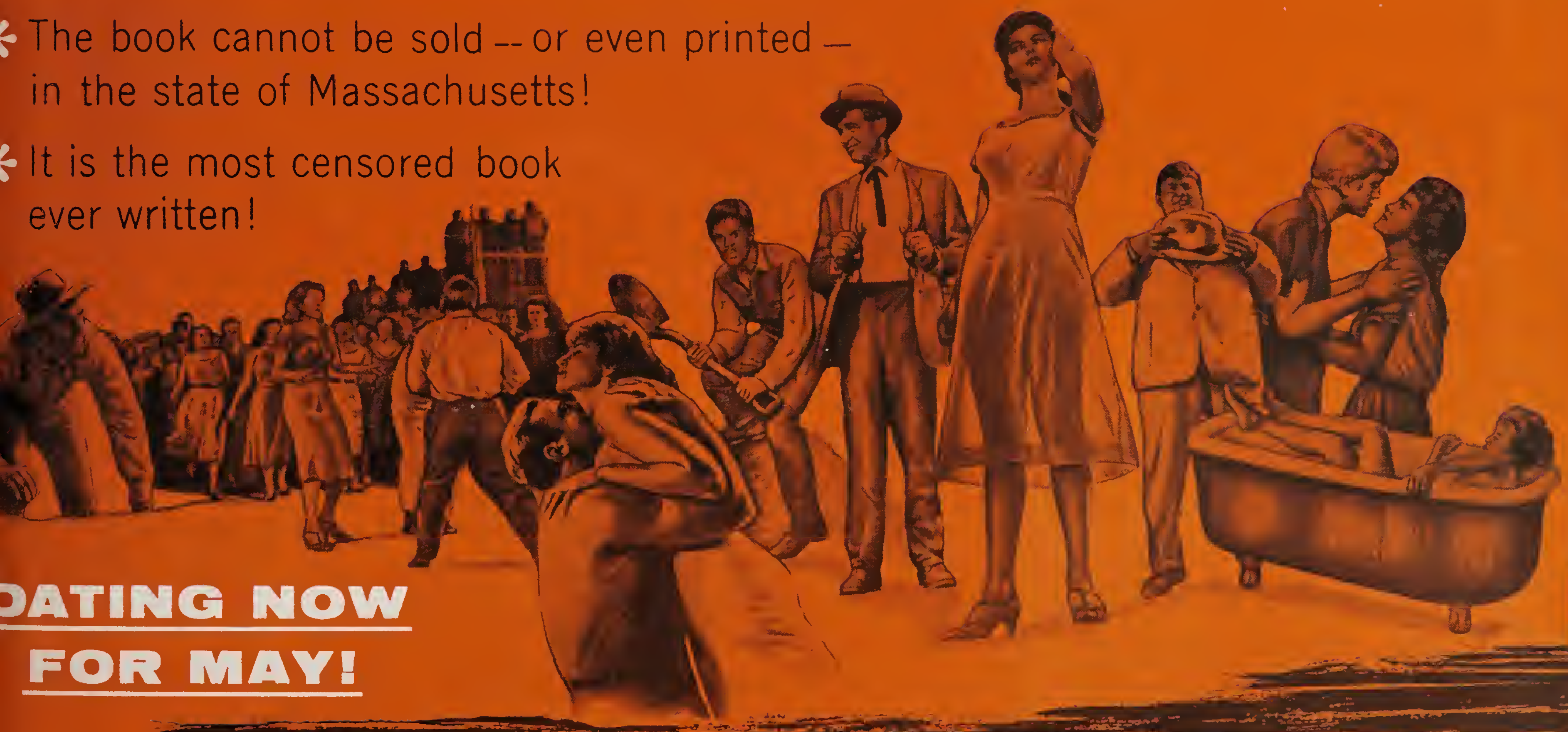
ON THE SCREEN!

STARRING
ROBERT RYAN
ALDO RAY

AMAZING, FACTS ABOUT ACRE"!

was "inhospitable" to the location crews — and the picture had to be made elsewhere!

* The book cannot be sold -- or even printed — in the state of Massachusetts!
* It is the most censored book ever written!



DATING NOW FOR MAY!

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BUDDY HACKETT

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WITH LANCE FULLER · REX INGRAM · MICHAEL LANDON

AND INTRODUCING

TINA LOUISE

THRU UA

Screenplay by PHILIP YORDAN · Based on the world's best-selling novel by ERSKINE CALDWELL

Directed by ANTHONY MANN · Produced by SIDNEY HARMON · Music composed and conducted by ELMER BERNSTEIN

GREAT BOXOFFICE NEWS ABOUT 20TH FROM BOXOFFICE

Handful of Aces

Twentieth Century-Fox has been "stacking the cards," as it were, in its recent and upcoming releasing schedules. In this case, both the company and the exhibitors are the winners, for the dealing out of one "ace" after the other cannot help but pile up stacks of chips for all "players" in the game.

This observation derives from the consistency in the delivery of hit pictures by the 20th-Fox studios in recent months, some of which have been sensational in their boxoffice performance, and the caliber of product, current and set for release in the next month. So satisfying were the grosses on Jerry Wald's "Peyton Place," that exhibitors are making its record the standard for comparison in their reporting on the performance of other blockbusters.

Evidently 20th-Fox has another such winner in "The Long, Hot Summer," also produced by Jerry Wald, which this past week opened in four theatres in the Los Angeles area to "bigger than 'Peyton Place' business," as an executive of National Theatres termed it, adding, "it's the biggest shot in the arm in a long time."

The consensus of opinion expressed by a group of key film buyers, following a screening in Kansas City, was that "The Long, Hot Summer," by virtue of the wide-range of appeal of its engrossing story, generously blended with comedy, drama, suspense, exceptional color photography, and a strong list of name performers, makes it sure-fire in entertainment and attraction value.

That makes two aces, back-to-back, so to speak, from Jerry Wald. And, for April, 20th-Fox is following with "A Farewell to Arms," "The Young Lions," "Ten North Frederick," "Cattle Empire" and "From Hell to Texas," cast details of which are reported elsewhere in this issue. That kind of "stacked" dealing should be highly welcomed by every exhibitor in the game.

Ben Shlyen

Happy, Happy Talk!

The word is getting around that 20th-Fox is handling three big winners to follow its highly successful "Peyton Place." They are Rodgers and Hammerstein's "South Pacific" in Todd-AO, "The Young Lions" and "The Long Hot Summer." We've seen the latter two (see page 27) and there's been fine word-of-mouth about "South Pacific" emanating from New England, where a preview audience had an enchanted evening.

HAPPY HAPPY NEWS ABOUT 20TH FROM

THE *Independent* FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From WELLSBORO, PA.

As I read your editorial of Feb. 12, on the hot dog seller's success and downfall, I can't help but wonder what would have happened if the manufacturer of the hot dogs and buns had opened a stand down the road and passed them out free, before the cars got to the little stand in your story? Guess there wouldn't be any story to tell. Before very long, both the hot dog seller and the manufacturer would be out of business.

Our local TV station (WNBT, Binghamton, N. Y.) is not only on the air 24 hours per day, but each night at 11 p.m. it starts to grind out five full length feature films made by the movie industry's manufacturers. Good ones, too! What chance has a small town theatre against free competition provided from his own source of supply?

LARRY WOODIN
Arcadia Theatre Co. (3)

EDITOR'S NOTE: If those hot dogs were as old as most of those pictures, they would be strong enough to walk out to the road and thumb rides. But, seriously, do any but the all-night "grind" theatres feel competition from all-night "grind" TV movies? It seems to us that our main worry are those Saturday and Sunday afternoon and evening showings of movies like "HIGH NOON," "AFRICAN QUEEN," "THE QUIET MAN," "BELLS OF ST. MARY," etc.

From BALTIMORE, MD.

Congratulations on your very fine cover tribute to Mr. Morris Mechanic (March 5 issue). It is our strong conviction that the confidence displayed by men such as he will help immeasurably to convey strength and assurance to others in our industry.

I would like very much to obtain about five or six additional copies of this issue. I hope I am not presuming when I make such a request. I certainly would appreciate having them.

JACK FRUCHTMAN
Fruchtman Theatres (8)

EDITOR'S NOTE: We are scrambling around to find whatever copies we can. At today's printing costs, the demand usually exceeds the supply.

From CLARKSBURG, W. VA.

As an old subscriber I do believe MOTION PICTURE EXHIBITOR plus Showmen's Trade Review is a very informative and interesting motion picture publication, *for* the industry, and *of* the industry. Keep up the good work in the pink REVIEWS and in the yellow SERVISECTION.

While I'm an old time theatre manager, and even operated a 16mm circuit through the mining camps, I'm now an announcer in a TV station and do a daily Kiddie show. But I still have a soft spot in my movie heart.

I like your LETTERS page that seems to get a good cross-section of questions and answers that I too think about. That letter from Bob Walker (and there should be more theatre showmen like that boy) and the booboo on "THE ABOMINABLE SHOWMAN," prompts me to send in one I found in the yellow SERVISECTION. You have Paramount's "FUNNY FACE" labeled "a highly entertaining western." It's not much of an error, but I got a grin out of the prospect of Astaire as a frontier marshal dancing his way through a smoke filled barroom.

JOHN R. COOPER
WBOY-TV (CHANNEL 12)

EDITOR'S NOTE: Ouch! And a guy now in TV has to find it. From a little backtracking, it seems that error didn't run in many issues. But our face is red! However it's nice to know that we have friends in TV.

From CINCINNATI, O.

IF . . . locally if not nationally . . . all exhibitors have progressed toward a realization that they have common objectives and common problems . . . whether the largest circuit or the smallest grass-roots theatre . . . and that realizing this they firmly resolve on definite, whole-hearted, united and continuing effort . . . of a progressive nature such as you seem to have effected in your trade paper . . . we could save this fine industry!

THURMAN E. THOMPSON
The Mt. Lookout Theatre Co.

EDITOR'S NOTE: There is nothing we can add to this fine thought.

From RIVER FALLS, WISC.

Where can I buy a book on "SEAT SELLING IDEAS"?

S. L. STOLZMAN
Falls Theatre

EDITOR'S NOTE: Any one, or all three, of the weekly trade papers that publish exploitation data would probably be your best source. As you may have observed, effective with the Feb. 12 issue, MOTION PICTURE EXHIBITOR has been "packaging" its "seat selling ideas" in a separately bound and punched section called EXPLOITATION. Try assembling a season of them, with their indexed classifications, and you'll establish your own "book."

From WEST POINT, MISS.

If at all possible please do not glue the yellow SERVISECTION into each week's issue. To check running times, casts, etc., it takes up too much room to save the whole magazine, and if you tear out the yellow it all falls apart.

TONY DICHIARA
Ritz Theatre

EDITOR'S NOTE: With such a scarcity of film ads, resulting in such thin trade papers, Harrison's Reports isn't the only sheet with an unusual distinction; and it shouldn't take much room to save the whole magazine. But we admit to a readership clamor for changing our policy.

From BROOKLYN, N. Y.

One of the most useful features of MOTION PICTURE EXHIBITOR is the yellow SERVISECTION. This theatre plays an art policy, so I also find your complete REVIEWS coverage of both foreign and domestic films to be most useful and helpful. I have a complete record of the latter way back to 1942. But now I have a squawk. Why do you no longer make the SERVISECTION completely detached and with punched holes so I can save them also in the loose leaf binder I have prepared for them? I do hope it is possible for you to revert to your former system.

NORMAN WILKS
Astor Theatre

EDITOR'S NOTE: Old subscribers like Mr. Wilks must remember that the yellow SERVISECTION formerly ran only every second week. Then it ran every week, with all re-editing and corrections right up to date, so we don't advise saving old copies. However, protests from theatre subscribers have now run into the thousands so we give up! Starting with the current issue the SERVISECTION will be separate—and punched.

From CHINCOTEAGUE, VA.

I am enclosing a page from our newspaper, THE EASTERN SHORE NEWS, showing the use they have made of the COMPO cuts "Get More Out of Life . . . Go Out to a Movie." On this page you will also find a two column by six inch "WHILLALOO BIRD" advertisment such as recommended in your issue of March 5. A white paper reproduction of this ad was sent to King Displays in New York and they made a 40 x 60 blowup for my display frame out front. To date this has caused a considerable amount of comment around town.

I certainly find MOTION PICTURE EXHIBITOR to be a definite source of valuable information. Keep up the excellent work!

JAMES H. MOORE
Island Theatre

EDITOR'S NOTE: Nice job, Mr. Moore. That 40 x 60 will spread out the effective days of this idea.

From PORTLAND, ORE.

In my opinion MOTION PICTURE EXHIBITOR and its excellent yellow paper SERVISECTION is "TOPS" in the trade paper field. Any showman without it just doesn't have the best in trade paper service.

J. A. CLARK
J. A. Clark Theatre Service

EDITOR'S NOTE: What can we add? And as a note affixed to a flock of new and renewal subscriptions it is doubly appreciated. Thank you, Mr. Clark!

From WETASKIWIN, ALTA., CANADA

MOTION PICTURE EXHIBITOR is TOPS with me. Keep up the good work.

J. M. DANYLUK, Owner
Audien Theatre

EDITOR'S NOTE: Thanks! We'll try!

From DONALDSVILLE, FLA.

MOTION PICTURE EXHIBITOR is a very useful trade magazine. Keep up the good work!

LEWIS H. COX
Cox Theatre

EDITOR'S NOTE: That word "useful" packs a lot of meaning. Thank you!

NEWS CAPSULES

BROADWAY GROSSES

Holiday Hypos Attendance

NEW YORK—Despite the rain on Sunday, the Easter holiday hypoed attendance in the Broadway first-runs, most of which had strong attractions. The Roxy remained closed with a reopening with Cinemiracle's "Windjammer" set for today.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"SOUTH PACIFIC" (Magna). Criterion reported capacity for the second week at $46,046.

"THE YOUNG LIONS" (20th-Fox). Paramount ($33,403)*—Opening week bound to top $110,000.

"MERRY ANDREW" (MGM). Radio City Music Hall ($142,115)—Thursday through Sunday accounted for $110,000, with the third week sure of $195,000. Easter stage show.

"TEACHER'S PET" (Paramount). Capitol ($41,926)—The third week was announced as $41,000.

"THE LONG, HOT SUMMER" (20th-Fox). Mayfair ($13,312)—Opening week a smash at $50,000.

"RUN SILENT, RUN DEEP" (UA). Victoria ($19,292)—Second week heading toward an excellent $38,000.

"WITNESS FOR THE PROSECUTION" (UA). Astor ($19,115)—Ninth week anticipated at $28,000.

"SADDLE THE WIND" (MGM). Loew's State ($19,058)—Third week sure of $17,000.

"BRIDGE ON THE RIVER KWAI" (Columbia). Palace, with reserved seats, capacity with extra performances at $37,000.

**Figures in parentheses represent 1957 weekly averages as reported in MOTION PICTURE EXHIBITOR.*

AT DEADLINE:

Allied Issues Good-Will Call

WASHINGTON—Allied States Association in a bulletin issued late last week called for an end to criticism and squabbling within the industry and the concerted efforts of all concerned to insure the success of the business building campaign. Only through good will and the cooperation of all concerned, the bulletin stressed, could the promotional campaign be successful.

The bulletin stated that this was not the time for distribution to introduce revolutionary marketing methods "designed to increase film rentals." The selling policies on 20th-Fox's "Peyton Place" and "Farewell To Arms" were criticized as destructive to established clearance patterns in secondary situations. The bulletin warned that the policy of selective selling regardless of pre-existing runs, clearances, or availabilities, which had begun with Paramount's "The Ten Commandments," would spread unless resisted.

Included with the bulletin were enclosures detailing correspondence between Horace Adams, Allied president, and 20th-Fox concerning sales policies in the Cleveland area.

A Quick Summary of All Important Industry News . . . condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MONDAY, APR. 7

Film Council Urges Four Industry Projects

HOLLYWOOD—The Hollywood AFL Film Council, composed of unions and guilds representing 24,000 workers, sent a letter to 35 industry leaders last week outlining four important projects aimed at halting the decline of the motion picture industry.

The program consists of a demand for an American measure similar to the British Eady Plan to encourage production in this country of American-interest films; a demand for government assistance in the field of foreign exchange and the negotiation of reasonable regulations on earnings remittances; continuance of the fight for modification of tax structures which discourage domestic production; and exploration of the possibility of legislative or judicial correction of industry problems arising out of the Paramount Decree.

The letter comments that the Paramount Decree has done incalculable harm to the industry without any compensating good for anyone.

VCI Seeks Papal Audience

NEW YORK—It was reported last week that Variety Clubs International were attempting to arrange an audience with the Pope for delegates who plan to tour the continent after the convention in London later this month. It was explained that whether it would be a private audience for VC members or part of a larger public audience would depend on how many expressed a desire to take advantage of the rare privilege, other Papal commitments, and details still to be worked out.

May 6, 7, and 8 have been submitted as possible dates, and delegates are urged to make their views known immediately.

Irving H. Greenfield, left, Loew's, Inc., 1958 United Jewish Appeal chairman in the motion picture and amusement industry, and Leon Goldberg, left, United Artists' vice-president, last year's chairman, are seen with Barney Balaban, president, Paramount Pictures, who will be feted at a luncheon in his honor on May 22 at the Park Lane Hotel, New York City, as a highlight of this year's UJA effort. Balaban was recently elected treasurer of the Greater New York UJA.

FILM FAMILY ALBUM

Arrivals

Harold C. Novy, general manager of Trans-Texas Theatres, became the father of a baby daughter, to be named Claudia.

Patricia Simon, secretary to Rube Shor, president, S and S Amusement Corporation, Cincinnati, is the mother of a baby boy.

Wedding Bands

Miss **Rita Murphy**, Little Falls, N. Y., was married to Ben Coleman, buyer-booker for the Carman Drive-In, Guilderland, N. Y., at St. Mary's Roman Catholic Church, Little Falls.

Sick Call

M. B. Horwitz, head, Washington Circuit, Cleveland, was discharged from Suburban Community Hospital and is now completing his convalescence from a heart attack at his Shaker Heights home.

Obituaries

John J. Walsh, president of Local 233, Motion Picture Operators, and the oldest projectionist in Buffalo, was the second veteran operator to die in this area in a week. Walsh was employed in the Paramount since 1927 when it was a Fox house. The other operator was Hector Stewart, veteran projectionist whose career began a year later than Walsh's.

AT DEADLINE:

Schlanger Quits SW Post

PHILADELPHIA—Stanley Warner Corporation announced over the weekend that Ted Schlanger had resigned as zone manager of Philadelphia theatres. The move had been expected for the past few weeks and was general knowledge throughout the local film industry. In the hopes that a settlement could be reached, publication was withheld.

On Dec. 30, Schlanger was feted at a testimonial dinner marked by the attendance of top industryites and celebrating his 25 years of uninterrupted service with the company.

S. H. Fabian, SW president, stated that he regretted Schlanger's decision to leave the company and that he would be retained as an advisor and consultant.

It is expected that Frank Damask, assistant general manager of the circuit, will replace Schlanger.

COMPO Lauds Telecast

NEW YORK—Under the caption, "Academy Show's High Rating Should Interest Editors," the 88th in the series of COMPO ads in Editor and Publisher says, "Nothing has given such eloquent proof of the popularity of motion pictures as the Academy Awards telecast over NBC on the night of March 26."

"NBC reported the next day that this show," the ad continues, "had the highest Trendex rating of any show in the current television season, which began last Labor Day." Newspapers were urged to cater to the obvious interest in movie news.

Paramount To Expand Production

More Top-Budget Films Due As Execs Place No Ceiling On Number Of Pix; Indies Also Figure

HOLLYWOOD—Following studio conferences last week with George Weltner, Paul Raibourn, Russell Holman, and Jerry Pickman, it was announced by president Barney Balaban and vice-president in charge of the studio Y. Frank Freeman that Paramount intends to expand its production of top-budget pictures.

The decision was said to be the result of a study of industry and market conditions around the world which, according to an issued statement, "very clearly demonstrates the public's increasing interest in top-calibre motion pictures."

Expressing confidence in the future of the industry, both Balaban and Freeman stated that "Paramount has resolved to go forward with a broad program of outstanding attractions to be supported by the company's complete financial resources, an efficient studio structure, combined with Paramount's aggressive world-wide sales and merchandising organization."

A spokesman said there will be no ceiling on the number of pictures to be produced and that the new policy will mean an appreciable increase in the volume of the company's production over recent years. It was also said that the new policy would open the Paramount studio to independent producers who could contribute to the program.

"Paramount has cash available and is ready to put as much of it as needed to work in the production of important product for the theatres of the world," it was said.

Republic To Stop Production

NEW YORK—At a stockholders meeting held at Essex House against which New York Supreme Court Judge Bernard Botein refused to grant an injunction, Republic president Herbert J. Yates stated that the company would probably end all production and distribution of motion pictures by July.

He said 19 of the 32 exchanges owned two years ago had already been disposed of with local franchise holders taking over distribution, and that the remaining 13 branches will be dropped as new deals are made.

The company will continue to make television pictures and has a deal pending that is expected to bring in $2,000,000. Yates said he was optimistic about the laboratory prospects and also for the profit outlook on studio rentals.

Several pictures made by independents with financing guaranteed by Republic remain to be released, but no more financing guarantees will be made.

Three directors nominated by management were elected. They are John Petrauskas, Jr., Edwin Van Pelt and Douglas T. Yates.

At a meeting of the board, the following officers were elected: Herbert J. Yates, president; Richard W. Altschuler, John J. O'Connell, Sidney P. Solow, Douglas T. Yates, vice-presidents; John Petrauskas, Jr., treasurer; Joseph E. McMahon, secretary, Richard Rodgers and Harold Lange, assistant treasurers; A. E. Schiller and Ira M. Johnson, assistant secretaries; and L. T. Rosso and Lester Nelson, assistant secretary-treasurers.

Six Ad Agencies Join Business Boosters

NEW YORK—Organization of the six advertising agencies that serve the motion picture industry into a consulting council to aid the industry's business-building campaign was announced last week by Paul N. Lazarus, Jr., chairman of the campaign operating committee.

At the same time, Lazarus revealed that the operating committee had named Donahue and Coe to place the advertising that has been evolved from the advertising presentations made by all six agencies. The six campaigns have been combined into a tentative copy arrangement which will be perfected by Donahue and Coe and placed according to a schedule already approved by the operating group. The schedule calls for $950,000 in newspaper advertising and $300,000 in radio.

As explained by Lazarus, the council of industry advertising agencies will be called on as the campaign progresses to give whatever advice or suggestions it may have for the conduct of the project. Lazarus made it plain, however, that Donahue and Coe would be responsible for the copy used and would handle the campaign under the general supervision of the operating committee.

Agencies that submitted copy for the campaign and that will be asked to join the consulting council, besides Donahue and Coe, are Blaine, Thompson; Buchanan, Inc.; Cunningham and Walsh; Monroe Greenthal; Charles Schlaifer, Inc.

Acting for the operating committee will be Maurice A. Bergman and Charles E. McCarthy, recently named as co-administrators of the campaign. Bergman is director of public affairs for MPAA, and McCarthy is information director for COMPO.

Warmers Mortgage Sold

NEW YORK—The $1,696,000 mortgage Warner Brothers took back when it sold its building at 322 W. 44 Street has been sold to the New York Savings Bank.

White Collar Workers Accept New Contract

NEW YORK—The strike threat against the major companies lessened last fortnight when white collar workers okayed a last-minute offer of a new two-year contract providing for a $5.25 weekly wage increase.

Membership of Local H-63 voted 1310 to 441 in favor of the offer after its acceptance was recommended by officers and the negotiating committee of the union.

The new agreement runs from January of this year to Dec. 31, 1959, and will be retroactive to Sept. 1, 1957, when the old one expired.

H-H-L Print Program For D-I's Launched

NEW YORK—Hecht-Hill-Lancaster's pioneering program of special, high-key prints for drive-ins got under way last fortnight as De Luxe Laboratories began delivery on 100 of the new-type prints for "Run Silent, Run Deep," United Artists release.

First of the specially processed prints, which are "brightened" for better-defined projection in open-air situations, are being shipped to UA exchanges in New Haven, Pittsburgh, New Orleans, Kansas City, Salt Lake City, and Calgary to service drive-in dates in those areas in April.

Conceived by Harold Hecht, president of H-H-L and producer of "Run Silent, Run Deep," the special print program is the first attempt to provide outdoor exhibitors with films specifically processed to meet the difficult conditions of drive-in projection. These showmen have long complained that standard prints often lose clarity, definition and intensity on the long "throw" from the drive-in projection booth to the screen. The problem is most acute on bright, moonlit nights. In preliminary tests, the special "Run Silent, Run Deep" is superior.

Orderly Release Hollow Victory If Availability Collapses-Carroll

COLUMBUS, O.—"Ignoring of normal availabilities" by distributors of such pictures as "The Ten Commandments," "A Farewell to Arms," "Sayonara," "Peyton Place," and "Old Yeller" is causing disruption of the orderly releasing system, said William Carroll, executive secretary of the Independent Theatre Owners of Ohio.

Carroll said that "measurable progress" has been made recently toward the goal of a steady, regular release of top product" but that "there is much danger that any such progress will mean nothing to nine out of 10 theatres because of the selling plans of these pictures."

Carroll said that a year after the release of "The Ten Commandments," some "90 percent of the theatres still had not been able to play it."

He said Fox followed suit with "Peyton Place." "Ignoring normal availabilities, they decide for themselves what theatres are 'qualified' to play the picture and invite only those 'qualified' theatres to 'submit proposals.'" He said the proposals must stipulate extended playing time, guarantees, high percentages, amount to be spent for advertising, admission prices, and "all sorts of things that should be in the province of the theatre owner's judgment." He said "A Farewell to Arms" is being marketed under a like plan—"every run a roadshow."

Carroll said that in another instance all prints of "Sayonara" are taken out of town after the first city break and all subsequent runs are told that the exchange has no idea when prints will be available again. He said after certain runs all prints of "Old Yeller" disappear.

"If this trend continues every worthwhile picture will have 'test engagements,' pre-pre-releases, pre-releases, first-run roadshow, second-run roadshow, and all sorts of special handling that can be conjured up," he said. "Orderly release will be a hollow accomplishment for the vast majority of theatres."

Press, Industry Agree On Success Of Oscar Show As Interest Booster

BOSTON—The Academy Awards program was well received here by exhibitors who were in agreement with many of the local TV writers that this first industry-sponsored show was of top quality. The lone TV-writer-dissenter was Eleanor Roberts of the Boston Traveler, who wrote, "Somebody should have handed Hollywood an award for the worst TV show of the year last night. We're grateful that the 30th annual Oscar Awards show dropped the commercials, but the promised entertainment was strictly for the birds."

Anthony La Camera, Boston American's TV editor and critic, called the telecast "a very good show, profiting from such assets as suspense, drama, emotion and humor." He highlighted the song-and-dance patter of Kirk Douglas and Burt Lancaster and mentioned the emceeing of Bob Hope and Jack Lemmon. He added, "The motion picture industry is entitled to at least two bows—one for putting on a good show and the other for footing the entire bill so as to enable us to watch almost two hours of top television entertainment without even a spot commercial."

Arthur Fetridge, writing in the Boston Herald said, "The movie industry put on a television show last night that it could well be proud of. Sparked by Bob Hope at his best and four other emcees, it proved to be good entertainment as well as pleasing to those who have seen the winners on the screen."

Theatres in the area took as active participation in the awards as possible. An energetic committee headed by Edward S. Canter, American Theatres Corporation, made certain that all newspapers were serviced with readers and slug ads announcing the awards and that all theatres were using the awards trailers. This city's largest showplace, the 4200-seat Metropolitan, operated by New England Theatres, Inc., promoted 10 Motorola TV sets which were set up in the Grand Lounge. The management turned off the regular feature at 10 p.m., allowing time for some to reach home to watch the telecast and giving the opportunity for others to remain in the theatre to view the program. Of the 600 patrons in the theatre, about 150 remained in the Lounge where popcorn, hot dogs, and coffee were sold. Here, spontaneous applause and laughter broke out on several occasions during the telecast. The audience was enjoying itself hugely.

Many of the suburban theatres also promoted a TV set or two for their lobbies, shutting off the regular show at 10 p.m. and inviting patrons to remain in the lobby if they chose. In his office the next day, Canter said, "All the effort expended in publicizing 'our own night' was worth while. We accomplished our purpose which was to draw attention to the Academy Awards, to make it a listening must for all."

Business at the Gary, Boston, where "Bridge On The River Kwai" is in its 14th week, picked up more than 25 percent the day following the awards.

Columbus Exhibs Voice Opinions Of TV Effort

COLUMBUS, O.—General approval of the film industry's sponsorship of the Academy Awards' telecast was voiced by Columbus theatremen, who offered a few suggestions for changes both in the telecast and in the awards.

Several exhibitors said short trailers of coming top attractions, representing all distributors, could have been shown without violating the "no commercial" aspect of the show. They said these clips could be shown as part of the public service idea of the show.

One exhibitor said the clips of the five nominated films should have been spotted throughout the show and shown via TV studio equipment, rather than taken from the Pantages theatre screen, which gave a blurred image for home viewers.

At least a half-dozen Oscars for best films in musicals, westerns, comedies, science fiction, horror and adventure could be awarded in place of some of the minor Oscars for sound recording, editing, etc., said several exhibitors. "The public is more interested in the whole film, rather than its parts," said they.

A number of exhibitors discounted the long-range business building effects of the Academy Awards' telecast. They said that only the top winners mean anything at the boxoffice. Loew's Ohio, for instance, had one of the biggest opening days in years for "The Bridge on the River Kwai" on the day following the telecast.

One exhibitor said letters from viewers should have been solicited on the telecast, asking for their opinions on the show's merits.

Separate awards should be given to foreign stars, said one local showman, rather than bracketing them with American players.

Filming Completed On Fifth Cinerama Show

NEW YORK—"Cinerama-South Seas Adventure" is the new title of the fifth Cinerama presentation, it was announced last week by Stanley Warner Corporation.

Filming for the project has been completed in Hawaii, Tahiti, Tonga, Fiji, New Hebrides, Australia, and New Zealand by producer Carl Dudley.

Orson Welles has been signed as narrator for the production which traces the voyages of Captain Cook and Bligh of the Bounty in the South Pacific.

"Cinerama-South Seas Adventure" is scheduled to have its premiere in early July.

Arkansas Exhibis Elect

HOT SPRINGS, ARK.—At a meeting of the Independent Theatre Owners of Arkansas here last fortnight the Jameyson plan for exhibitors to form an investment trust to buy motion picture company stocks was endorsed.

Officers elected were president, J. Fred Brown; vice-president Roy Cochran; secretary-treasurer; Nona White, chairman of the board; and K. K. King, representative to the national TOA board.

No Col. Studio Head

NEW YORK—The special committee composed of five members of the board of directors, selected to recommend a production and an administrative head to the full board, has not yet reached a decision, it was stated last week by Columbia officials. The board will act upon the committee's recommendation when submitted at an early date.

The members of the committee are Abe Schneider, A. Montague, Alfred Hart, Donald S. Stralem and Ralph M. Cohn.

Two N.Y. Bills Await Governor's Decision

ALBANY—Two bills affecting motion picture advertising remained for action by Governor Averell Harriman as the Legislature adjourned. A half dozen others concerned with some phase of films died in committee. One banning use of the subliminal technique "for commercial purposes on film," unanimously passed the Upper House, but went down to defeat in Assembly Codes Committee.

The measures left with the Governor, for approval or disapproval in the so-called "30-day period" were recommended by the Joint Legislative Committee to Study the Publication and Dissemination of Offensive and Obscene Material and were introduced by members of that group.

The Bauer-Murphy bill amends Section 130 of the Education Law to ban a "poster, banner or similar advertising matter that presents or exhibits any scene, scenes, or dialogue eliminated from any motion picture licensed by the education department, or which said poster, banner, or similar advertising distorts or misrepresents the character or content of any motion picture licensed by the education department." It would take effect immediately. A violation would be a misdemeanor. The bill supposedly covers advertising in and around theatres.

The Bauer-Younglove act amends the Penal Law by making it a misdemeanor for any person, firm, or corporation seeking to sell any book, magazine, pamphlet, newspaper, motion picture film, wire or tape recording, phonograph record, picture, drawing, story paper, writing, or paper, to advertise publicly that "the decency or morality of the same has been challenged in any court, by any board of review, or by any group." This measure, which the N. Y. Times has editorially urged Governor Harriman to veto, would take effect July 1.

The exploitation of "The Garden of Eden," in New York City spotlighting the fact the nudist colony film had once been banned and subsequently had been licensed by order of the court is believed to have been one of the committee's reasons in preparing the bill. Committee counsel James A. Fitzpatrick of Plattsburgh scored "The Garden of Eden" and other "sucker" advertising at a public hearing here in January.

NTA Buys N.Y. Stations

NEW YORK—The Federal Communications Commission last week approved the sale of television station WATV (Channel 13) and its AM and FM radio affiliates, WAAT and WAAT-FM, to National Telefilm Associates, Inc. The three stations cover the New York City metropolitan area.

National Telefilm Associates will now seek authorization from the Federal Communications Commission to change the call letters of the TV and radio properties to WNTA-TV, WNTA (AM) and WNTA-FM.

The WATV transaction marks the first transfer of absolute ownership of a television station in the New York City area, the world's largest market.

Toledo Uses Cross-Plugs

TOLEDO, OHIO—The Toledo Theatre Managers Association's Downtown Theatre Group last fortnight decided it doesn't hurt one bit to cross-plug attractions at other motion picture theatres. Easy to read lobby signs do this in the four first-runs in the group.

$8 Million Anti-Trust Embassy Suit Starts

By MARK GIBBONS

SAN FRANCISCO—The long heralded Embassy Theatre $8,000,000 anti-trust suit against assorted studios, distributors and exhibitors got underway here last fortnight before United States Judge Edward P. Murphy, who is hearing the case without a jury.

The plaintiffs, Dan McLean and Lee Dibble, co-owners of the 1400-seat downtown sub-run Embassy, originally filed the suit in December of 1950 and based their claims for damages on the basis of the Supreme Court decision in the Paramount case which divorced studios from operating their own theatres. Principal defendants in the trial are Paramount, Fox, Warners, RKO, Universal, United Artists, both as producers and distributors, and National Theatres and Fox West Coast Theatres.

The defendants suffered two strong setbacks in the opening session of the trial when Judge Murphy ruled that the Paramount decrees would be admitted into evidence at the request of the plaintiffs along with the pertinent findings of facts and conclusion of law. In the recent Samuel Goldwyn monopoly suit against most of the same Embassy defendants, Judge Murphy ruled just the opposite. The second victory for the plaintiffs was Judge Murphy's decision that the three-year statute of limitations, rather than the one-year statute was applicable, which means that McLean and Dibble may base their claim for damages on pictures released as far back as 1938. This again was in contrast to Judge Murphy's ruling in the Goldwyn case which limited Goldwyn to productions between 1947 and 1950.

Main complaint of the Embassy owners is that they were reduced from the status of a first-run house because they were refused rentals with as much as 91-day availabilities, and actually for years were forced to wait for seventh run pictures.

First witness to be called by Attorney Robert D. Raven was McLean himself, who told how he and Dibble and Herman Wobber, then general sales manager of 20th-Fox, took over the Embassy in 1938, adding that Wobber, with a 55 percent interest, insisted on being a silent partner. McLean testified he and Dibble figured that while Wobber owned controlling interest in the Embassy, they at least would be assured of Fox first runs.

"But we never got a first run from Fox or any other distributor," McLean testified, "and a year and a half later Dibble and I bought out Wobber's interest."

McLean went on to testify that he and his partner suffered additional economic hardship in the Embassy operation because the unions insisted on classifying the house as a first run and they had to pay Embassy help on that basis while actually exhibiting sub-sub run films. To keep the box office alive, the Embassy instituted a series of give-away gimmicks, including Bingo games, which gave the defense a chance to tell Judge Murphy the Embassy was an inferior house and not entitled to first run product. Whereupon, Raven challenged defense counsel with a few questions that drew out the admission that Fox and other local first run showplaces over any given period of time had awarded audience prizes considerably in excess of the Embassy giveaways. At this point, Judge Murphy, noted on the Federal bench for his caustic wit interrupted the trial to remark:

"It seems to me like you are all racket houses."

McLean was scheduled to be followed on the witness stand by his partner, Dibble, and there is every indication that Dibble will be testifying for the next several weeks. The trial is expected to last at least five months. This means that Judge Murphy's decision in the Goldwyn case will be delayed that long because before final decision is made opposing counsel in the Goldwyn suit still have to argue their closing briefs before Judge Murphy.

The NEW YORK Scene

By Mel Konecoff

SAMUEL GOLDWYN, JR., announced that he has signed a deal with Buena Vista to distribute his latest film, "The Proud Rebel," in Technicolor, which stars Alan Ladd and Olivia de Havilland, in the domestic market. Abroad, the film will be handled by Loew's International.

The film, which cost over one-and-one-half millions and which was financed by Goldwyn, is scheduled for summer release here and for the Fall abroad.

He announced that a comprehensive campaign is being developed on the film which will include advertising in both the consumer and trade press, as well as full scale publicity and exploitation programs.

Goldwyn's next will be "The Young Lovers," which will probably be made at the year's end in San Francisco.

ON DEATH AND TAXES: John Davis, deputy chairman and managing director of the Rank Organization, reported at an interview here that if the British Government does not grant the film industry needed tax relief a number of theatres may be shut down and the number of scheduled films announced for filming may have to be reduced. Rank has already postponed five major films, with more to follow unless the government acts favorably.

He stated that Rank does not anticipate the resumption of feature sales to TV here. They were originally released through that medium because the organization had no theatrical distribution three or four years ago. That situation has now changed, and he noted that some progress has been made with the American operation.

Recently, Rank has undertaken the physical handling of RKO films abroad, and he opined that the organization can similarly handle the product of others should they so desire. Interest is also present in taking on the distribution of outside product for the U. S. market.

Other statements are: Rank has equipped five theatres in Britain with Todd-AO equipment for the showing of "South Pacific," and Cinemiracle will be opened in May in a Rank house in London. . . . There is no industry-wide business building program in Britain, but rather individual companies are working toward that end on their own. . . . The "do-it-yourself" craze has kept audiences out of theatres there, as has TV, which is still going strong as opposition with eight-and-one-half million sets sold out of a potential of 12,500,000. . . . The British equivalent of the "Oscar" presentations are not presented on TV because it's not a good idea in the opinion of the movie industry.

AS OTHERS SEE US: M. Jacques Flaud, director-general of the Centre National de la Cinematographie, was in town for conferences with his representatives in the French Film Office here with an eye towards naming a producers' representative to work out of that organization and with the U. S. distributors of French films here. He also met with executives of the major film companies to discuss the distribution of 40 of the 110 licenses for American films in France. The other 70 are allocated through the MPAA.

Flaud didn't think that all of the good films made in France are shown over here, and a possible answer might be to send more prints over here for showing to potential distributors here who can't make the trip over to buy features. Germany, Belgium, and the U. S. are the best markets, in that order, for French films, while three years ago the U. S. ranked 10th. Some 140 features are produced in France annually, 60 of which are co-productions.

One-third of all the films shown in France are American, one-third are made by the French, and the other third comes from a variety of sources, said he. He opined that the competition of TV should make for a closer relationship between the motion picture industries of the various countries throughout the world.

While in Latin America, Flaud investigated the possibility of buying or leasing theatres in five or six cities in Brazil because of a shortage of houses to play French product. He would also like to work out exhibition sources for French films in the U. S. if possible. This plan would receive the backing of the French government, if necessary.

Poor Heads RKO Pictures

NEW YORK—Thomas F. O'Neil, president of RKO Teleradio Pictures, Inc., announced last week the appointment of John B. Poor to the post of general manager of RKO Radio Pictures division of RKO Teleradio Pictures, Inc. Poor, a vice president and director of RKO Teleradio since January, 1956, assumes his new duties immediately.

Poor has been active in RKO Teleradio's broadcasting and motion picture affairs since 1947, having served as general counsel and later director of General Teleradio and as president of the Mutual Broadcasting System.

Chi Tax Opposition Grows

CHICAGO—Removal of the three per cent amusement tax on movie tickets selling for less than 90 cents was recommended by the special citizens committee in a report to Mayor Daley who made the committee appointments. Theatre owners, led by Jack Kirsch, president of Allied Theatres of Illinois and theater attorney Seymour Simon, waged a vigorous fight for the abolition of the tax which resulted in a resolution by the city council calling for a study of the situation.

Local exhibitors expect this latest victory to carry real weight.

Globe Returns To B'way

NEW YORK—The New York Theatre at Broadway and 43rd Street will undergo a change of name to the Globe, a famous name traditionally associated with Broadway since its early days as the city's major entertainment thoroughfare, it was announced last week by the Independent Theatre Owners Association.

YOU'VE SEEN 20TH'S

PEYTON PLACE • A FAREWE

THE ENEMY BELOW • PLUN

THE GIFT OF LOVE • DIAMO

SING BOY SING • ESCAPE F

COUNT FIVE AND DIE • AMB

BEAUTIFUL BUT DANGERO

NOW GET SET
SECOND QU

JANUARY
FEBRUARY
MARCH

FIRST QUARTER

ELL TO ARMS •

DER ROAD •

ND SAFARI •

ROM RED ROCK •

USH AT CIMARRON PASS •

US • THE RETURN OF SONG OF BERNADETTE

APRIL MAY JUNE

FOR THE ARTER

DAY AFTER DAY...WEEK AFTER WEEK...

YOU CAN DEPEND ON 20TH!

ONE OF THE GREAT ATTRACTIONS IN INDUSTRY HISTORY!

MARLON **BRANDO** · MONTGOMERY **CLIFT** · DEAN **MARTIN**

THE YOUNG LIONS

ALSO STARRING
HOPE LANGE · BARBARA RUSH · MAY BRITT

PRODUCED BY AL LICHTMAN
DIRECTED BY EDWARD DMYTRYK
SCREENPLAY BY EDWARD ANHALT
CINEMASCOPE

ALL THE SHOCK, FORCE AND POWER OF JOHN O'HARA'S HOTLY-DISCUSSED BEST-SELLER!

GARY **COOPER**
DIANE **VARSI** · SUZY **PARKER**

TEN NORTH FREDERICK

CO-STARRING
GERALDINE FITZGERALD
TOM TULLY
PRODUCED BY CHARLES BRACKETT
DIRECTED FROM HIS OWN SCREENPLAY BY PHILIP DUNNE
CINEMASCOPE

FROM ONE END OF THE COUNTRY TO THE OTHER THEY'RE WAITING FOR

FROM HELL TO TEXAS

DON **MURRAY** · DIANE **VARSI**
CO-STARRING
CHILL WILLS · DENNIS HOPPER
PRODUCED BY ROBERT BUCKNER
DIRECTED BY HENRY HATHAWAY
SCREENPLAY BY ROBERT BUCKNER AND WENDELL MAYES
COLOR by DE LUXE
CINEMASCOPE

SHE WAS A WINK A KISS AN INVITATION A G.I.'S PRIZE OF WAR!

FRAULEIN

DANA **WYNTER** · MEL **FERRER** · DOLORES **MICHAELS**

PRODUCED BY WALTER REISCH
DIRECTED BY HENRY KOSTER
SCREENPLAY BY LEO TOWNSEND
COLOR by DE LUXE
CINEMASCOPE

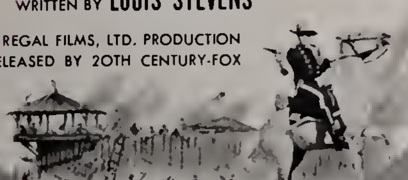
THE BLAZING EPIC OF THE SHAPING OF THE NORTHWEST TERRITORY!

FLAMING FRONTIER

A REGALSCOPE PICTURE

BRUCE **BENNETT** · JIM **DAVIS**

PRODUCED AND DIRECTED BY SAM NEWFIELD
WRITTEN BY LOUIS STEVENS
A REGAL FILMS, LTD. PRODUCTION
RELEASED BY 20TH CENTURY-FOX



THE THRILL STORY OF THE GREAT UNKNOWN!

MISSILE INTO SPACE

A REGALSCOPE PRODUCTION

CO-STARRING
BILL **WILLIAMS** · LYNN **THOMAS** · WITH BOB ELLIS PAUL FREES

PRODUCED BY BERNARD GLASSER
DIRECTED BY EDWARD BERNDS
A REGAL FILMS, INC. PRODUCTION
RELEASED BY 20TH CENTURY-FOX

FROM THE PRODUCER OF "PEYTON PLACE"!

JERRY WALD'S production of WILLIAM FAULKNER'S

THE LONG, HOT SUMMER

PAUL **NEWMAN** · JOANNE **WOODWARD** · ANTHONY **FRANCIOSA**
ORSON **WELLES** · LEE **REMICK** · ANGELA **LANSBURY**

DIRECTED BY MARTIN RITT · SCREENPLAY BY IRVING RAVETCH & HARRIET FRANK, Jr.
COLOR by DE LUXE
CINEMASCOPE

"THE YEAR'S BIGGEST WESTERN!" —*The Hollywood Reporter*

CATTLE EMPIRE

STARRING JOEL **McCREA**
CO STARRING
GLORIA TALBOTT · DON HAGGERTY
PHYLLIS COATES
PRODUCED BY ROBERT STABLER
DIRECTED BY CHARLES MARQUIS WARREN
SCREENPLAY BY ENDRE BOHEM · ERIC NORDEN
COLOR by DE LUXE
CINEMASCOPE

IT WILL SCARE THE WITS OUT OF YOU!

WATCH OUT FOR THE FLY

YOU'VE NEVER SEEN ANYTHING LIKE IT!

FILL YOUR BOX-OFFICE PRESCRIPTION WITH

℞ MURDER

RICK **JASON** · MARIUS **GORING** · LISA **GASTONI**

AND INTRODUCING SANDU SCOTT
PRODUCED BY JOHN GOSSAGE
WRITTEN AND DIRECTED BY DEREK TWIST
CINEMASCOPE
RELEASED BY 20th CENTURY-FOX

INTO TOMORROW WITH THE FASTEST MEN ALIVE!

THUNDERING JETS

A REGALSCOPE PICTURE

REX **REASON** · DICK **FORAN** · AUDREY **DALTON**
BARRY **COE** · BUCK **CLASS** · ROBERT **DIX**
AND
THE MEN OF THE U. S. AIR FORCE

PRODUCED BY JACK LEEWOOD · DIRECTED BY HELMUT DANTINE
WRITTEN BY JAMES LANDIS
A REGAL FILMS, INC. PRODUCTION
RELEASED BY 20TH CENTURY FOX

THE MOB MOVED IN...AND A CITY BECAME A HELL IN CONCRETE!

GANG WAR

A REGALSCOPE PICTURE

CHARLES **BRONSON** · KENT **TAYLOR** · JENNIFER **HOLDEN** · JOHN **DOUCETTE**

PRODUCED BY HAROLD E. KNOX
DIRECTED BY GENE FOWLER, Jr.
SCREENPLAY BY LOUIS VITTES
A REGAL FILMS, INC. PRODUCTION
RELEASED BY 20TH CENTURY-FOX

20TH LEADS THROUGH STRENGTH...EVERY MONTH OF THE YEAR!

LONDON Observations

by Jock MacGregor

EIGHTY-NINE PER CENT of the cinemas achieved or exceeded their quota of British first features during the year ending Sept. 30, 1957, and the majority of those that failed did so by a small margin, the Board of Trade announces. Eighty per cent met their supporting program obligations. The quotas were 30 per cent for first features and 25 per cent for supports, but after allowing relief for independents in highly competitive areas, the overall quotas were 25.5 per cent and 23.8 per cent respectively. Of the 3,952 theatres obligated, the average proportion of British first features screened was 31.8 per cent and 28.1 per cent supports. The Rank and Associated British circuits considerably exceeded their liabilities by playing 37 per cent British features. British product is now exceedingly popular. In consequence, British exhibitors are better off than their American cousins for the entire Hollywood output is available to provide for not more than 70 per cent of the country's screen time. Now British films have received a terrific fillip from the awarding of seven Oscars to "River Kwai" which continues to pack them in wherever shown.

I SEEM to be spending quite a bit of time with Associated British these days. I had an extremely pleasant lunch with C. J. Latta, Jack Goodlatte Bill Cartlidge, and the other executives when their top showmen, R. J. Parsons of the Apollo, Manchester; Douglas Adams, Regal, Kirkcaldy; and Nat Matthews, Ritz, Leyton, received their cash awards. In accepting his check, Parsons said he felt that to miss an opportunity to exploit a picture was disloyalty to the company. That there should be no doubt as to the esteem in which he is held in this great city, the Lord Mayor of Manchester sent a congratulatory telegram for Bill Cartlidge to read. The previous night had seen me with the executives at Brighton for the reopening of their 2500 seat Savoy which had been gutted and reconstructed within its walls to give improved conditions in line with modern requirements and added comfort. The mayor of this famous seaside resort officiated and was assisted by the Associated British stars, Janette Scott and John Fraser. . . . MGM is challenging exhibitors to prove they want their old product on their screens and not on television by offering new prints of "Annie Get Your Gun," "Random Harvest," "Great Waltz," "Anchors Aweigh," "San Francisco," and "Nothing But Trouble."

VARIETY CLUB NOTES: Convention chairman Jim Carreras, back from a quick trip to Berlin where he is co-producing "The Phoenix" with Jeff Chandler, Jack Palance, and Martine Carol, announces that Jerry Lewis will be a guest at the inaugural lunch on April 22 when the American Ambassador, John Hay Whitney will be guest of honor. Bert Knighton has arrived to finalise the Pepsi-Cola evening. Reluctantly unable to attend, Barker E. J. Gall of Dallas has donated his registration fee to the Heart Fund. Should any barker have any time to himself while in London he should look out for Rank's new comedy, "Rooney," which was produced by Barker George Brown and stars Barker John Gregson. This really delightful slice of Irish whimsy could well be the international box office sleeper of the year. In Dublin it has even beaten "Gone with the Wind" records. Barry Fitzgerald is co-starred as a lovable old rascal.

A-I Answers FBI Charge

HOLLYWOOD—James H. Nicholson and Samuel Z. Arkoff, president and vice-president, respectively of American-International Pictures, stated recently that television is much guiltier than motion pictures of charges made by J. Edgar Hoover, FBI head, in a letter to Eric Johnston, in which he said that some film producers are making motion pictures tending to glorify gangsters.

Two of A-I's future films are "Machine Gun Kelly" and "The Bonnie Parker Story."

They pointed out, however, that both these pictures were made in strict accordance with the Production Code and vowed there is not the slightest evidence in them of glorification of crime or violence.

"Let the FBI censor the TV industry," they said, and then asked, "Why is the motion picture industry always the whipping boy?"

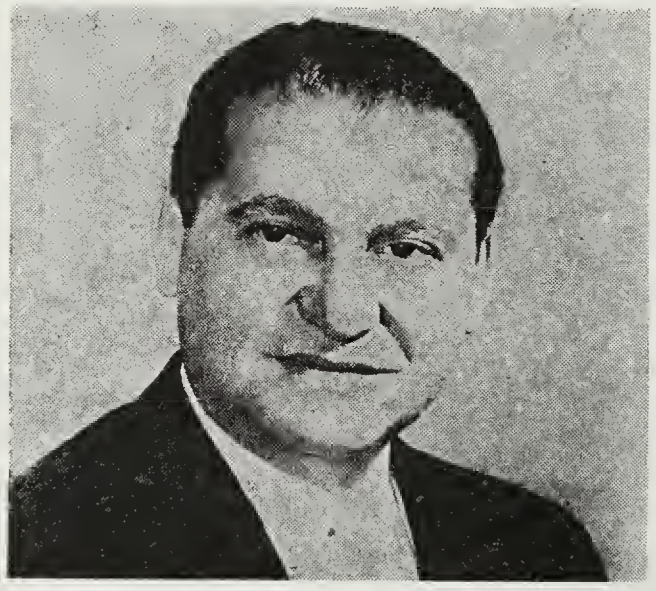
Seattle Tax Cut Near

SEATTLE—City Council was reported last fortnight as agreeing on a reduction of the admission tax which would greatly benefit movie theatres.

Under the new plan there would be no tax on 50 cent admissions, and on admission of 51 cents or more, the tax would be three and one-third per cent of the amount over 50 cents.

Bryna Adds New Execs

HOLLYWOOD—Bryna Productions announced last fortnight the appointment of Edward Lewis as vice-president and the addition of Seymour Poe to the staff as world-wide sales representative. Joseph A. Barry is eastern story editor.



Alfred Katz, United Artists foreign department sales executive, was recently appointed division manager supervising the company's offices in Latin America, the Far East, Australasia and South Africa.

MGM To Handle Two From Amalgamated

NEW YORK—A worldwide (excluding United Kingdom) distribution deal with Metro-Goldwyn-Mayer has been announced for two pictures made by Amalgamated Productions, which is headed by Charles F. Vetter, Jr., and Richard Gordon. They are "The Haunted Strangler," starring Boris Karloff, and "Fiend Without A Face," starring Marshall Thompson. Both pictures were produced for Amalgamated by John Croydon, under the supervision of Vetter.

The deal climaxes two years of production activity during which Amalgamated has produced 10 pictures. The first of these, "The Counterfeit Plan," was distributed in the Western Hemisphere by Warner Brothers. Currently in release through Republic Pictures is "The Fighting Wildcats." Tenth picture, which has just been completed, is "The Secret Man," a spy thriller starring Marshall Thompson and John Loder, for which distribution negotiations are now in progress.

Amalgamated's plans for 1958 include the production of at least six pictures. Currently shooting is "First Man Into Space," starring Marshall Thompson, who is under contract to Amalgamated. Scheduled for May 5 start is a new Boris Karloff picture which will be filmed at the MGM Studios in London. Other subjects in preparation are "The Lion Man," with African location shooting, "Devil Doll," a classic horror story, and "Teenage Sacrifice," a highly unusual exploitation story to be filmed in Germany.

Valdon Productions Bows

NEW ORLEANS—Valdon Productions, a subsidiary of Joslyn and Chase Advertising of this city, has been formed for the purpose of producing full length feature motion pictures.

Valdon's first effort, a modest budget production, will be made in Cuba and will utilize two separate casts, one English speaking, the other Spanish. The English speaking parts will be cast in Hollywood and New York later this year, probably in May or June. Production and technical people will be drawn from Hollywood, New York, and in small part from New Orleans.

Hubert R. Weiss, an official of International Dynamics, Ltd., has been named Hollywood representative for Valdon Productions. Brandon Chase, of Joslyn and Chase, has been involved with film and television production for many years and recently completed a 90 minute documentary in Europe that is being distributed throughout the free world.

"Orpheus" To Be Filmed

NEW YORK—Martin Jurow and Richard Shepherd will produce the motion picture version of Tennessee Williams' "Orpheus Descending," starring Academy Award nominees Anna Magnani and Anthony Franciosa, it was announced last week by Arthur B. Krim, president of United Artists. Also an "Oscar" nominee, Sidney Lumet will direct the UA release from a screenplay now being prepared by Williams.

Soviet Screens U.S. Films

WASHINGTON—Screenings of films for United States and Russian conferees continued last fortnight at the MPAA building here and in New York City with the product about equally divided and about four films looked at daily. The product is under consideration for exchange purposes between the two countries.

"Super Seven" Effort Set At Columbia Meet

NEW YORK—Plans for a major promotion designed to spotlight a number of Columbia's leading films were unfolded last week before the company's top sales executives at the Savoy Plaza Hotel. Sales chiefs from the home office and the division managers from the field heard Paul N. Lazarus, Jr., vice-president in charge of advertising and publicity, outline the campaign for Columbia's "Blockbusting Super Seven."

Lazarus told the key sales department executives that the "Super Seven" campaign would be patterned after last year's highly successful "Fabulous Five." The "Super Seven" will consist of "The Key," "Gunman's Walk," "The Revenge of Frankenstein," "Best of Enemies," "The Seventh Voyage of Sinbad," "The Last Hurrah," and "Bell, Book and Candle."

It was emphasized that the seven productions chosen were all judged to be in the blockbuster category. To point up the validity of the selections, Lazarus told the Columbia group that the "Fabulous Five" will bring the company an aggregate film rental in excess of $45,000,000. On that basis, he added, the sales department's top executives are aiming for an aggregate of at least $65,000,000 from the "Super Seven."

As was the case with the "Fabulous Five," each of the "Super Seven" will be the beneficiary of a major advertising, promotion and merchandising campaign far greater than that accorded to the average release. Individual campaign plans will be announced as they are completed.

Lazarus mentioned to the group that the "Super Seven" spotlighted productions which were individual in character, numbering among them a love story, a western, a shocker, a comedy, a spectacle, a film based on a best-seller, and one based on a hit play.

Plans for an intensive 10 week billing drive beginning April 18 were anounced at the concluding session of the meeting by general sales manager Rube Jackter.

As the company's division managers prepared to return to their respective headquarters throughout the country they were given samples of the promotional material which will be distributed throughout the entire domestic sales force to stimulate the billing drive.

Each of the company's 11 divisions will attempt to match or top a quota set for it in the 10 week period ending on June 26. The final standing in the competition will be determined by the percentage of quota attained by each division.

B-V Sets "Light" Meeting

PHILADELPHIA—Buena Vista announced last fortnight that an exhibitor's showmanship luncheon meeting is set for the Warwick Hotel here on April 29 for a comprehensive preview of the campaign planned for "The Light In The Forest" and its area saturation, including a world premiere at the Senate, Harrisburg, Pa.

Arnow Returns to Columbia

NEW YORK—It was announced last fortnight that Maxwell Arnow had rejoined Columbia Pictures in a newly created executive post at the studio. He had been with the company for 15 years before moving over to Hecht-Hill-Lancaster two years ago, from which post he resigned as of April 1.

TOA Group Life Insurance Program With Hancock Detailed By Kerasotes

NEW YORK—Details of its new Group Life Insurance Plan for its members, offering coverage ranging from $5,000 to $20,000 were announced last week by Theatre Owners of America.

The program, placed with the John Hancock Mutual Life Insurance Company, offers two options: one wherein all salaried personnel may be covered; the other in which all key management and supervisory personnel may be insured. The employer will pay the entire cost of the insurance.

All TOA members will be eligible to join, and the program will become effective as soon as a minimum number of lives are enrolled. The Group Insurance Program is the result of several years of work of a special TOA committee headed by George G. Kerasotes, senior assistant to the president, of Kerasotes Theatres, Springfield, Ill.

The program will be administered, Kerasotes said, by the Theatre Owners of America Group Insurance Trust, now set up at TOA's New York headquarters, 1501 Broadway.

Kerasotes pointed out that the option plans will make it possible for smaller theatres or circuits who previously could not obtain Group Insurance because of insufficient employees, to now cover all their salaried employees. Larger organizations, which already have such a plan, will be able to utilize the new program to supplement their existing plan for key executive and supervisory personnel.

"Group Insurance," Kerasotes said, "establishes good will with employees. This is important in today's labor market. It encourages valued workers to continue with the employer because of these benefits, and also encourages employees of higher caliber to enter the employ of an employer who voluntarily provides these benefits."

The first option provides that TOA member must insure all his salaried employees. Hourly, seasonal and temporary employees do not qualify.

The second option provides the TOA member must insure all "key management and supervisory personnel only." These are defined as owners, partners, active corporate officers, zone managers, district managers, bookers, comptrollers, resident accountants, auditors, house counsel, theatre managers provided they "control advertising, have authority to hire and fire, and are not assigned minor administrative duties only," and "other personnel performing key management and supervisory functions." Cashiers, stenographers, bookkeepers, and other personnel performing clerical functions are not eligible under this option.

Coverage is as follows: Salaried employees earning $2,500-$5,000, $5,000 in insurance; earning $5,000 to $10,000, $7,500 in insurance; earning $10,000 to $15,000, $10,000 in insurance; earning $15,000 but less than $20,000, $15,000 in insurance; earning $20,000 and over or an individual owner, partner, or active corporate officer, regardless of salary, $20,000.

The policy provides double indemnity in event of accidental death, and special benefits for dismemberment.

Premium payments by employers to the Group Insurance plan will be tax deductible, except for individual owners and partners premiums.

No medical examinations will be required, and the only eligibility requirement for an employee is that he complete six months of full-time service. On termination, an employee has the option to convert his policy to an individual policy. If he transfers from one TOA member's employ to another where coverage exists, the policy may be transferred.

Kerasotes said application forms and brochures are being mailed to all members.

Clearance Suit Settled

DETROIT—A key run law suit for $75,000 damages and adjustment in clearance to day and date was settled out of court last fortnight.

Executive Arthur Weisberg of the Sterling Circuit had sued United Detroit Theatres and all distributors seeking relief in a situation which found the Roseville playing film seven days behind UDT's Ramona.

Counsel for the plaintiff, former Judge Charles Rubiner, found the solution "eminently satisfactory." Demand for cash adjustment has been dropped, and henceforth all parties have agreed to the Roseville following the Ramona by one day.

Knowland Praises Oscar

WASHINGTON—The Academy Awards telecast, heralded by industry and press alike as a fine entertainment achievement, was praised from the floor of the United States Senate last week in a speech by Senator William Knowland, California Republican.

Knowland stressed two facets of the telecast, the fact that the industry presented it without commercial sponsorship and the international effects.

Lay press criticism was pointed at the presentation of technical awards of limited interest. Industry criticism centered on the lack of selling new product through film clips.

Tech. Profit Down

NEW YORK—Herbert T. Kalmus, president and general manager, Technicolor, Inc., in his annual message to stockholders last fortnight revealed that profit of 1957 was $95,946 after provision for Federal and foreign income taxes and after including a nonrecurring special item of capital gain of $563,994 on the sale of land. The income was reduced by the charge-off of $446,369 required by abandonment of the graphic arts division. The result compares with net profit of $1,226,149 for the preceding year.

Net sales last year amounted to $24,674,620, compared with $29,445,950 in 1956.

Wage Changes Opposed

NEW YORK—D. John Phillips, executive director, Metropolitan Motion Picture Theatres Association, speaking for his own group and Independent Theatre Owners Association, urged the retention of present minimum wage laws in the recreation and amusement industry in this state.

Pointing out the economic difficulties besetting exhibition today, Phillips told Isador Lubin, New York industrial commissioner, that an upward revision of wage scales would be unwarranted since business conditions show no improvement. Outdoor amusement business spokesmen asked for similar consideration.

ALBANY

Carman Drive-In, Guilderland, N. Y., was the second area automobiler which found it necessary to postpone an advertised reopening because of snow conditions. Menands, Menands, was the first. Carman relighted on a Tuesday, instead of the previous Friday. Peter and John Marotta operate it. Menands, conducted by Joe Miller, set back the curtain-raiser for a week. Still the first in immediate Albany sector to get going, it was reported to have drawn good business for this time of year. Neil Hellman's Turnpike, Westmere, N. Y., and Alan Iselin's Auto-Vision, East Greenbush, held back reopenings for a week, also due to the snow factor. . . . Fabian's Palace, which seats 3,600, had a sellout for Basilio-Robinson telecast, at $3.50 admission. . . . Work was started on 600-car "Glen," which John W. Gardner will operate near the city of Glens Falls. Scott Contracting, Newport News, Va., has the contract. Target date for premiere is June 1. Gardner is a partner in the Unadilla Drive-In, outside Sidney, and formerly owned the Turnpike, Westmere. . . . Lamont's Riverview Drive-In, between Schenectady and Amsterdam, featured "Free Admissions" for a Thursday gate opening. . . . "The Bridge on the River Kwai," which won the Academy Award as the best picture produced in 1957, was set for a premiere under the auspices of Albany Variety Club, at Fabian's Palace the night of April 15. Tickets for the special screening —on the eve of the regular run—were being sold at $5, $2.25, and $1.50. The Variety Club's Heart Fund and Camp Thatcher will be beneficiary.

ATLANTA

Mrs. A. L. Sheppard, owner of a drive-in and theatre in Waynesboro, and the 64 Drive-In, Fayetteville, Tenn., has returned to her Waynesboro, Ga., home after hospitalization at Emory Hospital, Atlanta. . . . The woman's committee of the local tent of Variety Club held their annual meeting at the club rooms with Nora Belle Emerson, "woman of the year," guest speaker. . . . Ed Hays, United Artists sales representative, recuperating from a recent heart attack, was warmly greeted at the office. . . . Charles Simpson, vice president, Capital Releasing Company, returned from the American International Pictures annual meeting in Hollywood. . . . Roger Wood, office manager and head booker, Capital Releasing Company, is back at his office after a sick spell.

BOSTON

Edward W. Lider, chairman of the theatre team for the combined Jewish Appeal for Greater Boston, has arranged a luncheon on April 18 at the Hotel Bradford for circuit heads and industryites to meet Zvi Kolitz, producer of "Hill 24 Doesn't Answer," the first full length motion picture made in Israel. . . . Joe Liss, former district manager for Stanley Warner, who suffered a severe auto accident two years ago, has recovered from his injuries and is now managing the Warner, Lawrence. . . . Howard Herman, exhibitor from Hawthorne, N. J., was in town to see his daughter, a student at Boston University, and to visit Carl Goldman, executive secretary of Independent Exhibitors, Inc. Herman is a vice-president of Allied Theatres of New Jersey. . . . Floyd Fitzsimmons, former MGM publicist here, has joined Joseph E. Levine's Embassy Pictures Corporation as head of advertising and publicity. His first assignment is "Attila," for which Levine has the United States rights. . . . The four Boston theatres showing the Basilio-Robinson closed-circuit TV fight pictures were sold out, with 10,000 seats filled for the bout. . . . Toy Town Tavern, Winchendon, Mass., will be the site for the 1958 regional convention of Independent Exhibitors, Inc. of New England, a unit of national Allied, on Sept. 8-9. Arrangements for the two-day affair will be handled by Edward W. Lider, president of IENE, as general chairman; Richard A. Smith, Smith Management Company, and Edwin J. Fedeli, Worcester, as co-chairmen; and Carl Goldman, executive secretary of IENE, as convention coordinator.

BUFFALO

Joe Lippert, former assistant manager, Center, was back visiting friends along First Run Row. He had been on a month's motor tour that took him all over the state of Florida, and now he goes to Fort Lee, Va., officers school, Quartermaster Corps, to spend three months of the two year stretch in Uncle Sam's service. He has a commission as a second lieutenant, which he attained while at Canisius College in a military course. . . . Batavia is one of the first cities in the state to vote to play Bingo. City Treasurer Frank A. Corti announces that it will be about a week before application forms and licenses for Bingo operation are available. Corti will be licensing director. . . . One of the first drive-ins to reopen for the season is the Aero. The East and West Twin outdoorer is also now open. The Sheridan is all set for the season, of course, having been open all winter. . . . The Buffalo U-I exchange now is doing all the booking for the Albany U-I area. . . . Dewey Michaels booked the Basilio-Robinson fight films into the Palace the day after the big battle and jammed 'em in. Dewey has been presenting films at the Palace for several months, but the house will revert to its burlesque policy April 4. . . . Ben Dargush, manager, Center, arranged to present orchids to the first 500 ladies attending the opening of "Eighteen and Anxious." . . . Downtown Buffalo theatres, cooperating with the Buffalo Council of Churches, remained closed until 3 p.m. on Good Friday. It is an annual custom. . . . The Tri-State Candy Company of Buffalo has taken over the candy concessions at Loew's State and the Strand in Syracuse, both of which were formerly held by the People's Candy Company. . . . Manager Sam Mitchell and the Shoppingtown theatre in DeWitt, N. Y., are celebrating the first anniversary of the house. . . . Martyn Remy, operator at the Empire Drive-In, Rochester, is recovering from surgery. He is in St. Mary's hospital in Kodak Town. Joseph Glynn, Natick, Mass., is subbing as a projectionist at the Empire. . . . The Starlite Drive-In near Rochester has reopened for the season and is advertising as special features—a free TV lounge and Rochester's biggest Kiddies Playland. . . . Lester Pollock, manager of Loew's in Rochester, again is assisting the local police in booking attractions for the big annual Police Ball in that town. . . . The North Park Drive-In has reopened in Rochester, and the Washington outdoorer started its season April 2 in the same city. John J. Keegan is city manager for the Redstone interests that operate the Lake Shore and Washington drive-ins.

CHARLOTTE

Mr. and Mrs. Ben W. Allen have sold their interest in the Victory, Greensboro, N. C., to Eugene Street of Poughkeepsie, N. Y., and the house will be closed temporarily for renovation, it will reopen later under a new name. Street, who resigned as city manager for the Paramount Theatre Corporation in Poughkeepsie area to return to Greensboro, where he was manager of the National and Carolina in 1930-32 for North Carolina Theatres, Inc., has been issued a certificate of incorporation by the North Carolina secretary of state for Cinema Art Theatres Corporation for the purpose of operating the Victory and possibly others. After leaving Greensboro, he was manager of houses in Knoxville, Tenn., Havana, Cuba, and Rochester, N. Y., before going to Poughkeepsie. Allen, who had operated the Victory for the past seven years, will continue to operate the State, Greensboro, which he took over about a year ago. Formerly he was city manager of the State, Elm, and Piedmont Drive-In, Greensboro, for Consolidated Theatres of Charlotte, N. C. . . . A safe containing about $1,500 in cash was stolen the night of March 28 from the Avon at Lenoir, N. C. The missing money included manager F. C. Hanks' $500 collection of old coins.

CHICAGO

A suit to enjoin the censor board from prohibiting the showing of "Mom and Dad" was filed in Federal District Court by Capitol Enterprises, Inc., of Washington, D. C. The suit challenges the constitutionality of the censor board's power to regulate the showing of motion pictures. The censor board had ruled the picture in question is "immoral and obscene." . . . James Kemper, Civic Opera House owner, is receptive to plans under consideration for the installation of Cinemiracle in the house which has long been the scene of many operatic presentations. The local newspaper movie critics have been invited to the premiere of "The Windjammer," a Cinemiracle process picture, to be held at the Roxy, New York, April 8. . . . The Esquire is displaying for the first time poems by local authors who are organized as the Chicago Poets. . . . Off for a European trip are two prominent movie critics, Ann Nagle, who is Mae Tinee of the Chicago Daily Tribune, and Eleanor Keen, who is Doris Arden of the Sun-Times. . . . Jack Kirsch, president, Allied Theatres of Illinois, primed exhibitors to do everything they could to boost the potentialities of the Academy Awards. . . . The surrounding drive-ins have reopened, some of them starting on a weekend basis. . . . The historic Grand is going the way of several old buildings in the Loop, being razed for temporary use as a parking lot prior to the erection of an office building. . . . Tom Dowd, former Ziegfeld manager, who organized the Central Films Company, has taken over midwest distribution of United Motion Pictures. . . . The Garrick is now the only B and K theatre showing twin bills in the Loop. . . . The censor board turned down "Elysia." . . . Paul Grundman is preparing to take over the management of the Covent.

CINCINNATI

National Theater Supply has installed Todd-AO equipment in the McCook, Dayton, O., Herman Hunt, owner. NTS also is installing new equipment in the Melford Drive-In, Wellington, O., and Valley Drive-In, Athens, O., and in the Family, Milford, O., J. D. Harderfer, owner. . . . Frank Weitzel, independent, is booking and buying for Auto Drive-In and Old Town Drive-In, Xenia, O., Milton Strauss, owner. . . . Mrs. Frances Thomas sold the Royal, Carrollton, Ky., to Wilbert Oder. TOC is booking and buying for the house. . . . The Variety Club reported a net take of $29,999.66 from an all-night TV telethon over a local station last November. The money will be used for operation of the

(*Continued on page 24*)

"GOOD FINANCIAL NEWS FOR EXHIBITORS...

'THIS HAPPY FEELING' SHOULD PRODUCE SAME IN AUDIENCES"

HOLLYWOOD REPORTER

"PROMISES TO BRING BACK TO EXHIBITORS THE HAPPY FEELING OF BEING BACK AGAIN IN SHOW BUSINESS"

MOTION PICTURE HERALD

"A TOP MONEY-SNATCHER"

BOXOFFICE

"ITS BOXOFFICE EXPERIENCE SHOULD BE A HAPPY ONE"

MOTION PICTURE DAILY

Universal International

Universal-International presents

DEBBIE REYNOLDS
CURT JURGENS
JOHN SAXON

This Happy Feeling

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CINEMASCOPE
in Eastman COLOR

Another spicy look at Love by the Author of "THE MOON IS BLUE"

"IN THE TRADITION OF THE SUCCESSFUL 'TAMMY' LOOKS LIKE A SURE-FIRE HIT"

FILM DAILY

"SHOULD RACK UP STRONG RESPONSE TO ITS POTENT INGREDIENTS..."

DAILY VARIETY

co-starring
ALEXIS SMITH · MARY ASTOR with ESTELLE WINWOOD Directed by BLAKE EDWARDS · Screenplay by BLAKE EDWARDS

Based on the Play "FOR LOVE OR MONEY" written by F. HUGH HERBERT and produced on the stage by BERNARD STRAUS · Produced by ROSS HUNTER

Available for a limited number of engagements over the Memorial Day weekend

Paramount Launches New Look

20th-Fox's "Lions" Is First Feature In Plush Showcase

WHEN the Paramount Theatre opened for the premiere of "The Young Lions" on Wednesday evening, April 2, it had what the management chooses to call "a new look." A complete refurbishment and redecoration has been under way for the past several weeks. The lavishness and luxury that were the Paramount have been restored again to win for it the title of "Showplace of Times Square."

Such public rooms as the Marie Antoinette Boite a Poudre again sparkle, along with the Empire, Jade, and other ladies' rooms, the College, Hunting, and American lounges, the splendor of the Loge Promenade, the quiet charm of the Elizabethan Lounge, the dignity and softness of the Blue Rhapsody Music Room.

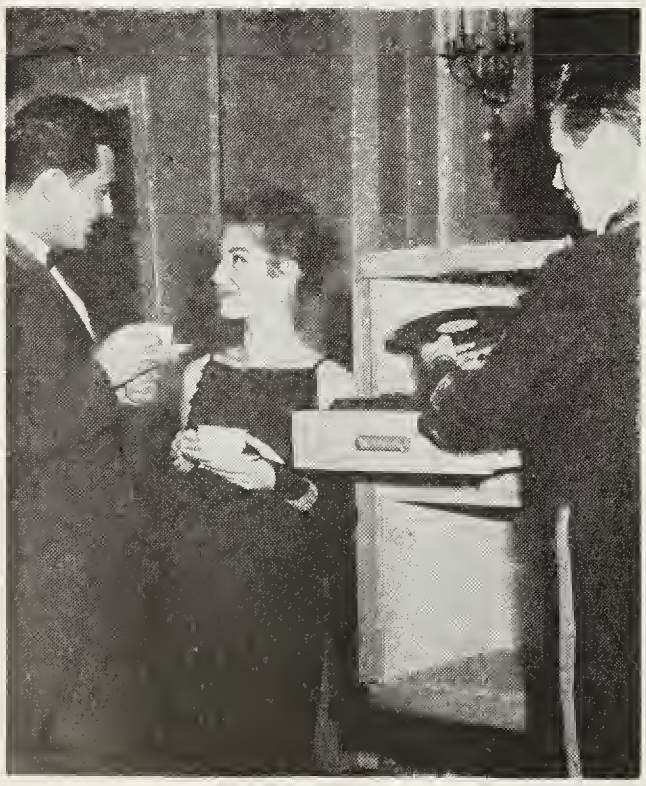
The Paramount's $500,000 collection of paintings and sculpture are again fully displayed throughout the theatre as the Paramount enters upon an expanded program of presenting only the highest quality motion picture entertainment.

A complete restoration of the theatre front makes it stand out among its neighbors in the world's best known theatre area, Times Square.

Those who frequented the Paramount in its early years will find themselves reliving their youth in the reborn splendors of its luxury. The younger generation will be sobered and, the management hopes, impressed by the dignity of the Paramount, which through the years has contributed so much to the pleasures of New Yorkers and visitors.

There are many innovations at the Broadway showcase and these pictures show a young couple—Joel Lawrence and Karla Most—out for an evening's entertainment. As one can see, the theatre has now provided a glamorous evening for its patrons—free perfume to the ladies, the Marie Antoinette Poudre, Free Parking, Free Coffee.

A night out at the Paramount is now an event—a tip-off to exhibitors all over the country.



LEFT, top to bottom, Joel Lawrence and Karla Most take advantage of the Elizabethan Lounge for a moment's relaxation. The plush appointments make for pleasant conversation. Karla and Joel next enjoy free coffee, served by the Paramount. The couple then take their coffee to the Blue Rhapsody Music Room where an attendant plays the music of their choice.

RIGHT, top to bottom, in the Marie Antoinette Poudre, Karla receives a Lanvin perfume spray from the French maid in attendance, a glamorous innovation for the ladies. She and Joel next tour some of the priceless paintings in the theatre's $500,000 art collection. The best news of all to Joel is the Loubell Parking Lot's refusal to accept money, thanks to the free parking arrangement whereby patrons have their parking checks validated.

OPPOSITE PAGE: A reproduction of the ad heralding the Paramount's new look, which appeared in leading newspapers all over the world. Starting with 20th-Fox's "The Young Lions," the theatre returns to its top-grade film policy and the luxury of years gone by.

The First Will Be 'The Young Lions'

On April 2nd, after months of preparation, the Paramount will re-open its doors, dedicated to the finest in motion pictures presented in an atmosphere conducive to well-being and a sense of stimulation. You will find many innovations and new features, such as free parking and high definition CinemaScope projection on the enlarged 'crystalite' screen. You will be proud of the *'new look'* Paramount—and equally proud that our first attraction is Irwin Shaw's monumental best-seller THE YOUNG LIONS.

The First Will Be...

20th Century-Fox's MAGNIFICENT PRODUCTION

THE YOUNG LIONS

starring

MARLON BRANDO · MONTGOMERY CLIFT · DEAN MARTIN

CINEMASCOPE

STEREOPHONIC SOUND

THERE'S A NEW LOOK COMING TO THE PARAMOUNT ...INSIDE AND OUTSIDE!
APRIL 2ND
THE YOUNG LIONS

There's a *'New Look'* coming to the
PARAMOUNT
...inside and outside!

*Free Parking for Paramount Theatre patrons**

High-definition CinemaScope projection. on the enlarged 'crystalite' screen

The Marie Antoinette Boîte à Poudre—for the Ladies!

The Luxurious Blue Rhapsody music room

Lanvin Perfume for the Ladies

Coffee served in the Elizabethan Lounge

Magnificent $500,000 collection objets d'art

*FREE PARKING FOR PARAMOUNT PATRONS AT LOUBELL PARKING, 245 W 41st ST.—6 P M TO 4 A. M MON THRU SAT ALL DAY SUNDAY TO 4 A M
Present parking check to Paramount cashier for validation

NOTE: —This advertisement will also be seen in: *London Paris • Antwerp • Berlin • Zurich • Naples • Brussels • Rome Ankara • Stockholm • Oslo • Madrid • Milan • Cairo • Budapest Amsterdam • Copenhagen • Edinburgh • Dublin*

also starring HOPE LANGE · BARBARA RUSH · MAY BRITT · Produced by AL LICHTMAN · Directed by EDWARD DMYTRYK · Screenplay by EDWARD ANHALT · Based on the Novel by Irwin Shaw

CINCINATTI

(*Continued from page 20*)

opportunity workshop for the mentally handicapped at Goodwill Industries, which is sponsored by the club. . . . Local newspapers played up the screening of "Outside the City" at the suburban Elstun, owned by Elstun Dodge. The "home made" film, sponsored by the neighborhood Anderson Township Fire Department, depicted activities in that community. . . . Phil Chakeres, president, Chakeres Circuit, Springfield, O., flew in from his winter home in Miami Beach, Fla., for a business conference. . . . J. J. Maloney, MGM district manager, was in. . . . Lee J. Heidensfeld, Buena Vista sales representative here, resigned to become general manager of the 10 drive-ins owned by Frank Yassenoff, Columbus, O. Included are the Muir and Starlight drive-ins, Parkersburg, W. Va., recently acquired from the JUR Circuit. . . . A legal battle over screening of the French import, "And God Created Woman" looms in nearby Middletown, O., following passage of a city ordinance banning showings of "obscene" films. W. H. Watson, acting general manager, S. and S. Amusement Corporation, said the film will be booked into a Middletown house as soon as a print is available. . . . Roger Mutter, former assistant manager, Melody Cruise-In, Springfield, O., is now manager, succeeding Oliver Hall, retired. . . . Norma Polikoss has been transferred from the U-I New York office to the local exchange as a booker. . . . In were Fred Lenz, Toledo, O., independent booker and buyer; John L. Johns, MGM publicist, and James Frew, district manager, and Pete Dana, eastern division manager, U-I. . . . After Army service, Bob Rehme has resumed as manager, Grand. Bob Mills, who filled in becomes assistant manager, Palace.

COLUMBUS, O. NEWS—Don Stull, editorial staff of the Columbus Star, has been named temporary theatre editor of the Star to succeed Brock Jones, who is expected to begin Army service soon. . . . Ohio Underground Parking Commission, in charge of plans for a 1200-car parking garage beneath the State House yard, has asked the Ohio Supreme Court to reconsider a case involving constitutionality of the commission and a tax exemption for the proposed garage. The Supreme Court bypassed the two questions in a recent decision. Theatremen are hopeful construction can be started soon on the garage, to be situated in the heart of the downtown theatre area. . . . In New Straitsville, O., William Williams, owner Delyn theatre building, plans to sell the structure to the New Straitsville school district for a gymnasium. The theatre has been closed for the past two years. . . . In Piqua, O., J. D. Scarbrough, president, H. and S. Amusement Company, owners of the old Mays Opera House, has offered to sell the site for $40,000 for use as a 42-car metered parking lot. The offer is being studied by Robert M. Hance, Jr., city manager. The opera house, a local landmark, is now being razed. . . . Previous film committments will prevent Bob Hope from accepting an invitation to appear at the 1958 Ohio State Fair here in late August. Hope told D. Robert Jones, fair manager, that he would like to appear at the 1959 fair. Jones is taking steps to bring film names to the 1958 fair. . . . Loew's Broad is offering a $100 U. S. Savings Bond to the Columbus Citizen reader who comes closest to predicting the time of the impending birth of a gorilla at the Columbus Zoo. The contest is a tieup with the Danny Kaye feature, "Merry Andrew," which has the chimp Angelina in the cast.

CLEVELAND

Greater Cleveland theatre owners and managers hope to get a cooperative business building campaign in operation during the three dull summer months. It has been decided to put to industry members for approval a plan whereby a prominent advertising firm will follow through on the campaign details. Lang, Fisher and Stashower have been asked to submit plans suggested by the committee to be carried out in three price categories, namely $15,000 to $20,000, $20,000 to $25,000, and $25,000 to $30,000. This data will be presented at a second general meeting to be called by committee chairman Louis Weitz, executive secretary, Cleveland Motion Picture Exhibitors Association. Once the industry approves a given campaign, subcommittees will be appointed to carry it out. It is the common belief that the best results can be obtained by every theatre man working within his own neighborhood. Tentative plan is to open the campaign with a weekly elimination contest, the finalists competing for an automobile and other valuable prizes. Elmer DeWitt is back in Defiance, O., as manager of three theatres belonging to the Jack Armstrong Circuit, from which he resigned last year to go into business for himself in Fort Wayne, Ind. DeWitt will prizes. . . . Elmer Dewitt is back in Defiance, Drive-In, Defiance, O., as well as the Trail Drive-In, Napoleon. Frank J. Nickens, who joined the organization last January after managing a Knoxville, Tenn., theatre for 23 years, will manage the Cla-Zel in Bowling Green and supervise the Lyric, Bowling Green, and the State, Fostoria. Richard DeLaney, longtime assistant manager in Defiance, is taking over the management of the Wayne, Fort Wayne, Ind., which DeWitt purchased a year ago and in which DeLaney has a financial interest. DeWitt and his family plan to move back to Defiance from Fort Wayne in June. . . . Ted Levy, Buena Vista district manager, and Mrs. Levy, and Irwin Shenker, Berlo Vending Company, and his wife will be the only Tent 6 representatives at the International Variety Club convention in London. Nat and Mrs. Barach (NSS) who were among the first to sign up for the trip, have withdrawn their reservations. Local Variety Club is staging a Bon Voyage Dinner on April 12 for the two couples. . . . Peter Rufo, who will start his 39th year in show business next August, almost all of them with the Robins Amusement Company operating theatres in Warren and Niles, O., has been appointed circuit general manager, Leon Enken, president, announces. Rufo succeeds Paul Ellis whose resignation was accepted recently. . . . Art Theatre, Akron, 14th link in the Art Theatre Guild Circuit headed by Louis Sher and Edward Shulman, opened as the first all-art theatre in Akron. Formerly the Dayton, it has been remodeled in the continental style adopted by the circuit for all its houses. In Toledo, the circuit also opened the Plaza. This is its second art house in the town. The other is the Westwood.

DALLAS

Mrs. Sypros Skouras, wife of the 20th-Fox president, will arrive here this week accompanied by Mitzi Gaynor and Margaret O'Brien. Miss Gaynor is the star of the Rodgers and Hammerstein musical, "South Pacific," which will open here at the Wynnewood on April 16. Mrs. Skouras will be here to outline plans for the charity premiere. All proceeds from the $25 per ticket opening will be donated to Boy's Town of Italy. Mrs. Skouras is one of the charity's chief benefactors. . . . A. D. Snead will become district manager for Alexander Film Company in Texas and Oklahoma. . . . The Melba will launch a new policy of five shows a week, starting the week after Easter, for the current Cinerama adventure, "Search for Paradise." The present schedule of 10 shows weekly will be followed through Easter Sunday, April 6, according to Cinerama officials. Then the house will be closed each week from Monday through Thursday. The new schedule calls for shows each Friday and Saturday night at 8:30 p.m., matinee for Saturday and Sunday at 2 p.m., and Sunday evenings at 7:30 p.m. . . . E. K. Dalton, manager of Tower Pictures, was taken to a local hospital, the Baylor, seriously ill. . . . The old White Rock Drive-In has been reopened with a new name, the Casa View Drive-In. . . . Work has been started here on the destruction of the old Cliff Queen on Oak Cliff which was leased for many years by Larry L. Dunbar from the Stemmons estate. Dunbar also owned the Kessler, the Beckley, and the Hill, all now closed. When he retired he leased his holdings and subleased the Cliff Queen to Gene Autry Enterprises. Later the houses were taken over by Rowley United Theatres. The Kessler and the Beckley are now being used as churches, the Hill as a skating rink. . . . Paul Burton-Mercur, the producer, here for the scheduled opening of "El Vaquero and the Girl" at the Alfred N. Sack art theatre, was forced to return to Spain on business, forcing a postponement of the opening, now scheduled for April 9.

DENVER

Managers of the six Compass drive-ins, Denver, have been announced by L. J. Albertini, district manager, Wolfberg Theatres. They include Herb Golden, east; David Meaux, west; William Van Deventer, north; Ronald Johnson, south; Allen Vernon, Valley; Lauren Vernon, Monaco. . . . There is a plan under way to have Bingo legalized in the state at the fall election. Petitions are now being circulated, with more than 48,000 signatures being required to get the matter on the ballot. The move is being fostered by charitable organizations, some churches, and veterans' organizations. . . . "South Pacific" is scheduled to open at the Tabor later this month. . . . C. U. Yaeger, president of Atlas Theatres and Atoz Theatres, has organized another corporation, ANA Corporation, and has taken over the Victory from Footman-Victory Company. The manager will be John T. Grimmig, formerly manager, Chief, Colorado Springs, Colo. Les Dollison has opened the new 500-seat Loma, Socorro, N. M. It replaces the former Loma, which burned some time back. . . . The Rincon Amusement company will open the new Yucca Drive-In, Aztec, N. M., this month. Paul Campbell will manage, and the buying and booking will be done by Clarence Batter. . . . Mrs. Whitey Laumer has sold the Uintah, Fruita, Colo., to E. M. Boughton.

DETROIT

The Oscar awards were seen by barkers and friends in Variety Club rooms. Additional TV sets were loaned to Tent 5 by Grinnell Music Store, largest in the country. . . . The Michigan, where the closed circuit Robinson-Basilio fight was shown, experienced technical difficulties during three rounds and nearly had to refund many tickets. House was scaled from $3.85. Theatres playing the fight were all sold out. . . . Helen Bower, Free Press movie columnist, and her friends gathered for their annual Oscar award party. After the telecast, pizzas were served. . . . Sol and Lennie Krim, who have recently leased the Krim to Trans Lux, will be in New York next week. Mac Krim, whose name is associated with Kim Novak, leaves California for a vacation trip to Honolulu, the Philippines, Tokyo, and Hong Kong. . . . Special representative of 20th-Fox Neil Agnew was in in behalf of "Long Hot Summer" and other movies soon to be released. . . . John Maloney, district manager for MGM, was in to confer with branch manager Lou Marks. . . . Ill with a severe virus attack is Ernie Conlon, Film Truck Service of Detroit. He is recuperating at his Grand Rapids home.

HOUSTON

The Uptown here has been leased by the Horwitz Theatres to Rowley United Theatres for the showing of Todd-AO pictures. This move leaves the Iris as the only Horwitz operated theatre here. Fred Cannata, manager, Uptown, returns to the Iris where he got his start with Will Horwitz. The Uptown will be taken over by the Rowley United circuit on May 15. The theatre will be remodeled, with new carpets, new seats, and special Todd-AO equipment to be installed at a cost of around $100,000. The Uptown is scheduled to reopen on June 26 with the showing of "South Pacific." Jeff Wolf, Corpus Christi, Tex., will be manager of the Uptown for Rowley. . . . M. C. Hightower has been named manager, Post Oak Drive-In here, replacing Jimmy Harris, who has entered private industry. . . . Harold Griffith is building an ice cream stand, to be called the Handy Snack, in front of the screen tower of the Tidwell Drive-In. It will serve all the foods that are sold in the concessions room, plus ice cream. . . . Mrs. Lillian Trammel, secretary of the board of directors, Horwitz Theatres, is hospitalized with a broken wrist. . . . The Mitchmore-Neves Amusement Company, operators of the Market Street Drive-In here, has filed a $17,100 anti-trust suit against 20th-Fox, alleging that the distributor and Interstate Theatres Circuit, Inc., have refused the drive-in all but third and later run films, while its competitors obtain first and suburban run status. . . . Loew's State had a special tie-in with the beauty salons at Meyer Brothers, with free tickets given out for "Witness to the Prosecution."

JACKSONVILLE

Here at the FST home office for conferences was Bob Harris, Tampa, supervisor of the circuit's west coast area. . . . Fred Kent, local exhibitor and attorney, has been named president of the city's Community Chest-United Fund for 1958. . . . New manager of the Ritz, Clearwater, is veteran exhibitor Ken Barfield. . . . Jack Fitzwater, supervisor of Bay-Lan Theatres, has purchased a new home on Davis Island in Tampa Bay. . . . Several of FST's leading first-run houses over the State were playing "The Bridge on the River Kwai" at the time it won seven Academy Awards. . . . Rita Meehan scheduled a WOMPI rummage sale on April 12 to raise funds for the Pinecastle School. . . . Nominating committee for the annual WOMPI election is composed of Laura Kenny, Jean Moore, and Betty Healey. . . . A succession of pleasant spring nights has cheered Florida drive-in exhibitors after they had suffered from the coldest winter since drive-ins first began operations. . . . Here on business were Carl Floyd, Floyd Theatres, Haines City, and William Lee, Keystone Heights.

MINNEAPOLIS

Plans are going ahead for a permanent business building organization serving independent and circuit theatres in the upper midwest. The organization, which will include houses in small towns as well as urban centers, will continue to seek the so-called "lost theatre audience." The go-ahead for such an organization was given at a meeting last month of 250 exhibitors from Minnesota, North Dakota, South Dakota, and western Wisconsin. Plans are being drafted by the original steering committee of 20 headed by Gilbert Nathanson, independent exhibitor and acting chairman. Plans for a more permanent set-up will be presented to the exhibitors either by mail or at another session to be called late this summer. The group, Nathanson said, will concern itself mainly with business building and such industry problems as daylight saving time and taxation. . . . Phil Jasen, formerly publicity director for "Around the World in 80 Days" and Cinerama, has been named publicity director of the Minneapolis Lakers, professional basketball team. . . . Sheldon Grengs has opened his drive-in at Eau Claire, Wis., one of the first of the season. . . . Minneapolis Theatre Supply Company has been appointed exclusive distributor for Manley popcorn machines in the upper midwest. . . . Ted Mann, Twin Cities exhibitor, was in Chicago for the opening of "South Pacific." Picture will play his Academy theatre next month. . . . The closed circuit TV presentation of the Carmen Basilio-Sugar Ray Robinson fight at the 4.000-seat Radio City, Minneapolis, and the 2.000-seat Paramount. St. Paul, was a complete sellout. Admission prices ranged from $2.75 to $5.50.

NEW HAVEN

HARTFORD, CONN., NEWS—Sam Safenovitz, Yale, Norwich, Conn., is advertising, "Are you developing television commercial ulcers and high blood pressure? Watch this space for the symptoms and the cure." . . . Peter Perakos, Jr., assistant district manager, Perakos Theatre Associates, New Britain, Conn., is a Republican candidate for the New Britain City Council in the April 8 election. . . . John Doherty, manager of the P-T-A's Beverly Theatre, Bridgeport, Conn., has resigned to return to the University of Bridgeport. No replacement has been set as yet by general manager Sperie Perakos. . . . Fred R. Greenway, retired Loew's Palace manager, was honored at a testimonial dinner at the Hotel Bond, with Lou Cohen, Loew's Poli, and Tom Carey, Carey Theatrical Enterprises, serving as co-chairmen. . . . Richard Buzzell is new manager, E. M. Loew's Hartford Drive-In, Newington, Conn., succeeding John Silverwatch, resigned. Lloyd Frank has been shifted from Boston to North Adams, managing the Mohawk, Buzzell's previous post. . . . Paul Ross, RFDA field exploitation department, toured key Connecticut and Rhode Island cities ahead of the revival run of "Henry V." . . . Ed O'Neill, Connecticut district manager for Brandt Drive-In Theatres, has resigned, effective immediately, with future plans to be disclosed shortly. Temporary replacement here is Sam Kantor, supervisor of the Brandt 42nd Street theatres, New York.

NEW ORLEANS

E. V. Garraway slated April 13 for reopening of the Ritz Drive-In, Prentiss, Miss. . . . C. J. Purvis shuttered the Star, Brandon, Miss. . . . Antoinette Cusimano, Theatres Service Company billing department. moved to secretary to general manager Page M. Baker. Succeeding her in the billing department is Mrs. Eileen McGinty. . . . T. G. "Teddy" Solomon. head of N. Solomon Theatres and affiliated Pike Booking and Supply Company, McComb, Miss., and Frank Watkins, owner, Fox, Summitt, Miss., were on a business jaunt in New York. . . . Arthur Greenblatt, Allied Artists general sales manager, was visiting with branch manager Henry Glover and personnel. . . . Russell Callen, Associated Theatres, advised that he has taken over the buying and booking for Edgar Doerr's Arabi, Arabi, La. . . . Visitors at U-I exchange were Foster Blake, division manager, and R. N. Wilkinson, district manager. . . . M. C. Terry acquired sole ownership of the LaPlace Drive-In, LaPlace, La., by purchase of Mr. and Mrs. William Castays' interests. The Castays will continue to operate the indoor Arrow in Jefferson Parish. . . . Drive-in theatres resuming operation after winter closing are C. E. Younger's DeSoto, Mansfield, La., and F. D. Courtney's Denham Springs, Denham Springs, La. The latter will be managed by Frank Sanders, Olla, La., with Ralph Reid doing the buying and booking. Exhibitors' Cooperative Service resumed to buy and book for the Mansfield Drive-In.

A. J. Ratcliffe, who has been operating the Liberty, Liberty, Miss., week ends only during the past months, advised Transway, that operations will be extended to full schedule beginning April 26. . . . The shut down of oil rig operations in the Gulf and the decline of offshore drilling activities in the vicinity of Grand Isle effected an abrupt decline of attendance at the Grand, the island's only movie theatre. However, Frank Smith, owner, stated that he will not shutter it because of the hundreds of permanent residents, and the many summer residents. . . . What may be called the most unique way to preview a movie was the recent showing of UA's "Run Silent, Run Deep," a submarine movie, in a submarine, 62 feet below the surface at periscope depth, for a selected audience of Naval officers and guests. Credited for engineering this premiere is Addie Addison. Jr., UA's exploiteer and press representative.

PHILADELPHIA

Since localite Ivan Ballen always had the 20th Century name for his waxworks, 20th Century-Fox officials decided to call their new record label "20th-Fox" Records. . . . William Reese has taken over the operation of the Boulevard, Brookline, Pa. . . . Rose Gold, formerly with Republic, is now with Buena Vista. . . . Burt Stanley would like to remind his friends that he is still in the Charles Johnson Home, Royersford, Pa., and sends Easter greetings to all. . . . George Sobel's Parkesburg, Parkesburg, Pa., suffered a roof collapse due to the heavy snow of recent storms. . . . Sol Blumberg, former exhibitor at the President and other local theatres, is now a partner with Stanley Schwartz in the Black Angus Restaurant, 325 E. Lancaster Ave., Wynnewood, Pa., which had a gala opening under their management last week. . . . Joe Conway, Wayne Avenue Playhouse, eagerly awaited the arrival of the first circus of spring.

ST. LOUIS

B. D. Faddis, local restaurant man, and County Clerk Frank Hall, who opened the Midway Drive-In on U. S. 63 last year, were reported to have closed a deal with the family of the late Dean William Davis to take over the operation of the 63 Drive-In, also on U. S. 63, and the Davis and Avenue. West Plains. The 63 Drive-In will be reopened on a full time basis, while the Midway Drive-In will reopen for weekend operations on May 1. The Avenue will be closed until next fall, but the Davis will continue as a full time operation. . . . The local Variety Club's Heart

Fund will benefit from a screening of "South Pacific" at the Pageant on April 15. Regular run opens the next day. . . . Art La Plante, Columbia salesman, was due home from St. Anthony's Hospital where he underwent surgery. . . . Henry Zach, Paramount booker, checked into Lutheran Hospital for a checkup. . . . George Ware, retired 20th-Fox salesman and former assistant secretary, St. Louis Loge of Colosseum of Motion Picture Salesmen, has moved to Sedalia, Mo., where he plans to make his home. . . . Herman Gorelick, co-owner, Realart exchange, and wife returned from California where they attended the American-International convention. . . . Commonwealth Theatres Inc., Kansas City, announced plans for a $750,000 shopping center in Columbia, Mo. No theatre is included in the plans although one was considered for it at one time. . . . "This Is Cinerama" returns to the Ambassador on April 6 replacing "Search For Paradise." . . . Mike Simons, formerly with MGM, will conduct a ticket selling worshop for Sindlinger and Company at the Kingsway-Ambassador Hotel on April 21 in cooperation with Missouri-Illinois Theatre Owners. . . . Officers and crew members of the local Variety Club were guests on the Charlotte Peters KSD-TV show recently and utilized the time to tell of their Heart Fund activities and plug the benefits they have coming up on "St. Louis Blues," Fox, and "South Pacific," Pageant. . . . The Rotary Club of Farmington, Ill., appointed a special committee to see what can be done to prevent the closing of the Princess there by owner Tom Brewer "because of poor business." . . . Izzy Wienshienk, Alton, Ill., district manager, Publix Great States, was in St. Joseph Hospital there with pneumonia. . . . Louis Jablonow, general manager, Jablonow-Komm Theatres, was a flu victim. . . . Bel Air Drive-In, Granite City, Ill., reopened. . . . Walter Thimmig, who began his career as a motion picture theatre owner by opening the Gem, Marissa, Ill., in 1910, is now a resident of the Manchester Nursing Home, Manchester, Mo.

SALT LAKE CITY

Deward Shinner, Vernal, Utah, exhibitor, who operates the Starlit Drive-In there and the Vernal and downtown theatres, is recuperating from a recent major operation. . . Fred Poloski's Encore Motion Picture Exchange has changed its name to American International, which product it handles. . . . Jack McGee, district manager, Fox Intermountain Theatres, was visiting the Caldwell and Nampa situations. . . . Fox Intermountain under city manager John Denman is returning "The Ten Commandments" to the Southeast and Murray theatres here for Easter holidays.

SAN ANTONIO

A special inducement was offered local theatre patrons of the Interstate Circuit by George Watson, city manager. Any patron purchasing a ticket to one show was given a ticket to see another one later free. The local Interstate Theatres, the Majestic, Aztec, State, or Broadway, made the offer on Wednesday between the hours of 4 and 7 p.m. and gave the patron a bonus ticket for any future attraction at the same theatres through April 24. The idea was to have the patrons enjoy a good show and still get home in time to see the Academy Awards presentation, hence the special bonus. . . . Jessie B. Johnson, 63, projectionist, died at Italy, Tex. . . . Bill Love has been named city manager for Video Theatres Circuit at Cleburne, Tex. He replaces R. B. Miller.

SEATTLE

"Around the World in 80 Days" closed its run at the Blue Mouse on April 3, just two weeks short of one year of continuous playing. . . . Harry Plunkett, National Theatre Supply, was in Portland on a sales trip. . . . Dwight Spracher, Ed Johnson, and Chester Nielsen attended the recent TOA drive-in meeting in San Francisco. . . . Jim Brooks, 20th-Fox office manager, was in Doctor's Hospital for a gall bladder operation. . . . Republic Pictures are closing their Seattle office and transfering to Favorite Films. . . . Bill Stahl, salesman for National Theatre Supply, is home recuperating after an eye operation at Providence.

WASHINGTON

The new Easton Playhouse, formerly the Easton, Easton, Md., reopened after a three year black out. Elmer Fox, new owner and manager, said that complete remodeling and renovating had made it one of the most modern houses on the Eastern Shore, with seats for 600 patrons. . . . Benjamin Beck, president, Uptown Amusement Corporation, Associated Theatres Corporation, and Sterling Amusement Corporation, Baltimore, Md., announced the leasing of the Uptown, Avalon, and Pikes to the Jack Fruchtman interests.

Help Us Serve You, Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping rooms close at noon on these days.

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APRIL 9, 1958
SECTION TWO
Vol. 59, No. 24

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1958 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and in the last issue of each yeor there will be a complete annual index by topic, that will permit permanent future reference files. To obtain individual back issues of EXPLOITATION, address inquiries to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

A. CIVIC-CLUBS

NUMBER 7

Benefits From Benefits

THEATRE: **Palace**
ADDRESS: **Gastonia, N. C.**
MANAGER: **H. M. Kilpatrick**

Ours is a small colored situation; and we have found it profitable during the past year to run benefits using church and civic groups as sponsors.

Special benefit tickets are printed up and in making preliminary arrangements with the sponsors I make it a point to insist that they set a date at least six to eight weeks in advance of dating of the contract.

One thousand tickets are printed at an admission of 15 cents above our regular admission for adults, and 10 cents above for children. The tickets are turned over to the sponsoring group for advance sale by members of the congregation, organization or group. They do all the selling and we thus reach many people who would ordinarily not attend the theatre.

Several days before the playdate we flood their particular section of the city with circus type heralds, which, incidentally, is the only ad bally we use on the special benefit showings.

On the date of the benefit we have a member of the sponsoring group in the box-office with other members of the committee staffing the theatre as ticket taker, ushers, etc. This without question establishes the fact that the benefit is on the up and up and creates confidence among the group when they actually see their own people "running the theatre" on their particular night.

After deducting the actual expenses of the date from the gross we split the net 50/50; and everyone is happy on the fairness of the deal.

None of the current releases are used on church benefit nights; but only re-run features of a religious nature such as "The Prince Of Peace", "Day Of Triumph," "The Robe," "Demetrius and The Gladiators," "King Of Kings," "Seeds Of Destruction" and others of much less prominence. With other groups I can use any kind of a good repeat run.

There is no reason why this stunt can not be worked in all situations. It certainly has proven highly successful for us and has helped us through many off nights mid-week. It proved most inexpensive to work since the rental was low on most of the repeat run film product. And the returns, our 50 per cent on all admissions certainly found money in most cases; since these patrons would not have ordinarily attended our theatre.

DO SAVE . . . EXPLOITATION!

Published at every-second-week intervals, these classified and indexed promotional stunts are cumulatively numbered and indexed, and are punched for permanent filing. Establish your own encyclopedia on exploitation!

This inexpensive lobby display effectively sold membership in the Fun Club for kids recently started by D. Smiley, Del Paso, North Sacramento, Cal., to stimulate Sunday matinee business.

NUMBER 8

Rookie Cops A Big Help

THEATRE: **Arcade,**
ADDRESS: **Baltimore, Md.**
MANAGER: **Daniel F. Bahur**

We contacted the commanding officer of the Baltimore Police Academy, the training organization for Baltimore's police department, and the chief inspector on stirring up interest in UI's "Baby Face Nelson."

I tried to get some background material on Nelson; but since they had nothing we worked out a crime does not pay theme. My idea was to have the department hold class at the theatre on opening day of the picture. By coincidence opening day was graduation day for the class going through at the time.

This was covered by photographers and reporters from the News-Post and the Sunpapers. The Evening Sun, which used a four-column photo, had a most amusing write-up written by George Bagle on the rookie police getting a lesson at the movies. This pointed out amusingly how the rest of the audience—aware that the 60 policemen were in the darkened house, but only as viewers, warmed up to the situation and applauded the baddies throughout the showing.

When the rookie cop guests lined up outside the theatre to get their pictures took, a curious crowd gathered and traffic backed up for blocks. Someone called the police department and reported that a holdup was in progress at the theatre.

The police department loaned us a display of various weapons, homemade and otherwise, that had a bearing on some famous crimes in past Baltimore history; and a display case prominently displaying them was set up in the lobby. Crowds were around it five deep most of the time.

Due to the newspaper publicity and breaks we found we had a city-wide draw on this film although our house is a second run neighborhood spot.

I believe this stunt could be worked in any town of any size that has a sizable police department and on any picture with a crime theme. The entire cost to us was $2.15 for posters and decoration.

B. KIDS' MATINEES

NUMBER 6

Live Stage Show Ups Kid Biz

THEATRE: **Del Paso**
ADDRESS: **North Sacremento, Cal.**
MANAGER: **D. Smiley**

This might be subtitled "How Easy It Is To Enhance Kiddie Matinees When Your Doorman Is An Animal Trainer", etc.

When our Sunday matinees dropped off, not only on children but on adults as well, we got an idea. Our Saturday kiddie matinees were wonderful; but we couldn't figure out where all the kiddies went on Sundays. Consequently we came up with a Fun Club for them on Sunday afternoons with features that would appeal to them and their parents as well. Incorporated were all the audience participation stunts we could think of plus some membership gimmicks which embraced "better behaviour" pledges, etc.

My doorman has a small kiddie circus consisting of a dog, sea lion, monkey and pony. I got together with him on the idea of making up as a clown and putting on a little stage show for the children. Our stage was very small to start with but when the special shows started to pay off we enlarged it. We did most of the remodeling ourselves on a "do it yourself" basis during hours when the theatre was not open to the public. In this way we did not miss a performance.

On the first Sunday we did over double business of previous Sundays. We started out with the Fun Club pledge and membership cards. Each carry a number, and a corresponding number is in our register. The pledge reads: "I pledge to be considerate of all, including brothers, sisters, mom and dad; always to be good and never bad. I'll always be guided bv this rule, at home, at play or at school." When a member brings in a new member one of the small squares are punched out. When all nine spaces are punched, a member receives a free admission and a nice gift from the stage. The pledge is recited at each matinee by all members of the club. This went over big with parents, schools and the police department.

Cards of different colors were distributed in different sections of the community. White cards in one section, green cards in another, etc. This color coding was done so that we might ascertain from which section we were getting the most patronage. One thousand were put out in each section.

This snow-balled to the extent that we now have over 1800 members in the Club and we have added on the same program an "Amateur Talent Contest". We use 15 minutes for the kiddies and 30 minutes for the talent contest, paid for by a local car dealer.

The first Sunday we really circused things with balloons, grab bags, etc. and sold over

478 grab bags and two gross of balloons at 10 cents each.

When we enlarged the stage we put in regular foot lights, two additional mikes and amplifiers. I also promoted a piano from a local music store and a three speed automatic record changer.

We distributed 5,000 heralds 5½ inches by 6½ inches, reading: "Join Now. Del Paso Theatre's "Sammy Whammy Fun Club" be a charter member. Sign Fun Club register; get your membership card now! Members will take part in our big Sunday afternoon stage shows. See our big real live stage show in addition to our regular program. See "Neppi", the sea lion, "Happy", the clown, plus magic tricks and trained animals. Fun and entertainment for all ages."

A lobby display was set up consisting of a sign, cut out of a clown head and several old fashioned school desks which I purchased, repainted and utilized. They worked out swell as "sign up" desks. Several other home made lobby displays helped sell the idea. All were inexpensive.

For street bally several clowns were out giving away candy suckers and hand bills to parents with children. This built up a lot of good will and created favorable word of mouth.

Our local newspaper came through with plentiful publicity including cuts of our most cooperative doorman-clown-animal trainer.

Audience participation features included the give-away to lucky small fry of professional $25 roller skates promoted from a local dealer; a clown contest; an animal naming contest; a string chewing contest; a dance contest featuring a dance instructor from a local studio, who did his bit to entertain and interest the youngsters; cracker eating and balloon breaking contests; donut eating contest; a dress making contest for girls with boys as models, etc., etc.

The small fry club idea worked out so well that we decided to incorporate something for the teen-age group and the amateur show evolved. We use four acts of talent with trophies awarded winners and paid for by the sponsoring Ford dealer. This, we find, brings in many parents and friends of contestants and we have received many favorable comments.

In this manner we not only gained back the children and the teenagers; but many parents as well.

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MY SAMMY WAMMY FUN CLUB PLEDGE

I pledge to be considerate of all-including, brothers, sister, mom and dad.

Always try to be good, and never bad.

I'll always be guided by this rule, at home, at play or at school.

MEMBER'S NAME

No.

THE DEL PASO THEATRE'S
SAMMY WAMMY FUN CLUB
MEMBERSHIP
CARD

CARRY THIS CARD WITH YOU AT ALL TIMES

Name Address Phone

This is a sample of the membership and pledge cards used by D. Smiley, Del Paso, North Sacramento, Cal., for his successful Fun Club for kids.

G. STUNTS-BALLY

NUMBER 13
Want To Let A Hut?

THEATRE: **Ritz**
ADDRESS: **Barnsley, England**
MANAGER: **P. G. Franklin**

We recently made use of the "Apartments Vacant" column in the classified advertisements section of the Barnsley Chronicle for our campaign on "The Little Hut."

Ads were inserted reading: "Small but comfortable hut vacant. For viewing apply (my name, and address that of the theatre)." Replies were many and several of the persons telephoning in answer to the ad were invited to see the film.

Two weeks prior to playdate a bamboo hut was erected in the foyer. Painted into its entrance was a shapely leg with the teaser double crown alongside asking "How would you like to spend an hour or two in The Little Hut with Ava Gardner."

Other stunts employed on this film were the inserting of heralds in morning papers by newsagents; and the using by the town's leading cafe of over-printed serviettes.

Window displays were arranged with stores featuring handicraft kits, electric razors, handbags and dresses. Art work, stills and cutouts of stars were effectively used.

NUMBER 14
Limericks Anyone?

THEATRE: **Riviera**
ADDRESS: **Scranton, Pa.**
MANAGER: **John G. Corbett**

We recently ran a limerick contest with 25 passes awarded to winners and the results were terrific.

Tieing in with the industry slogan, "Get more out of life go to the movies!", we printed our limerick "A Doctor's Prescription" in our local newspaper as a regular theatre ad.

The limerick follows:

"TV-ITIS, one of the worst diseases around
You never go out . . . never see the town
. . . Just sit and never talk
. . . Never even take a walk
You're lonesome, nervous, with no cure to be found.

You worry about the picture or the sound
Should you turn the dial up or turn it down
. . . Same shows . . . same faces
. . . With ancient movies replaces
You're bored, twitchy, TV-ITIS has you bound.

There's the RIVIERA THEATRE in our town
At the vision and big screen, you'll astound
. . . Two NEW movies you'll see
. . . At a very, very low fee

Contestants were asked to fill in the last line and mail to theatre.

NUMBER 15
Books, Scots, and New Car Help

THEATRE: **Odeon-Carlton**
ADDRESS: **Toronto, Canada**
MANAGER: **Victor Nowe**

Hammond Innes, author, J. Arthur Rank's "Campbell's Kingdom", gave us an excellent opportunity for book promotion on this film. Through Collins Book Company we arranged a "Hammond Innes Week" in libraries and leading book stores.

"Campbell's Kingdom", printed in two editions, a Collins hardback and a Fontana paperback, were our main outlets in this. A special screening was held in advance for all Collins book salesmen, and they, in turn, cooperated with us for book store tieups in which we used one sheets, 22x28's, streamers and colored stills. A book contest was run in the main theatre lobby where a poster was on display, listing 12 words from the full title of Innes' famous novels such as "strange", "mountain", "rock", and "lonely". Patrons had to complete the coupon and submit to manager. Answers were "The Strange Land", "The Angry Mountain", "Madden's Rock", "The Lonely Skier"; and entitled the patron to a complimentary copy of "Campbell's Kingdom" donated by Collins. Patrons had to complete the answer coupon while at the theatre and turn the coupon in for entry in the contest.

On opening night, a group of citizens bearing the famous Scottish names of Campbell and MacDonald were invited to the theatre as guests from names picked from the telephone directory and personally called by a lady theatre employee. Movie columnists made mention of this stunt and invitations were also extended in the press to all those arriving at the theatre in Highland attire as being admitted as guests of the management.

Special Scottish music was played in advance on radio programs and during intermissions at the theatre. At one radio station a "name the tune" contest was planted with

THE NEW ANNUAL

"SHOWMEN-OF-THE-YEAR" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

passes awarded those submitting the correct titles of the Scottish tunes played.

A tieup was made with the Metropolitan Toronto Camera Club whereby members were contacted and asked to submit their best color landscape scenes for a lobby display exhibited in connection with our showing of this film.

Other tieups were with The Tartan Shop which donated gift certificates used at the store for a gift in the Scottish tradition. The Canadian Rockies, the film's chief setting, was played up with travel agencies carrying a special window card captioned "Visit the beautiful Canadian Rockies; see 'Campbell's Kingdom,' filmed in Canada's magnificent Rockies." Collins donated more copies of the book for prizes to school children who participated in an essay contest on "Canada's Rockies".

Our biggest promotion, however, was with Rootes Motors Company, Ltd., who distribute the Land-Rover, seen prominently in the film. Arrangements were made whereby one of these cars was placed in our main lobby and was open for inspection at any hour of the day or night. At their showrooms, a 40x60 poster, heralds, mounted stills, etc. were given prominent space. Radio time taken by them and coop newspaper ads plugged our showing. On opening night all recent purchasers of this type car were invited to be guests of the theatre; and arrangements were made whereby the traffic division permitted all arriving at the theatre in Land-Rovers to park in front for a three hour period. This stunt stirred up plenty of curiosity and interest. We also had a lass clad in Scottish costume at the motor showroom three days distributing heralds on "Campbell's Kingdom" to all visitors and customers; and a portable record player was set up there to play Scottish tunes and liven up sales both for the car and the film.

NUMBER 16

Promoted Give-Aways

THEATRE: **Playhouse**
ADDRESS: **Miles Platting, England**
MANAGER: **A. L. Cullimore**

The cooperation of four firms was obtained to help us in our recent campaign on "Tea and Sympathy."

A competition was arranged with these firms who supplied several thousand leaflets requesting persons to answer a series of simple questions concerning themselves and the film. Donated prizes included an occasional table, a bottle of milk per day for 12 months, and 30 pounds of sugar.

Five weeks prior to playweek a dairy distributed teapot shaped heralds by their delivery men and had their delivery trucks posted with film and theatre credits.

A restaurant gave a free tea to any patron having an admission ticket bearing a last number corresponding to their own, namely seven. They also made tea available in the foyer for old age pensioners at no cost.

Hanging cards reading "Closed for TEA AND SYMPATHY, etc." were displayed in many shops. Windows were linked with numerous types of merchandise and personal letters were sent to amateur dramatic societies, womens' clubs, welfare officers at factories and hotel managers.

Stills and cut-out posters were arranged to form a foyer display and public address announcements were made in the theatre every day the week before showing.

Glossy postcards were given to wives of businessmen in the area.

NUMBER 17

Sweethearts Honored On Their Day

THEATRE: **Tower**
ADDRESS: **Corpus Christie, Texas**
MANAGER: **W. P. Minnich**

All the theatres in the Rowley United circuit had promotions on Valentine's Day; and the effort proved well worth while boxofficewise.

(Continued on next page)

Newspapers, UA Join In "Run Silent" Bally

Some of the scores of full-page newspaper ads spotlighting United Artists' "Run Silent, Run Deep" were displayed recently by, from left, Bernard M. Kamber, producers' national director of advertising, publicity, and exploitation; Fred Goldberg, executive assistant to UA's Roger H. Lewis; and Joe Hyams, eastern publicity manager for Hecht-Hill-Lancaster. The "Junior V.I.P." contest is for carrier boys of 26 big newspapers.

NEW YORK—A most successful promotional tie-up between a motion picture and the nation's newspapers is now taking place in advance of the saturation openings of "Run Silent, Run Deep," Hecht-Hill-Lancaster film to be released by United Artists.

More than 425,000 lines of free advertising, 600,000 lines of free publicity, plus the services of 43,728 "advance men," are included in the overall campaign contributed by 26 newspapers, representing a readership of 26,247,114 in 24 of the largest cities in the country.

The national contest will send 52 news carrier boys on a free trip to Pearl Harbor and a visit with the U. S. Navy as the guests of Hecht-Hill-Lancaster. A total of $25,000 worth of college scholarships also will be awarded.

The "Junior V. I. P." contest, as the promotion is known, will provide "Run Silent, Run Deep" with a tremendous radio and television campaign, sponsored by the newspapers. Burt Lancaster has prepared a 30-second and a 60-second tape for each of the newspapers, which will be broadcast over radio stations in each of the 24 cities. When the winning boys are announced, they will appear on local television programs. The "Run Silent, Run Deep" television featurettes have been serviced to all the promotion managers and will be shown with the appearance of the boys on these programs.

Truck cards, banners, posters, and direct mail pieces are contributing most effectively to the selling of "Run Silent, Run Deep." The 43,728 "advance men" are the carrier boys in the contest, who go from door to door in each city with handbills and material that personalize the Junior V. I. P. promotion and the selling of "Run Silent, Run Deep."

An agreement has been made with the participating newspapers which provides that one-third of the space of each advertisement will refer to "Run Silent, Run Deep" and its two stars, Clark Gable and Burt Lancaster. The credits are contained in a logo which shows the heads of Gable and Lancaster on each side of the conning tower, with the name of the picture inscribed in the sketch of the submarine.

The selection of the boys is determined by the local newspapers. It is based on new subscriptions, civic and school records.

The contest which is of seven weeks duration does not complete the RSRD promotion. For a period of two weeks after the winning boys are selected, the newspapers do a publicity and promotion campaign in the papers as well as on radio and television.

Complete news and photo coverage will be made of the boys when they arrive in L. A., where they will be greeted at a luncheon given by Burt Lancaster and producer Harold Hecht. Photographs will be individually taken of each of the newspapers' winning carrier boys and will be immediately wired back to the local papers. The same picture coverage will be done in Hawaii during their four-day stay there.

The 26 newspapers participating in the "Junior V. I. P." promotion include: the L. A. Examiner, the L. A. Herald-Express, the Cleveland Press, the Chicago American, the Washington Post-Times-Herald, Albany Times-Union, Baltimore News-Post, Detroit Times, Milwaukee Sentinel, N. Y. Journal-American, Pittsburgh Sun Telegraph, St. Louis Globe-Democrat, St. Paul Pioneer Press, San Antonio Light, the San Francisco Call-Bulletin, the San Francisco Examiner, Seattle Post-Intelligencer, Boston Record-American, Dallas-Times-Herald, Houston Chronicle, New Orleans Item, Portland Oregonian, Rocky Mountain News (Denver), Syracuse Herald-American, Wichita Beacon and Corpus Christi Caller-Times.

SAVE . . . these EXPLOITATION sections!

Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

●

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for $1.25 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR
BOOK SHOP

246-48 N. Clarion Street
Philadelphia 7, Penna.

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COMPANY ASSISTS

United Artists and Sabena Belgium World Airlines have tied up for a national contest on "Paris Holiday" in which four all expense trips to Paris will be offered as top prizes. Contestants will complete the phrase, "I would like to fly Sabena to Paris where 'Paris Holiday' was filmed because . . . ." in 100 words or less. Five additional prizes valued at $5,000 are being awarded by Johnston Motors.

Exploitation Champs

How would you like to have AT NO COST TO YOU an exploitation staff for your theatre guaranteed to give you one stunt each week judged by experienced theatremen as outstanding and which, in most cases, can be readily adapted on a "do it yourself" basis by you?

MOTION PICTURE EXHIBITOR paid $5,000 for these ideas, stunts, campaigns, etc., at the rate of $100 each during the past year in SHOWMANSHIP SWEEPSTAKES. These are the winning entries. They are being reprinted at the rate of one each issue for the benefit of all. If you didn't save them before—do so now!

"IF YOU CAN'T BEAT 'EM; JOIN 'EM!"

Submitted by Sam Wormus
Rialto, Loveland, Colo.
800 seats • 60 cents top admission
General patronage.

Late in August is the time of year in the west when it's rodeo time.

We in Loveland, which has a population of about 9,000, have the county fair with our rodeo, so the competition is pretty terrific; and, usually, the theatre might just as well close up. This year, however, I decided to test the truth of the old saying: "If you can't beat 'em, join 'em"; and by doing just that things worked to an astounding advantage.

We had United Artists' "Trapeze" booked day and date with the fair and rodeo for four days and then one day without competition to round out a five day run, so here's what I did.

First, I tied in with the local Norge dealer with the free circus campaign listed in the press sheet and planned to give two away along with free ballons and comics, all supplied by Norge. I advertised for all the kids to fix up a clown costume and the one judged best in the boy and girl categories would win prizes. I then instructed the kids to meet at a certain spot, where I met them and we paraded through town and into the theatre where I had their pictures taken just before opening. The comment was colossal and the biz just as good.

Second, we thought we had better have a float in the big fair parade so I got out the kid's swing set and made a trapeze, dressed the front with a circus tent and the sides with ample advertising for the show and ended up with the winning float in the commercial section plus perfect advertising to 10,000 people. The float cost $33 and we won a $35 prize.

Third, I held a special kids' day matinee Tuesday when the theatre gave away two more circus sets, free balloons, comics, etc. Opening day I thought we had every kid in town; but Tuesday we played to many of the same and a few extras.

Fourth, I ran the usual amount of newspaper and radio advertising; and plastered the town with six-sheet boards, window cards; and put heralds on all cars at the fair grounds parking area.

All in all I spent $75 on the promotion and won $35 of that back.

The prize money, incidently, went for a party in return for all the help given me by my staff.

Allied Artists has come up with a new gimmick that of offering a bonafide $1,000 offer for "death by fright" through Lloyds of London of any patron so passing out while watching their horror film, "Macabre." On the west coast, they arranged a screening for local columnists and stressed their angle. The results were said to be amazing.

Universal-International has tied in with the cosmetic firm, the House of Westmore, whereby the latter will take 12 pages of advertising in Seventeen, Glamour, Photoplay, True Story, True Confessions and Motion Picture magazine, plugging "Once Upon A Horse."

This real wedding was recently staged by W. P. Minnich, Tower, Corpus Christi, Texas, as part of his "Sweethearts" promotion for St. Valentine's Day. Everything for the affair and many gifts for the bride and groom were promoted from cooperating merchants.

SWEETHEARTS (*Con. from preceding page*)

The general promotion covered concessions decorated in the proper motif; all ladies accompanied by their sweethearts were admitted free and received a candy favor; and the couple who had been married to each other the longest time received a year-pass good at all local theatres.

At the Tower we had for our special promotion a genuine wedding. The theme was included in all our regular ads; and the Caller-Times ran a story on the wedding in the Sunday edition and the following Wednesday preceding the occasion.

I posted a picture of the bride and groom, taken with their backs to the camera in my own and three other boxoffices a week in advance. From merchants and friends we promoted for the "Mystery Sweethearts," the bridal suite in the Driscoll Hotel, with breakfast in bed; a honeymoon trip to the state capitol via Trans-Texas; the bride's complete ensemble, including unmentionables; a Hammond organ and a soloist; tuxedos for the groom and best man; the altar; the floral pieces and all the flowers for the wedding party. Three photographers took pictures and gave the couple a large leather bound album of their wedding pictures, 11 in all. A chauffered Buick 'Limited' with two motorcycle policemen escorted the bride and groom to the hotel. Rice, tin cans, and 'Just Married' signs were thrown in. A local judge officiated at the double-ring ceremony; and we made a tape recording of the ceremony as a present for the couple. There was even a large bottle of champagne iced and placed in their hotel suite. All for free!

Our bride was our concession girl; and she was given away by yours truly. The tie-in picture was (don't laugh) United Artists' "The Bachelor Party."

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual Index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

APRIL 9, 1958

SECTION THREE
VOL. 59 NO. 24

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C–Comedy	COMP–Compilation	MD–Melodrama	NOV–Novelty
CAR–Cartoon	D–Drama	MU–Musical	TRAV–Travelogue
	DOC–Documentary	W–Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS–CinemaScope	MC–MetroColor	SS–SuperScope	VV–VistaVision
DC–DeLuxe Color	NA–Naturama	TC–Technicolor	WC–WarnerColor
EC–Eastman Color	RE–Reissue	TE–Technirama	C–Other color
	RS–Regalscope	TR–Trucolor	

Under the cast heading are only the two or three most Important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review, plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5723 **AFFAIR IN HAVANA**—MD-74m.—John Cassavetes, Raymond Burr—4393 (10-30-57)—Lower half
5703 **ATTACK OF THE CRAB MONSTERS**—MD-64m.—Richard Garland, Pamela Duncan—4313 (4-17-57)—Lower half
5713 **BADGE OF MARSHAL BRENNAN, THE**—W-74m.—Jim Davis, Arleen Whelan—4373 (9-4-57)—Average western
5806 **BEAST OF BUDAPEST**—MD—72m.—Michael Mills, Greta Thyssen—4425 (1-22-58)—Lower half filler
4809 **BRIDE AND THE BEAST, THE**—MD-78m.—Charlotte Austin, Lance Fuller—4449 (4-2-58)—Lower half horror item
5711 **CALYPSO JOE**—C-76m.—Herb Jeffries, Angie Dickinson—4377 (9-18-57)—Lower half
5807 **COLE YOUNGER, GUNFIGHTER**—W-78½m.—(CS-C)—Frank Lovejoy, Abby Dalton—4445 (3-19-58)—Good programmer
5702 **CYCLOPS**—MD-75m.—James Craig, Gloria Talbott—4393 (10-30-57)—Lower half
5710 **DAUGHTER OF DR. JEKYLL**—MD-71m.—John Agar, Gloria Talbott—4365 (8-21-57)—Dull horror
5729 **DEATH IN SMALL DOSES**—MD-79m.—Peter Graves, Mala Powers—4365 (8-21-57)—Exciting meller
5715 **DESTINATION 60,000**—D-65m.—Preston Foster, Pat Conway—4349 (7-10-57)—Lower half
5721 **DINO**—D-96m.—Sal Mineo, Brian Keith—4349 (7-10-57)—Interesting yarn
5720 **DISEMBODIED, THE**—MD-65m.—Paul Burke, Allison Hayes—4393 (10-30-57)—Voodoo for duallers
5709 **DRAGOON WELLS MASSACRE**—W-65m.—(CS-DC)—Barry Sullivan, Mona Freeman—4337 (6-12-57)—Good western
5727 **FROM HELL IT CAME**—MD-73m.—Tod Andrews, Tina Carver—4393 (10-30-57)—Okay science fiction
5726 **GUN BATTLE AT MONTEREY**—W-67m.—Sterling Hayden, Pamela Duncan—4405 (11-27-57)—Okay western
5717 **HOT ROD RUMBLE**—MD-79m.—Leigh Snowden, Richard Hartunian—4301 (10-21-57)—Lower half
5725 **HUNCHBACK OF NOTRE DAME, THE**—D-104m.—(CS-TC)—Anthony Quinn, Gina Lollobrigida—4393 (10-30-57)—Ponderous classic
5707 **LET'S BE HAPPY**—MU-93m.—(CS-DC)—Tony Martin, Vera Ellen—4337 (6-12-57)—Light entertainment
5728 **LOOKING FOR DANGER**—C-61m.—Bowery Boys, Lili Kardell—4393 (10-30-57)—Series average
5719 **LOVE IN THE AFTERNOON**—C-125m.—Gary Cooper, Audrey Hepburn—4337 (6-12-57)—Highly Entertaining
5803 **MAN FROM GOD'S COUNTRY**—W-70m.—(CS-DC)George Montgomery, Susan Cummings—4437 (2-19-58)—Average western
5808 **MACABRE**—MD-73m.—William Prince, Christine White—4449 (4-2-58)—Horror show for the program
5730 **NAKED IN THE SUN**—MD-78m.—(EC)—James Craig. Lita Milan—4413 (12-11-57)—Adequate for lower half
5704 **NOT OF THIS EARTH**—MD-67m.—Paul Birch, Beverly Garland—4313 (4-17-57)—Fair horror
5712 **OKLAHOMAN, THE**—W-80m.—(CS-DC)—Joel McCrea, Barbara Hale—4341 (6-26-57)—Good western
5737 **OREGON PASSAGE**—W—82m.—(CS-DC)—John Erickson, Lola Albright—4433 (2-5-58)—Average Indian and soldier story
5722 **PORTLAND EXPOSE**—MD-72m.—Edward Binns, Carolyn Craig—4373 (9-4-57)—Topical meller
5714 **PERSUADER, THE**—W-75m.—William Talman, Kristine Miller—4417 (12-25-57)—Okay off-beat oatie
5716 **SPOOK CHASERS**—C-62m.—Bowery Boys, Darlene Fields—4381 (10-2-57)—Series average
5724 **TALL STRANGER, THE**—W-81m.—(CS-DC)—Joel McCrea, Virginia Mayo—4405 (10-27-57)—Actionful western
5736 **TEENAGE DOLL**—MD-68m.—June Keeney, John Brinkley—4417 (12-25-57)—Adult teen-age meller
5718 **UNDERSEA GIRL**—MD-74m.—Mara Corday, Pat Conway—4417 (12-25-57)—Fair program entry
5733 **UP IN SMOKE**—C—64m.—Huntz Hall, Stanley Clements—4425 (1-22-58)—Bowery Boys average

TO BE REVIEWED

ASTOUNDING GIANT WOMAN, THE—Allison Hayes, William Hudson
BLONDE BLACKMAILER—Richard Arlen, Constance Leigh
BLUE CHIP GANG—(CS-C)—Mark Stevens, Gail Robbins
BULLWHIP—(CS-C)—Guy Madison, Rhonda Fleming
CRY BABY KILLER, THE—Jack Nicholson, Carolyn Mitchell
DATELINE TOKYO—Michi Kobi, Richard Long
FRANKENSTEIN—1970—(CS)—Boris Karloff, Jana Lund
GANG GIRL—Richard Bakalyan, June Kenney
HELL'S FIVE HOURS—Steven McNally, Colleen Gray
HONG KONG AFFAIR—Jack Kelly, May Wynn
IN THE MONEY—Bowery Boys
NEVER LOVE A STRANGER—John Drew Barrymore, Lita Milan
PAGANS, THE—Pierre Cressoy, Helene Remy-Italy
QUANTRILL'S RAIDERS—(CS-C)—Steve Cochran, Gail Robbins
QUEEN OF THE UNIVERSE—(CS-C)—Zsa Zsa Gabor, Eric Fleming
RAWHIDE TRAIL, THE—Rex Reason, Nancy Gates
SABU AND THE MAGIC RING—Sabu, Daria Massey (DC)
SEVEN GUNS TO MESA—Lola Albright, Charles Quinlan
SNOWFIRE—(EC)—Molly McGowan, Don McGowan
STALLION TRAIL—George Montgomery, Diane Brewster
TEENAGE MOTHER—Norma Moore, Robert Vaughn
WAR OF THE SATELLITES—Susan Cabot, Dick Miller

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

AMAZING COLOSSAL MAN, THE—MD-80m.—Glenn Langan, Cathy Downs—4401 (11-13-57)—Okay exploitation
BLOOD OF DRACULA—MD—70m.—Sandra Harrison, Louise Lewis—4425 (1-22-58)—Exploitable horror
CAT GIRL—MD-69m.—Barbara Shelley, Robert Ayres—4381 (10-2-57)—Mediocre horror—England
DRAGSTRIP GIRL—MD-70m.—Fay Spain, Steve Terrell—4341 (6-26-57)—Teen-age appeal
I WAS A TEENAGE FRANKENSTEIN—MD—74m.—Whit Bissell, Phyllis Coates—4425 (1-22-58)—Very good horror
I WAS A TEENAGE WEREWOLF—MD-76m.—Michael Landon, Yvonne Lime—4373 (9-4-57)—Okay horror
INVASION OF THE SAUCER MEN—MD-70m.—Steve Terrell, Gloria Castillo—4373 (9-4-57)—Teen science fiction
MOTORCYCLE GANG—MD—78m.—Anne Neyland, Steve Terrell—4425 (1-22-58)—Actionful teenage meller

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, It is preceded by a small dot. Legion of Decency classifications of A, B, or C (condemned), follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Abductors, The	A1	Fox
Abominable Snowman, The	A1	Fox
Across the Bridge	A1	Rank
•Across the Everglades		WB
Action of the Tiger	B	MGM
Admirable Crichton, The (Paradise Lagoon)	A1	Col.
Adulteress, The	A3	For.
Affair in Havana	B	AA
Affair in Reno	B	Rep.
Affair to Remember, An	A2	Fox
All at Sea	A1	MGM
All Mine to Give	A1	UI
Alligator Named Daisy, An	A1	Rank
Amazing Colossal Man, The	A2	AI
Ambush at Cimarron Pass	A1	Fox
And God Created Woman	C	For.
•And Ride A Tiger		UI
•Another Time, Another Place		Par.
•Apache Territory		Col.
Apache Warrior	A1	Fox
April Love	A1	Fox
•Appointment With A Shadow		UI
Armored Attack (The North Star)	B	Misc.

PLEASE NOTE . . .

In response to a deluge of Theatre Subscriber opinion, this yellow paper SERVISECTION will be revised, and republished in the future *only every-second-week.* When published, however, it will be bound *as a separate* Section 2 of the particular issue, and will be punched for temporary saving in a ring binder.

This is the format that gained for the SERVISECTION such wide favor among theatremen over a long period of years, and we are returning to it.

WE AGAIN WANT TO POINT OUT THAT OLD ISSUES SHOULD BE USED WITH GREAT CARE, AND ARE BETTER DISCARDED AS NEW DATA BECOMES AVAILABLE. IN ALL OTHER RESPECTS, WE BOW TO OUR SUBSCRIBER'S WISHES.

THE EDITORIAL STAFF

As Long As They're Happy	B	Rank
Assault		For.
•Astounding Giant Woman, The		AA
•Astounding She Monster, The	A2	AI
Attack of the Crab Monsters	A1	AA

B

Baby Face Nelson	B	UA
Back from the Dead	B	Fox
Badge of Marshal Brennan, The	A1	AA
Badlands of Montana	B.	Fox
Bailout at 43,000	A1	UA
Bambi	A1	BV
Band of Angels	B	WB
•Barbarian The		Fox
Battle Hell	A1	DCA
Battle Stripe (The Men)	A2	Misc.
Bayou	B	UA
Beast of Budapest	A1	AA
Beau James	B	Par.
Beautiful But Dangerous	B	Fox
Bed of Grass	C	T-L
•Bell, Book and Candle		Col.
Beginning of the End	A1	Rep.
Bermuda Affair	B	DCA
Bernardine	A1	Fox
•Best of Enemies, The		Col.
Beyond Mombasa	A1	Col
Big Beat, The	A1	UI
Big Caper, The	B	UA
•Big Country, The		UA
Bitter Victory	A2	Col
•Black Orchid, The		Par.
Black Patch	B	WB
Black Scorpion, The	A1	WB
Black Tent, The	A2	Rank
•Blonde Blackmailer	A2	AA
Blonde in Bondage	B	DCA
Blood Arrow		Fox
Blood of Dracula	B	AI
•Blue Chip Gang		AA
Blue Peter, The		DCA
Bolshoi Ballet, The	A1	Rank
Bombers B-52	A1	WB
Bonjour Tristesse	A3	Col
•Bonnie Parker Story		AI
Bop Girl Goes Calypso	B	UA
•Born Reckless		WB
Boy on a Dolphin	B	Fox
Brain from Planet Arous, The		Misc.
•Bravados, The		Fox
Break in the Circle	A2	Fox
•Bride and the Beast, The	B	AA
Bride Is Much Too Beautiful, The.	B	For.
Bride Goes Wild, The	A2	MGM
Bridge on the River Kwai, The	A1	Col.
Bright Leaf	B	WB
Brothers Rico, The	A2	Col.
Brothers in Law		Cont.
Brothers Karamazov, The	A3	MGM
•Buccaneer, The		Par.
Buckskin Lady, The	B	UA
•Bullwhip		AA
Burglar, The	B	Col.
Buster Keaton Story, The	A1	Par.

Cabaret		For.
Cabiria	A3	For.
Calypso Heat Wave	B	Col.
Calypso Joe	B	AA
•Camp on Blood Island, The		Col.
Campbell's Kingdom	A1	Rank
Careless Years, The	A2	UA
Carnival Rock		Misc.
Cartouche	A2	Misc.
•Case Against Brooklyn, The		Col.
Cast a Dark Shadow	A2	DCA
Cat Girl	B	AI
•Cat on a Hot Tin Roof		MGM
Cattle Empire	A2	Fox
•Certain Smile, A		Fox
Chase a Crooked Shadow	A1	WB
Checkpoint	B	Rank
Chicago Confidential	A2	UA
•Child's Play		DCA
•China Doll		UA
China Gate	A2	Fox
•Colditz Story, The	A1	DCA
Cole Younger, Gunfighter	A1	AA
•Colossus of New York, The		Par.
Confession of Ina Kahr, The		For.
Constant Husband, The		For.
•Convicts For Hire		Col.
•Cool and Crazy	A1	
Copper Sky	A2	Fox
Count Five and Die	A2	Fox
•Counterplot		UA
•Country Music		Par.
Courage of Black Beauty	A1	Fox
Cowboy	A1	Col.
Crash Landing	A1	Col.
Criss Cross	B	UI
Crooked Circle, The	A1	Rep.
Cross Up	A2	UA
Cry Baby Killer, The		AA
•Cry Terror		MGM
Curse of Dracula		UA
Curse of Frankenstein, The	B	WB
Curse of the Demon	A2	Col.
Cyclops	A2	AA

D

Dalton Girls	A2	UA
Damn Citizen	A1	UI
•Dangerous Exile		Rank
Darby's Rangers	A3	WB
•Dateline Tokyo		AA
Daughter of Dr. Jekyll	B	AA
Day of the Bad Man	A2	UI
Deadlier than the Male		Cont.

NAKED AFRICA—DOC-71m.—(WV-C)—Narrated by Quentin Reynolds—4426 (1-22-58)—Okay exploitation entry—Africa
REFORM SCHOOL GIRL—MD-71m.—Gloria Castillo, Ross Ford—4401 (11-13-57)—Fair crime
ROCK AROUND THE WORLD—MU-71m.—Tommy Steele—4401 (11-13-57)—British rock 'n' roll—England
ROCK ALL NIGHT—MU-63m.—Dick Miller, Abby Dalton—4341 (6-26-57)—Lower half
SORORITY GIRL—MD—60m.—Susan Cabot, Dick Miller—4426 (1-22-58)—Okay teenage dualler
WHITE HUNTRESS—MD—75m.—Susan Stephan, John Bently—4426 (1-22-58)—Lower half exploitation entry—Africa

TO BE REVIEWED

ASTOUNDING SHE MONSTER, THE—Robert Clarke, Marilyn Harvey
BONNIE PARKER STORY—Dorothy Provine, Jack Hogan
COOL AND CRAZY—Scott Marlowe, Gigi Perreau
DRAGSTRIP RIOT—Yvonne Lime, Gary Clarke, Fay Wray
FANTASTIC PUPPET PEOPLE, THE—John Agar, June Kenney
HELL RAIDERS—Michael Connors, John Ashley
HOTROD GANG—John Ashley, Jody Fair
JET ATTACK—John Agar, Audrey Totter—Leg. 'B'
KOREAN ATTACK—Don Kelly, Marjorie Hellen
MACHINE GUN KELLY—Charles Bronson, Susan Cabot
REVENGE OF THE COLOSSAL MAN—Sally Fraser, Roger Pace
VIKING WOMEN—Abbey Dalton, Susan Cabot

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BAMBI—CAR-71m.—(TC-RE)—4357 (7-24-57)—Topflight Disney
IF ALL THE GUYS IN THE WORLD—D-95m.—Andre Valmy, Jean Gaven—4317 (5-1-57)—Exciting import—France (titles)
JOHNNY TREMAIN—MD-80m.—(TC)—Hal Stalmaster, Luana Patten—4325 (5-15-57)—Colorful family entry
MISSOURI TRAVELER, THE—D—103m.—(TC)—Brandon de Wilde, Mary Hosford—4426 (1-22-58)—Entertaining family entry—Whitney
OLD YELLER—MD-83m.—Dorothy McGuire, Fess Parker—4405 (11-27-57)—Good live Disney
PERRI—DOC-75m.—(TC)—4377 (9-18-57)—Disney triumph
SNOW WHITE AND THE SEVEN DWARFS—CAR-80m.—(TC)—Walt Disney 4449 (4-2-58)—Cartoon classic—RE
STAGE STRUCK—D-95m.—(TC)—Henry Fonda, Susan Strasberg—4441 (3-5-58)—Well made, interesting drama—RKO
STORY OF VICKIE, THE—D-108m.—(TC)—Romy Schneider—4433 (2-5-58)—Mainly for the art spots—Dubbed in English—Austria

TO BE REVIEWED

LIGHT IN THE FOREST, THE—(TC)—Fess Parker, James MacArthur—(Disney)
SLEEPING BEAUTY—(TE-TC)—(Disney)
YOUNG LAND, THE—(TC)—Patrick Wayne, Patricia Craig

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

223 **ADMIRABLE CRICHTON, THE (PARADISE LAGOON)**—C-94m.—(TC)—Kenneth More, Diane Cilento—4421 (1-8-58)—Admirable British comedy—England
142 **BEYOND MOMBASA**—D-90m.—(TC)—Cornel Wilde, Donna Reed—4333 (5-29-57)—Satisfactory programmer
234 **BITTER VICTORY**—D-82m.—(CS)—Richard Burton, Ruth Roman—4441 (3-5-58)—Average war drama
BRIDGE ON THE RIVER KWAI—MD-161m.—(CS-TC)—William Holden, Alec Guinness—4405 (1-27-57)—High rating
211 **BROTHERS RICO, THE**—MD-91m.—Richard Conte, Dianne Foster—4373 (9-4-57)—Sypdicate strikes again
231 **BONJOUR TRISTESSE**—D-94m.—(CS-TC)—Deborah Kerr, David Niven, Jean Seberg—4426 (1-22-58)—Colorful filmization of nove
143 **BURGLAR, THE**—MD-90m.—Dan Duryea, Jayne Mansfield—4317 (5-1-57)—Over-involved programmer
147 **CALYPSO HEAT WAVE**—MU-86m.—Johnny Desmond, Merry Anders—4337 (6-12-57)—Plentiful youth appeal
233 **COWBOY**—MD-92m.—(TC)—Glenn Ford, Jack Lemmon, Anna Kashfi—4437 (2-19-58)—Superior show
232 **CRASH LANDING**—D-77m. Gary Merrill, Nancy Davis —4426 (1-22-58) Taut and exciting
CURSE OF THE DEMON—D-83m.—Dana Andrews, Peggy Cummins—4441 (3-5-58)—Lower half drama—England
221 **DECISION AT SUNDOWN**—W-77m.—(TC)—Randolph Scott, John Carroll—4401 (11-13-57)—Good western
215 **DOMINO KID**—W-74m.—Rory Calhoun, Kristine Miller—4365 (8-21-57)—Good western
222 **ESCAPE FROM SAN QUENTIN**—MD-81m.—Johnny Desmond, Merry Anders—4394 (10-30-57)—Lower half
201 **FIRE DOWN BELOW**—D-116m.—(CS-TC)—Rita Hayworth, Robert Mitchum—4333 (5-29-57)—Colorful and off-beat
144 **GARMENT JUNGLE**—MD-88m.—Lee J. Cobb, Gia Scala—4317 (5-1-57)—Hard hitting meller
146 **GIANT CLAW, THE**—MD-76m.—Jeff Morrow, Mara Corday—4341 (6-26-57)—Lower half
229 **GOING STEADY**—CD-79m.—Molly Bee, Alan Reed, Jr.—4427 (1-22-58)—Homey family programmer
226 **HARD MAN, THE**—W-80m.—(TC)—Guy Madison, Valerie French—4406 (11-27-57)—Good western
218 **HARLEM GLOBETROTTERS, THE**—NOV-80m.—(RE)—Thomas Gomez, Dorothy Dandridge—4381 (10-2-57)—Good sports show
199 **HEART OF SHOW BUSINESS, THE**—DOC-40m. and 20m.—(TC)—4333 (5-29-57)—Excellent Variety Club story
141 **HELLCATS OF THE NAVY**—D-82m.—Ronald Reagan, Nancy Davis—4317 (5-1-57)—Okay programmer
237 **HIGH FLIGHT**—MD-89m.—Ray Milland, Helen Cherry—4445 (3-19-58)—Mediocre program meller—England
HOW TO MURDER A RICH UNCLE—C-80m.—(CS)—Nigel Patrick, Charles Coburn—4394 (10-30-57)—Sophisticated comedy—England
204 **JEANNE EAGELS**—D-109m.—Kim Novak, Jeff Chandler—4357 (7-2-57)—Well-made biopic
225 **LONG HAUL, THE**—MD-88m.—Victor Mature, Diana Dors—4406 (11-27-57)—For action spots—England
145 **NIGHT THE WORLD EXPLODED, THE**—MD-64m.—Kathryn Grant, William Leslie—4341 (6-26-57)—Science fiction dualler
206 **NO TIME TO BE YOUNG**—MD-82m.—Robert Vaughn, Roger Smith—4361 (8-7-57)—Ordinary dualler
217 **OPERATION MAD BALL**—C-105m.—Jack Lemmon, Kathryn Grant—4374 (9-4-57)—Very funny
PAL JOEY—MU-111m.—(TC)—Rita Hayworth, Frank Sinatra—4377 (9-18-57)—Highly enjoyable
PARADISE LAGOON—See **ADMIRABLE CRICHTON, THE**
212 **PARSON AND THE OUTLAW, THE**—W-71m.—(TC)—Anthony Dexter, Marie Windsor—4374 (9-4-57)—Religious western
208 **PICKUP ALLEY**—MD-92m.—(CS)—Victor Mature, Anita Ekberg—4361 (8-7-57)—Fast action meller
227 **RETURN TO WARBOW**—W—67m.—(TC)—Phil Carey, Catherine McLeod—4421 (1-8-58)—Routine lower half western
236 **SCREAMING MIMI**—MD-79m.—Anita Ekberg, Phil Carey—4445 (3-19-58)—Interesting mystery meller
140 **SIERRA STRANGER**—W-74m.—Howard Duff, Gloria McGhee—4325 (5-15-57)—Mediocre western
214 **STORY OF ESTHER COSTELLO, THE**—MD-103m.—Joan Crawford, Rosanno Brazzi—4381 (10-2-57)—Crawford for the ladies—England
210 **3:10 TO YUMA**—W-92m.—Glenn Ford, Van Heflin—4365 (8-21-57)—Well-made ,suspenseful
220 **TIJUANA STORY, THE**—MD-72m.—Rodolfo Acosta, James Darren—4389 (10-15-57)—Lower half
TORERO—DOC-75m.—Luis Procuna—4349 (7-10-57)—Okay bullfight film—Mexico
207 **TOWN ON TRIAL**—MD-95m.—John Mills, Barbara Bates—4349 (7-10-57)—Lower half—England
235 **TRUE STORY OF LYNN STUART, THE**—MD-78m.—Betsy Palmer, Jack Lord—4437 (2-19-58)—Average meller
202 **20 MILLION MILES TO EARTH**—MD-82m.—William Hopper, Joan Taylor—4337 (6-12-57)—Mediocre science fiction
203 **27th DAY, THE**—MD-75m.—Gene Barry, Valerie French—4333 (5-29-57)—Good programmer
213 **WOMAN OF THE RIVER**—D-92m.—(TC)—Sophia Loren, Gerard Oury—4365 (8-21-57)—Exploitable drama—Italy (dubbed
228 **WORLD WAS HIS JURY, THE**—D—82m.—Edmond O'Brien, Mona Freeman—4421 (1-8-58)—Lower half entry
205 **YOUNG DON'T CRY, THE**—D-89m.—Sal Mineo, James Whitmore—4357 (7-24-57)—Should draw teenagers
135 **ZOMBIES OF MORA TAU**—MD-70m.—Gregg Palmer, Allison Hayes—4297 (3-6-57)—Mild horror dualler

TO BE REVIEWED

APACHE TERRITORY—(TC)—Rory Calhoun, Barbara Bates
BELL, BOOK AND CANDLE—(TC)—James Stewart, Kim Novak, Jack Lemmon
BEST OF ENEMIES; THE—Danny Kaye, Curt Jurgens
CAMP ON BLOOD ISLAND, THE—(MegaScope)—Carl Mohner, Barbara Shelley—England
CASE AGAINST BROOKLYN, THE—Darren McGavin, Maggie Hayes
CONVICTS FOR HIRE—Griffith Jones, Maureen Connell—England
FLAG OVER TARAWA—Kerwin Mathews, Julie Adams
FORBIDDEN ISLAND—(TC)—Jon Hall, Nan Adams
GIDEON OF SCOTLAND YARD—TC)—Jack Hawkins, Dianne Foster—England
GHOST OF THE CHINA SEA—David Brian
GODDESS, THE—Kim Stanley, Lloyd Bridges
GUNMAN'S WALK—(CS-TC)—Van Heflin, Tab Hunter
KEY, THE—(CS)—William Holden, Sophia Loren
LAST HURRAH, THE—Spencer Tracy, Dianne Foster
LET'S ROCK—Julius LaRosa, Phyllis Newman
LINE-UP, THE—Eli Wallach, Robert Keith
REVENGE OF FRANKENSTEIN, THE—(TC)—Peter Cushing, Eunice Gayson—England
SEVENTH VOYAGE OF SINBAD, THE—(TC)—Kerwin Mathews, Kathryn Grant
SHE PLAYED WITH FIRE—Jack Hawkins, Arlene Dahl—England
SNORKEL, THE—Peter VanFyck, Betta St. John
TANK FORCE—(CS-TC)—Victor Mature, Leo Genn
TEENAGE STORY—Bobby Driscoll, Dorothy Johnson
THIS ANGRY AGE—(TE-TC)—Silvana Mangano, Richard Conte
TWO HEADED SPY—Jack Hawkins, Gia Scala
WHOLE TRUTH, THE—Stewart Granger, Donna Reed—England

CONTINENTAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BROTHERS IN LAW—C-90m.—Richard Attenborough, Ian Carmichael—4389 (10-16-57)—Humorous Import—England
DEADLIER THAN THE MALE—MD-100m.—Jean Gabin—4406 (11-27-57)—Unusual murder meller—France (titles)
FRENCH THEY ARE A FUNNY RACE, THE—C-82m.—Jack Buchanan, Maritine Carol—4366 (8-21-57)—Mild satire—Franc English dialogue)
GERVAISE—D-116m.—Maria Schell—4423 (1-8-58)—Art House Triumph—France—Titles
MAID IN PARIS—C-83m.—Dany Robin, Daniel Gelin—4366 (8-21-57)—Fair art comedy—France (titles)
MAN ESCAPED, A—D-94m.—Francois Leterrier—4394 (10-30-57)—High rating suspense—France (titles)
NOVEL AFFAIR, A—C-83m.—(Part C)—Sir Ralph Richardson, Margaret Leighton—4427 (1-22-58)—Light, sophisticated farce—England
RAISING A RIOT—C-90m.—(TC)—Kenneth More, Shelagh Frazer—4366 (8-21-57)—Humorous Import—England

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DCA

DISTRIBUTED DURING THE PAST 12 MONTHS

BATTLE HELL—MD-110m.—Richard Todd, Akim Tamiroff—4325 (5-15-57)—Good navy yarn—England
BERMUDA AFFAIR—D-88m.—Kim Hunter, Gary Hunter—4342 (6-26-57)—Program material—England
BLONDE IN BONDAGE—MD-91m.—Anita Thallaug, Mark Miller—4406 (11-27-57)—Exploitable dope yarn—Sweden (dubbed)
BLUE PETER, THE—CD-93m.—Kieron Moore—4417 (12-25-57)—Light weight entry for English, art spots—England
CAST A DARK SHADOW—D-84m.—Dirk Bogarde, Margaret Lockwood—4413 (12-11-57)—Good suspense show—England
COLDITZ STORY, THE—MD-97m.—John Mills, Eric Portman—4318 (5-1-57)—Interesting war story—England
DEVIL'S GENERAL, THE—D-119m.—Curt Jurgens, Marianne Cook—4394 (10-30-57)—Nazi intrigue—Germany (titles)
ESCAPADE—D-87m.—John Mills, Yvonne Mitchell—4395 (10-30-57)—Talky import—England
FLESH IS WEAK, THE—D-90m.—John Derek, Milly Vitale—4406 (11-27-57)—Adult sexploitation—England
GOLDEN AGE OF COMEDY, THE—COMP.—78m.—Laurel and Hardy, Harry Langdon—4421 (1-8-58)—Nostalgic comedy has exploitation possibilities
GREEN MAN, THE—C-80m.—Alastair Sim, Jill Adams—4342 (6-26-57)—Screwball comedy—England
HALF HUMAN—MD-70m.—John Carradine—4333 (5-29-57)—Exploitable horror entry—Japan (titles and dialogue
HELL IN KOREA—MD-82m.—George Baker, Harry Andrews—4406 (11-27-57)—Okay war meller—England
JOHN AND JULIE—C-82m.—(EC)—Colin Gibson, Lesley Dudley—4342 (6-26-57)—Kids' adventure—England
LOSER TAKES ALL—C-88m.—(CS-EC)—Glynis Johns, Rossano Brazzi—4395 (10-30-57)—Light Romance—England
MADEMOISELLE STRIPTEASE—C-99m.—Daniel Gelin, Brigitte Bardot—4401 (11-13-57)—Fair farce—France (titles)
MILLER'S BEAUTIFUL WIFE, THE—C-99m.—(CS-TC)—Vittorio De Sica, Sophia Loren—4401 (11-13-57)—Adult farce—Italy (titles)
MONSTER FROM GREEN HELL—MD-71m.—Jim Davis, Barbara Turner—4334 (5-29-57)—Lower half
PANIC IN THE PARLOR—C-81m.—Peggy Mount, Cyril Smith—4427 (1-22-58)—Fairly amusing for art spots—England
RODAN—MD-73m.—(TC)—Kenji Sawara—4407 (11-27-57)—Exploitable horror—Japan (dubbed)
SCANDAL IN SORRENTO—C-92m.—(CS-TC)—Vittorio De Sica, Sophia Loren—4350 (7-10-57)—Cute import—Italy (dubbed)
SILKEN AFFAIR, THE—C-96m.—David Niven, Genevieve Page—4374 (9-4-57)—Amusing comedy—England
UNNATURAL—D-90m.—Hildegarde Neff, Eric Von Stroheim—4402 (11-13-57)—Slow moving drama—Germany (dubbed)

TO BE REVIEWED

CHILD'S PLAY—Mona Washbourne, Peter Martyn
END OF THE ROAD, THE—Edward Chapman, George Merritt
EVERY SECOND COUNTS—Barbara Lagge, Dominique Wilms—France (titles)
ORDERS ARE ORDERS—Margot Grahame, Maureen Swanson—England
WIDOW, THE—Patricia Roc, Akim Tamiroff—England

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

801 **ACTION OF THE TIGER**—MD-98m.—(CS-TC)—Van Johnson, Martine Carol—4366 (8-21-57)—Confusing meller
816 **ALL AT SEA**—C—82m.—Alec Guiness, Irene Browne—4422 (1-8-58)—Highly amusing—England
732 **BRIDE GOES WILD, THE**—C-98m—(RE)—Van Johnson, June Allyson—4334 (5-29-57)—Topnotch comedy
813 **BROTHERS KARAMAZOV, THE**—D-146m.—(TC)—Yul Brynner, Maria Schell—4437 (2-19-58)—Different, unusual entertainment
739 **DECISION AGAINST TIME**—D-87m.—Jack Hawkins. Elizabeth Sellers—4350 (7-10-57)—Tense import—England
808 **DON'T GO NEAR THE WATER**—C-107m.—(CS-MC)—Glenn Ford, Anne Francis—4402 (11-13-57)—Amusing comedy
740 **GUN GLORY**—W-89m.—(CS-MC)—Stewart Granger, Rhonda Fleming—4350 (7-10-57)—Interesting programmer
814 **HIGH COST OF LOVING, THE**—CD-87m.—(CS)—Jose Ferrer, Gena Rowlands—4445 (3-19-58)—Amusing, well-made entry
803 **HIRED GUN THE**—W-64m.—(CS)—Rory Calhoun, Anne Francis—4377 (9-18-57)—Good western
802 **HOUSE OF NUMBERS**—D-92m.—(CS)—Jack Palance, Barbara Lang—4350 (7-10-57)—Good programmer
815 **I ACCUSE**—D-99m.—(CS)—Jose Ferrer, Viceca Lindfors—4433 (2-5-58)—Effective drama
805 **INVISIBLE BOY, THE**—MD-90m.—Richard Eyer, Diane Brewster—4389 (10-16-57)—Okay programmer
806 **JAILHOUSE ROCK**—D-96m.—(CS)—Elvis Presley, Judy Tyler—4395 (10-30-57)—For better money
807 **LES GIRLS**—MU-116m.—(CS-MC)—Gene Kelly, Mitzi Gaynor—4382 (10-2-57)—Money musical
730 **LITTLE HUT, THE**—C-90m.—(EC)—Ava Gardner, David Niven—4326 (5-15-57)—Sophisticated comedy
736 **LIVING IDOL, THE**—D-101m.—(CS-EC)—Steve Forrest, Lilliane Montevecchi—4326 (5-15-57)—Colorful drama
735 **MAN ON FIRE**—D-95m.—Bing Crosby, Inger Stevens—4333 (6-12-57)—High rating drama
818 **MERRY ANDREW**—C-103m.—(CS, MC)—Danny Kaye, Pier Angeli—4446 (3-19-58)—Highly amusing
733 **OUR VINES HAVE TENDER GRAPES**—D-105m.—(RE)—Edward G. Robinson—4334 (5-29-57)—Excellent drama
809 **RAINTREE COUNTY**—D-164m.—(Camera 65-TC)—Montgomery Clift, Elizabeth Taylor—4389 (10-16-57)—Impressive film
815 **SADDLE THE WIND**—W-84m.(CS-MC)—Robert Taylor,Julie London—4441 (3-5-58)—Superior western
810 **SAFECRACKER, THE**—MD—96m.—Ray Milland, Jeannette Sterke—4422 (1-8-58)—Well-made, suspenseful yarn—England
811 **SEVEN HILLS OF ROME, THE**—MU—107m.—(TE-TC)—Mario Lanza, Peggie Castle—4422 (1-8-58)—Entertaining entry
731 **SEVENTH SIN, THE**—D-94m.—(CS)—Eleanor Parker, George Sanders—4334 (5-29-57)—Romance for femmes
737 **SILK STOCKINGS**—MU-117m.—(CS-MC)—Fred Astaire, Cyd Charisse—4334 (5-29-57)—Top musical
734 **SOMETHING OF VALUE**—MD-113m.—Rock Hudson, Dana Wynter—4318 (5-1-57)—Fascinating modern adventure
729 **THIS COULD BE THE NIGHT**—C-103m.—(CS)—Jean Simmons, Paul Douglas—4314 (4-17-57)—Delightful entertainment
738 **TIP ON A DEAD JOCKEY**—MD-98m.—(CS)—Robert Taylor, Dorothy Malone—4357 (7-24-57)—Interesting meller
812 **UNDERWATER WARRIOR**—MD-91m.—(CS)—Dan Dailey, Claire Kelly—4442 (3-5-58)—Entertaining "Frogmen" story
804 **UNTIL THEY SAIL**—D-95m.—(CS)—Joan Fontaine, Paul Newman—4390 (10-16-57)—Slow moving war story

TO BE REVIEWED

BADLANDERS, THE—(C)—Alan Ladd, Katy Jurado
CAT ON A HOT TIN ROOF—Elizabeth Taylor, Paul Newman
CRY TERROR—James Mason, Inger Stevens
DUNKIRK—Bernard Lee, Richard Attenborough, John Mills—England
FIEND WITHOUT A FACE—Marshall Thompson, Kim Parker
GIGI—(CS-C)—Leslie Caron, Louis Jourdan
HANDLE WITH CARE—Dean Jones, Joan O'Brien
HAUNTED STRANGLER, THE—Boris Karloff, Dorothy Gordon
HIGH SCHOOL CONFIDENTIAL—Russ Tamblyn, Jan Sterling
IMITATION GENERAL—Glenn Ford, Taina Elg
INFAMY AT SEA—James Mason, Dorothy Dandridge
LAW AND JAKE WADE, THE—(CS-C)—Robert Taylor, Richard Widmark—England
RELUCTANT DEBUTANTE, THE—(CS-C)—Rex Harrison, Kay Kendall
SHEEPMAN, THE—(CS-C)—Glenn Ford, Shirley MacLaine
TARZAN'S FIGHT FOR LIFE—(CS-C)—Gordon Scott, Eve Brent
TOM THUMB—(TC)—Russ Tamblyn, June Thornburn
TUNNEL OF LOVE, THE—Doris Day, Richard Widmark

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5612 **BEAU JAMES**—D-105m.—(VV-TC)—Bob Hope, Vera Miles—4338 (6-12-57)—Entertaining Hope
5609 **BUSTER KEATON STORY, THE**—C-91m.—(VV)—Donald O'Connor, Ann Blyth—4313 (4-17-57)—Nostalgic biography
5757 **CALIFORNIA**—W-97mm.—(TC-RE)—Ray Milland, Barbara Stanwyck—4446 (3-19-58)—Reissue has names
5613 **DELICATE DELINQUENT, THE**—C-101m.—(VV)—Jerry Lewis, Martha Hyer—4350 (7-10-57)—Interesting Lewis
5728 **DESERT FURY**—D-95m.—(TC-RE)—Burt Lancaster, Lizabeth Scott—4446 (3-19-58)—Reissue has names
5712 **DESIRE UNDER THE ELMS**—D-111m.—(VV)—Sophia Loren, Anthony Perkins—4446 (3-19-58)—Uncompromising adult drama
5704 **DEVIL'S HAIRPIN, THE**—D-82m.—(VV-TC)—Cornel Wilde, Jean Wallace—4390 (10-16-57)—Lower half
5614 **FOR WHOM THE BELL TOLLS**—D-130m.—(TC-RE)—Gary Cooper, Ingrid Bergman—4326 (5-15-57)—Great film
5729 **FOREST RANGERS, THE**—MD-85-m.—(TC)—Fred MacMurray, Paulette Goddard—4433 (2-5-58)—Reissue has names
5610 **GUNFIGHT AT THE OK CORRAL**—MD-122m.—(VV-TC)—Burt Lancaster, Kirk Douglas—4326 (5-15-57)—Super western
5706 **HEAR ME GOOD**—C-80m.—(VV)—Hal March, Joe E. Ross—4395 (10-30-57)—Fair comedy
5705 **JOKER IS WILD, THE**—D-123m.—(VV)—Frank Sinatra, Mitzi Gaynor—4382 (10-2-57)—Good biography
R5732 **JUMPING JACKS**—C-103m.—(RE)—Dean Martin, Jerry Lewis—4382 (10-2-57)—For better money

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Death in Small Doses	A2	AA
Decision Against Time	A1	MGM
Decision at Sundown	B	Col.
Deep Adventure	B	WB
Deep Six, The	A1	WB
Deerslayer, The	A1	Fox
•Defiant Ones, The		UA
Delicate Delinquent, The	A1	Par.
•Desert Hell		Fox
Desire Under the Elms	A3	Par.
Desk Set	A2	Fox
Destination 60,000	A1	AA
Devil's General, The	B	DCA
Devil's Hairpin, The	B	Par.
Diamond Safari	A1	Fox
•Diary of Anne Frank		Fox
Dino	A2	AA
Disembodied, The	B	AA
Doctor at Large	A2	UI
Domino Kid	B	Col.
Don't Go Near the Water	B	MGM
Dragoon Wells Massacre	A1	AA
Dragstrip Girl	B	AI
•Dragstrip Riot	A1	
D. I., The	A2	WB
•Dunkirk		MGM

E

•Edge of Fury		UA
Eighteen and Anxious	B	Rep.
•End of the Road, The		DCA
Enemy Below, The	A1	Fox
Enemy From Space	A1	UA
Escapade	A2	DCA
Escapade in Japan	A1	UI
Escape from San Quentin	B	Col.
Escape to Red Rock	A1	Fox
•Escort West		UA
•Every Second Counts	B	DCA

F

Face in the Crowd	B	WB
•Fantastic Puppet People, The		AI
Farewell to Arms	B	Fox
•Fearmakers, The		UA
Fedra, the Devil's Daughter		For.
Female Animal, The	B	UI
Fernandel the Dressmaker	B	For.
•Fiend Without A Face		MGM
Fighting Wildcats	A3	Rep.
Fire Down Below	B	Col.
•Flag Over Tarawa		Col.
•Flame Barrier		UA
•Flaming Frontier		Fox
Flaming Teen-Age, The		Misc.
Flesh Is Weak, The	C	DCA
Flood Tide	A2	UI
Forbidden Desert		WB
•Forbidden Island		Col.
For Whom the Bell Tolls	B	Par.
Forest Rangers, The (RE)	A2	Par.
Fort Bowie	A2	UA
Fort Dobbs	A2	WB
•Fort Massacre		UA
Forty Guns	A2	Fox
Four Bags Full		TL
•Frankenstein—1970		AA
•Fraulein		Fox
French They Are a Funny Race	A2	Cont.
From Hell It Came	A2	AA
Fuzzy Pink Nightgown, The	A2	UA

G

•Gang Girl		AA
Garment Jungle	A2	Col.
Gates of Paris	A3	For.
Gentle Touch, The	A1	Rank
Gervaise	A3	Cont.
Ghost Diver	A1	Fox
•Ghost of the China Sea	A1	Col.
Giant Claw	A1	Col.
•Gideon of Scotland Yard		Col.
Gift of Love	A1	Fox
•Gigi		MGM
Girl In Black, A		For.
Girl In Black Stockings, The	B	UA
Girl in the Kremlin, The	B	UI
Girl in the Woods	A3	Rep.
Girl Most Likely, The	A1	UI
•Girl on the Run		WB
•Girls on the Loose		UI
God Is My Partner	A1	Fox
•Goddess, The	A3	Col.
•God's Little Acre		UA
Going Steady	A3	Col.
Golden Age of Comedy, The	A1	DCA
Green Eyed Blonde	A2	WB
Green Man, The	B	DCA
Gun Battle at Monterey	B	AA
Gun Duel In Durango	A1	UA
Gun Fever	A2	UA
Gun Girls		Misc.
Gun Glory	A1	MGM
•Gun Runners, The		UA
Gunfight at the OK Corral	B	Par.
Gunfire at Indian Gap	A2	Rep.
•Gunman's Walk		Col.
Guns Don't Argue	A2	Misc.
Gunsight Ridge	A1	UA

H

Half Human	A1	DCA
•Handle with Care	A1	MGM
Hard Man, The	A2	Col.
Harlem Globetrotters, The		Col.
Hatful of Rain	A2	Fox
•Haunted Strangler, The		MGM
Hear Me Good	A2	Par
Heart of Show Business, The		Col.

Helen Morgan Story, The	A2	WB
•Hell Bent Kid, The		Fox
Hell Bound	B	UA
Hell Canyon Outlaws	A1	Rep
•Hell Drivers		Rank
Hell In Korea		DCA
Hell on Devil's Island	A2	Fox
•Hell Raiders		AI
Hell Ship Mutiny	A1	Rep.
Hellcats of the Navy	A1	Col.
•Hell's Five Hours		AA
•Hell's Highway	A3	WB
Hidden Fear	B	UA
High Cost of Loving	A3	MGM
High Flight	A1	Col.
•High Hell	B	Par.
•High School Confidential		MGM
Hired Gun, The	A1	MGM
•Home Before Dark		WB
•Hong Kong Affair		AA
•Hong Kong Confidential		UA
•Horror of Dracula		UI
•Hot Rod Gang		A1
Hot Rod Rumble	A2	AA
•Hot Spell		Par.
House of Numbers	B	MGM
•Houseboat		Par.
How to Murder a Rich Uncle	A1	Col.
•How to Rob a Nice Little Bank		Fox
Hunchback of Notre Dame, The	A2	AA
•Hunters, The		Fox

I

I Accuse	A1	MGM
•I Bury the Living		UA
•I Married a Woman		UI
I Was a Teenage Frankenstein		AI
I Was a Teenage Werewolf	B	AI
If All the Guys in the World	A1	BV
•Imitation General		MGM
•Infamy at Sea		MGM
•In the Money	A2	AA
•Indiscreet		WB
Interlude	A2	UI
•International Counterfeiters	A 1	Rep
Invasion of the Saucer-Men	B	AI
Invisible Boy, The	A1	MGM
•Island of Lost Women		WB
Island In the Sun	B	Fox
•Island Women	B	UA
It Happened in the Park		For
It's Great to be Young	A1	For.

J

Jailhouse Rock	B	MGM
Jamboree	A1	WB
James Dean Story, The	A1	WB
Jeanne Eagels	B	Col.
•Jet Attack	B	AI
Jet Pilot	B	UI
Jim Thorpe—All-American	A2	WB
Joe Butterfly	A2	UI
Joe Dakota	A1	UI
John and Julie	A1	DCA
Johnny Gunman		Misc.
Johnny Tremain	A1	BV
Johnny Trouble	A2	WB
Joker Is Wild	B	Par.
Journey to Freedom	A2	Rep.
Julietta		For.
Jumping Jacks (RE)	A1	Par.
Jungle Heat	A2	UA
Juvenile Jungle		Rep.

K

•Kathy o'		UI
Kettles on Old MacDonald's Farm, The	A1	UI
•Key, The		Col.
•King Creole		Par.
•Kings Go Forth		UA
Kiss Them for Me	B	Fox
•Korean Attack		A1
Kronos	A1	Fox

L

Lady of Vengeance	B	UA
Lady Takes a Flyer, The	A3	UI
Lafayette Escadrille	B	WB
Land Unknown, The	A2	UI
Last Bridge, The	A2	For.
•Last Hurrah, The		Col.
•Last of the Fast Guns		UI
Last Paradise, The	B	For.
Last Stagecoach West	A1	Rep.
•Law and Jake Wade, The		MGM
Lawless Eighties, The	A1	Rep.
•Left Handed Gun, The		WB
Legend of the Lost	A2	UA
Les Girls	B	MGM
Let's Be Happy	A1	AA
•Let's Rock		Col.
Light Across the Street, The	C	For.
•Light In the Forest, The		BV
•Line-Up, The	A2	Col.
Little Hut, The	B	MGM
•Live Fast, Die Young		UI
Living Idol, The	A2	MGM
Lonely Man, The	A1	Par.
Long Haul, The	B	Col.
Long, Hot Summer, The	A3	Fox
Looking for Danger		AA
Loser Takes All	B	DCA
•Lost City of Gold, The		UA
Lost Lagoon	B	UA
Love In the Afternoon	B	AA
Love Slaves of the Amazons	B	UI
Lovemaker, The		T-L
Lover's Net	B	For.
Loving You	B	Par.
Luro of the Swamp	A2	Fox

5611 LONELY MAN, THE—D-87m.—(VV)—Jack Palance, Anthony Perkins—4326 (5-15-57)—Good programmer
5616 LOVING YOU—D-101m.—(VV-TC)—Elvis Presley, Lisabeth Scott—4350 (7-10-57)—Presley rides high
5703 MISTER ROCK AND ROLL—MU-86m.—Alan Freed, Rocky Graziano—4395 (10-30-57)—For the addicts
5615 OMAR KHAYYAM—D-101m.—(VV-TC)—Cornel Wilde, Debra Paget—4361 (8-7-57)—Colorful costume story
5709 SAD SACK, THE—C-98m.—(VV)—Jerry Lewis, David Wayne—4395 (10-30-57)—Funny Lewis entry
R5731 SAILOR BEWARE—C-96m.—(RE)—Dean Martin, Jerry Lewis—4382 (10-2-57)—Should register
5702 SHORT CUT TO HELL—MD-87m.—(VV)—Robert Ivers, Georgann Johnson—4382 (10-2-57)—Remake for program
5710 SPANISH AFFAIR—MD-95m.—(VV-TC)—Richard Kiley, Carmen Sevilla—4438 (2-19-58)—Good program entry
5701 STOWAWAY GIRL—D-87m.—Trevor Howard, Elsa Martinelli—4382 (10-2-57)—Okay programmer—England
5716 TEACHER'S PET—C-120m.—(VV)—Clark Gable, Doris Day—4446 (3-19-58)—Slick, funny, name-packed comedy
5708 TIN STAR, THE—W-93m.—(VV)—Henry Fonda, Anthony Perkins—4390 (10-16-57)—Superior western
5730 WELLS FARGO—W-98m.—Joel McCrea, Frances Dee—4433 (2-5-58)—Top western reissue
5713 WILD IS THE WIND—D-114m.—(VV)—Anna Magnani, Anthony Quinn—4417 (12-25-57)—Well made drama
5707 ZERO HOUR—D-81m.—Dana Andrews, Linda Darnell—4396 (10-30-57)—Good suspense yarn

TO BE REVIEWED

ANOTHER TIME, ANOTHER PLACE—Lana Turner, Barry Sullivan—England
BLACK ORCHID, THE—(VV)—Sophia Loren, Anthony Quinn
BUCCANEER, THE—(VV-TC)—Yul Brynner, Charlton Heston, Claire Bloom
COLOSSUS OF NEW YORK, THE—Mala Powers, Otto Krueger
COUNTRY MUSIC—Ferlin Husky, Rocky Graziano
HIGH HELL—John Derek, Elaine Stewart
HOT SPELL—(VV)—Shirley Booth, Anthony Quinn
HOUSEBOAT—(VV-TC)—Cary Grant, Sophia Loren
KING CREOLE—Elvis Presley, Carolyn Jones
MARACAIBO—(VV-TC)—Cornel Wilde, Jean Wallace
MATCHMAKER, THE—(VV)—Shirley Booth, Anthony Perkins
ROCK-A-BYE BABY—(VV-TC)—Jerry Lewis, Marilyn Maxwell
SPACE CHILDREN—Adam Williams, Peggy Webber
ST. LOUIS BLUES—(VV)—Nat "King" Cole, Pearl Bailey
VERTIGO—(VV-TC)—James Stewart, Kim Novak

RANK

DISTRIBUTED DURING THE PAST 12 MONTHS

ACROSS THE BRIDGE—MD-103m.—Rod Steiger—4402 (11-13-57)—Suspenseful meller—England
ALLIGATOR NAMED DAISY, AN—C-84m.—Donald Sinden, Diana Dors—4407 (11-27-57)—Amusing Import—England
AS LONG AS THEY'RE HAPPY—C-76m.—Jack Buchanan, Janette Scott—4383 (10-2-57)—Lightweight programmer—England
BLACK TENT, THE—D-93m.—Anthony Steel, Donald Sinden—4366 (8-21-57)—Okay programmer—England
BOLSHOI BALLET, THE—Ballet-99m.—(EC)—Galina Ulanova—4418 (12-25-57)—For ballet lovers—English
CAMPBELL'S KINGDOM—MD-102m—(EC)—Dirk Bogarde, Barbara Murray—4438 (2-19-58)—Good programmer—England
CHECKPOINT—MD-86m.—(EC)—Anthony Steel, Odile Versois—4374 (9-4-57)—Actionful meller—England
GENTLE TOUCH, THE—D-86m.—George Baker, Belinda Lee—4366 (8-21-57)—Interesting story—England
ONE THAT GOT AWAY, THE—MD-106m.—Hardy Kruger—4449 (4-2-58)—Okay war adventure yarn—England
OUT OF THE CLOUDS—D-80m.—(EC)—Anthony Steel, Margot Lorenz—4351 (7-10-57)—Okay programmer—England
PURSUIT OF THE GRAF SPEE—D-106m.—(VV-TC)—John Gregson, Anthony Quayle—4390 (10-16-57)—Highly interesting—England
REACH FOR THE SKY—D-123m.—Kenneth More, Muriel Pavlow—4318 (5-1-57)—Interesting air story—England
SMILES OF A SUMMER NIGHT—C-108m.—Ulla Jacobsson—4427 (1-22-58)—Enjoyable adult farce—Sweden
SPANISH GARDENER, THE—D-95m.—(VV-TC)—Dirk Bogarde, Jon Whitley—4391 (10-16-57)—Art programmer—England
THIRD KEY, THE—D-83m.—Jack Hawkins, Dorothy Alison—4351 (7-10-57)—Well made mystery—England
TRIPLE DECEPTION—MD-85m.—(VV-TC)—Michael Craig, Julia Arnall—4367 (8-21-57)—High rating meller—England
VALUE FOR MONEY—C-93m.—(VV-TC)—John Gregson, Diana Dors—4361 (8-7-57)—Amusing art entry—England

TO BE REVIEWED

HELL DRIVERS—Stanley Baker, Peggy Cummins
DANGEROUS EXILE—Louis Jourdan, Belinda Lee
ONE WAY OUT—Jill Adams, Lyndon Brook
ROBBERY UNDER ARMS—Peter Finch, Maureen Swanson
SECRET PLACE—Belinda Lee, Ronald Lewis

REPUBLIC

DISTRIBUTED DURING THE PAST 12 MONTHS

5607 AFFAIR IN RENO—C-75m.—(NA)—John Lund, Doris Singleton—4314 (4-17-57)—Average programmer
5660 BEGINNING OF THE END—MD-73m.—Peggie Castle, Peter Graves—4351 (7-10-57)—For horror fans—AB-PT
5702 CROOKED CIRCLE. THE—MD-72m.—(NA)—John Smith, Fay Spain—4413 (12-11-57)—Prize ring meller for lower half
5770 EIGHTEEN AND ANXIOUS—MD-93m.—Mary Webster, William Campbell—4418 (12-25-57)—Program tear-jerker
5706 FIGHTING WILDCATS—MD-74m.—Keefe Brasselle, Kay Callard—4434 (2-5-58)—Lower half filler—England
5771 GIRL IN THE WOODS—MD-71m.—Forrest Tucker, Maggie Hayes—4427 (1-22-58)—Satisfactory for program—AB PT
5705 GUNFIRE AT INDIAN GAP—W-70m.—(NA)—Vera Ralston, Anthony George—4428 (1-22-58)—Program western
5616 HELL CANYON OUTLAWS—W-72m.—Dale Robertson, Brian Keith—4396 (10-30-57)—Okay western
5704 HELL SHIP MUTINY—MD-66m.—Jon Hall, Roberta Haynes—4418 (12-25-57)—For the lower half
5615 JOURNEY TO FREEDOM—MD-60m.—Jacques Scott, Jean Ann Lewis—4351 (7-10-57)—Lower half filler
5711 JUVENILE JUNGLE—MD-69m.—(NA)—Corey Allen, Rebecca Welles—4446 (3-19-58)—For the lower half
5617 LAST STAGECOACH WEST—W-67m.—(NA)—Jim Davis, Mary Castle—4396 (10-30-57)—Okay western
5613 LAWLESS EIGHTIES, THE—W-70m.—(NA)—Buster Crabbe, Marilyn Saris—4396 (10-30-57)—Fair western
5610 MAN IN THE ROAD, THE—MD-83m.—Derek Farr, Ella Raines—4327 (5-15-57)—Lower half—England
5712 NOTORIOUS MR. MONKS, THE—MD-70m.—(NA)—Vera Ralston, Don Kelly—4449 (4-2-58)—For the lower half
5707 OUTCASTS OF THE CITY—D-61m.—Osa Massen, Robert Hutton—4438 (2-19-58)—Filler for lower half
5622 PANAMA SAL—C-70m.—(NA)—Elena Verdugo, Edward Kemmer—4402 (11-13-57)—Lower half
5614 PAWNEE—W-80m.—(TR)—George Montgomery, Lola Albright—4361 (8-7-57)—Lower half
5701 RAIDERS OF OLD CALIFORNIA—W-72m.—Jim Davis, Arleen Whelan—4413 (12-11-57)—Average for lower half
5609 SPOILERS OF THE FORREST—MD-69m.—(NA-TR)—Rod Cameron, Vera Ralston—4334 (5-29-57)—Lower half
5619 TAMING SUTTON'S GAL—D-71m.—(NA)—John Lupton, Gloria Talbott—4383 (10-2-57)—Lower half—England
5612 TIME IS MY ENEMY—MD-64m.—Dennis Price, Renee Asherson—4396 (10-30-57)—Lower half—England
5661 UNEARTHLY, THE—MD-73m.—John Carradine, Allison Hayes—4351 (7-10-57)—Mediocre horror—AB-PT
5710 YOUNG AND WILD—MD—Gene Evans, Carolyn Kearney—4449 (4-2-58)—Programmer on juvenile delinquency
5621 WAYWARD GIRL, THE—MD-71m.—(NA)—Marcia Henderson, Peter Walker—4383 (10-2-57)—Lower half
5611 WEAPON, THE—MD-80m.—Steve Cochran, Lizabeth Scott—4342 (6-26-57)—Fast paced meller—England

TO BE REVIEWED

INTERNATIONAL COUNTERFEITERS—Gordon Howard, Trina Garden
MAN WHO DIED TWICE, THE—Rod Cameron, Vera Ralston
MAN OR GUN—Macdonald Carey, Audrey Totter
OPERATION CONSPIRACY—Philip Friend, Mary Mackenzie
SCOTLAND YARD DRAGNET—Roland Culver, Patricia Roc—England
STRANGE CASE OF DR. MANNING—Ron Randell, Greta Gynt—England
STREET OF DARKNESS—Robert Keys, John Close
THUNDER OVER TANGIER—Robert Hutton, Lisa Gastoni
WEST OF SUEZ—John Bentley, Vera Fosek

TRANS-LUX

DISTRIBUTED DURING THE PAST 12 MONTHS

BED OF GRASS—MD-80m.—Anna Brazzou, Mike Nichols—4413 (12-11-57)—Tragedy for art spots—Greece—Titles
FOUR BAGS FULL—D-84m.—Jean Gabin, Bourvil—4403 (11-13-57)—Entertaining—France (titles)
LOVEMAKER, THE—D-99m.—Betsy Blair, Jose Suarez—4442 (3-5-58)—Good art entry—Spain (titles)
MELBOURNE RENDEZVOUS—DOC-87m.—(C)—4391 (10-16-57)—Sports fans only—Australia

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

726 ABDUCTORS, THE—MD-80m.—(RS)—Victor McLaglen, Fay Spain—4352 (7-10-57)—Lower half
746 ABOMINABLE SNOWMAN, THE—MD-85m.—(RS)—Forrest Tucker—4402 (11-13-57)—Okay horror
727 AFFAIR TO REMEMBER, AN—D-115m.—(CS-DC)—Cary Grant, Deborah Kerr—4357 (7-24-57)—Highly entertaining
815 AMBUSH AT CIMARRON PASS—W-73m.—(RS)—Scott Brady, Margia Dean—4438 (2-19-58)—For the lower half
731 APACHE WARRIOR—W-74m.—(RS)—Keith Larsen, Eugenia Paul—4362 (8-7-57)—Okay programmer
755 APRIL LOVE—MU-97m.—(CS-DC)—Pat Boone, Shirley Jones—4407 (11-27-57)—Entertaining entry
734 BACK FROM THE DEAD—MD-79m.—(RS)—Peggie Castle, Arthur Franz—4362 (8-7-57)—Lower half horror
716 BADLANDS OF MONTANA—W-75m.—(RS)—Rex Reason, Beverly Garland—4327 (5-15-57)—Actionful western
816 BEAUTIFUL BUT DANGEROUS—DMU-103m.—(C)—Gina Lollobrigida, Vittorio Gassman—4438 (2-19-58)—Mostly art house appeal—Italy
723 BERNARDINE—C-95m—(CS-DC)—Pat Boone, Terry Moore—4352 (7-10-57)—Good for younger set
811 BLOOD ARROW—W-74m.—(RS)—Scott Brady, Phyllis Coates—4439 (2-19-58)—For lower half
714 BOY ON A DOLPHIN—D-111m.—(CS-DC)—Alan Ladd, Sophia Loren—4314 (4-17-57)—Well-made adventure yarn
711 BREAK IN THE CIRCLE—MD-69m.—Forrest Tucker, Eva Bartok—4327 (5-15-57)—Lower half—England

809 **CATTLE EMPIRE**—W-83m.—(CS-DC)—Joel McCrea, Gloria Talbott—4434 (2-5-58)—Good western
715 **CHINA GATE**—MD-97m.—(CS)—Gene Barry, Angie Dickinson—4327 (5-15-57)—Suspenseful adventure
739 **COPPER SKY**—D-77m.—Jeff Morrow, Coleen Gray—4378 (9-18-57)—Talky programmer
817 **COUNT FIVE AND DIE**—MD-92m.—(CS)—Jeffrey Hunter, Nigel Patrick—4450 (4-2-58)—Satisfactory spy story
744 **COURAGE OF BLACK BEAUTY**—D-77m.—(C)—John Crawford—4367 (8-21-57)—A boy and his horse
740 **DEERSLAYER, THE**—MD-78m.—(CS-DC)—Lex Barker, Cathy O'Donnell—4391 (10-16-57)—Okay Indian story
719 **DESK SET**—C-103m.—(CS-DC)—Spencer Tracy, Katharine Hepburn—4328 (5-15-57)—Highly amusing
807 **DIAMOND SAFARI**—MD-67m.—Kevin McCarthy, Betty McDowall—4428 (1-22-58)—Weak entry
803 **ENEMY BELOW, THE**—MD-98m.—(CS-DC)—Robert Mitchum, Curt Jurgens—4407 (11-27-57)—Absorbing, suspenseful
806 **ESCAPE FROM RED ROCK**—W-73m.—(RS)—Brian Donlevy, Eileen Janssen—4414 (12-11-57)—Mediocre western
801 **FAREWELL TO ARMS, A**—D-159m.—(CS-DC)—Rock Hudson, Jennifer Jones—4418 (12-25-57)—Fine filmization of book
736 **FORTY GUNS**—W-80m.—(CS)—Barbara Stanwyck, Barry Sullivan—4383 (10-2-57)—Good western
750 **GHOST DIVER**—MD-76m.—(RS)—James Craig, Audrey Totter—4403 (11-13-57)—Lower half
808 **GIFT OF LOVE, THE**—D-105m.—(CS-DC)—Lauren Bacall, Robert Stack—4439 (2-19-58)—Fine tear-jerker
724 **GOD IS MY PARTNER**—D-80m.—(RS)—Walter Brennan, Marion Ross—4358 (7-24-57)—Good family entertainment
725 **HATFUL OF RAIN, A**—D-109m.—(CS)—Eva Marie Saint, Don Murray—4342 (6-26-57)—Powerful drama
735 **HELL ON DEVIL'S ISLAND**—MD-74m.—Helmut Dantine, Donna Martell—4374 (9-4-57)—Average programmer
721 **ISLAND IN THE SUN**—D-119m.—(CS-DC)—James Mason, Joan Fontaine—4343 (6-26-57)—Offbeat drama
751 **KISS THEM FOR ME**—C-105m.—(CS-DC)—Cary Grant, Jayne Mansfield—4403 (11-13-57)—Entertaining
712 **KRONOS**—MD-78m.—(RS)—Jeff Morrow, Barbara Lawrence—4318 (5-1-57)—Interesting space tale
LONG HOT SUMMER, THE—D-117m.—(CS-DC)—Paul Newman, Joanne Woodward, Anthony Franciosa—4442 (3-5-58)—Highly interesting
722 **LURE OF THE SWAMP**—MD-74m.—(RS)—Marshall Thompson, Joan Vohs—4338 (6-12-57)—Lower half
743 **NO DOWN PAYMENT**—D-105m.—(CS)—Joanne Woodward, Tony Randall—4383 (10-2-57)—Interesting adult drama
OKLAHOMA!—MU-143m.—(Todd-AO-EC)—Gordon MacRae, Shirley Jones—4051 (10-9-57)—High rating—Magna
802 **PEYTON PLACE**—D-162m.—(CS-DC)—Lana Turner, Lee Philips—4418 (12-25-57)—High rating
810 **PLUNDER ROAD**—MD-72m.—(RS)—Gene Raymond, Jeanne Copper—4414 (12-11-57)—Good program entry
718 **RESTLESS BREED, THE**—W-81m.—(C)—Scott Brady, Anne Bancroft—4328 (5-15-57)—For duallers
749 **RIDE A VIOLENT MILE**—W-80m.—(RS)—John Agar, Penny Edwards—4419 (12-25-57)—Satisfactory for action spots
741 **ROCKABILLY BABY**—D-82m.—(RS)—Virginia Field, Douglas Kennedy—4397 (10-30-57)—Lower half
737 **SEA WIFE**—D-82m.—(CS-C)—Richard Burton, Joan Collins—4362 (8-7-57)—Offbeat with angles
713 **SHE DEVIL**—MD-77m.—(RS)—Mari Blanchard, Jack Kelly—4319 (5-1-57)—Okay lower half
827 **SHOWDOWN AT BOOT HILL**—W-72m.—(RS)—Charles Bronson, Robert Hutton—4442 (3-5-58)—Adequate western
805 **SING BOY SING**—DMU-90m.—(CS)—Tommy Sands, Lill Gentle—4428 (1-22-58—Appealing for teenagers)
865 **SONG OF BERNADETTE, THE**—D-154m.—(RE)—Jennifer Jones, William Eythe—4442 (3-5-58)—Exceptional reissue.
745 **STOPOVER TOKYO**—MD-100m.—(CS-DC)—Robert Wagner, Joan Collins—4397 (10-30-57)—Fairly interesting
738 **SUN ALSO RISES, THE**—D-129m.—(CS-C)—Tyrone Power, Ava Gardner—4375 (9-4-57)—Lavish with names
747 **THREE FACES OF EVE**—D-91m.—(CS)—Joanne Woodward, David Wayne—4367 (8-21-57)—Well-made psychological drama
705 **TWO GROOMS FOR A BRIDE**—C-73m.—John Carroll, Virginia Bruce—4352 (7-10-57)—Lower half—England
748 **UNDER FIRE**—D-78m.—Rex Reason, Henry Morgan—4378 (9-18-57)—Okay programmer
733 **UNKNOWN TERROR, THE**—MD-70m.—(RS)—John Howard, Mala Powers—4362 (8-7-57)—Mediocre horror
717 **WAY TO THE GOLD, THE**—MD-94m.—(CS)—Jeffrey Hunter, Sheree North—4328 (5-15-57)—Mild meller
720 **WAYWARD BUS, THE**—D-89m.—(CS)—Dan Dailey, Jayne Mansfield—4338 (6-12-57)—Episodic but name values
732 **WILL SUCCESS SPOIL ROCK HUNTER** —C-94m.—(CS-DC)—Jayne Mansfield, Tony Randall—4362 (8-7-57)—Limited appeal
742 **YOUNG AND DANGEROUS**—D-78m.—(RS)—Mark Damon. Lili Gentle—4397 (10-30-57)—Problems of youth
814 **YOUNG LIONS, THE**—D-167m.(CS)—Marlon Brando, Hope Lange—4446 (3-19-58)—Superior dramatic entertainment

TO BE REVIEWED

BARBARIAN, THE—(CS-DC)—John Wayne
BRAVADOS, THE—(CS-DC)—Gregory Peck, Joan Collins
CERTAIN SMILE, A—CS-DC)—Rossano Brazzi, John Fontaine
DESERT HELL—(RS)—Brian Keith, Barbara Hale
DIARY OF ANNE FRANK—(CS)—Millie Perkins, Joseph Schildkrout
FLAMING FRONTIER—(CS)—Bruce Bennett, Jim Davis
FRAULEIN—(CS-DC)—Dana Wynter, Mel Ferrer
HELL BENT KID, THE—(CS-DC)—Don Murray, Diane Varsi
HOW TO ROB A NICE LITTLE BANK—(CS)—Tom Ewell, Dina Merrill
HUNTERS, THE—(CS-DC)—Robert Mitchum, May Britt
MISSLE INTO SPACE—Bill Williams, Lyn Thomas
ROOTS OF HEAVEN, THE—(CS-DC)—Trevor Howard, Errol Flynn, Juliette Greco
SIERRA BARON—(CS-C)—Brian Keith, Rita Gam
TEN NORTH FREDERICK—(CS)—Gary Cooper, Suzy Parker
VILLA—(CS)—Brian Keith, Margia Dean
WOLF DOG—Jim Davis, Allison Hayes, Tony Brown

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

AROUND THE WORLD IN 80 DAYS—TRAV-173m.—(Todd-AO-EC)—David Niven, other stars—4243 (10-31-56)—Fabulous entertainment—Todd
BABY FACE NELSON—MD-85m.—Mickey Rooney, Carolyn Jones—4407 (11-27-57)—Exploitable meller—Fryman-ZS
BAILOUT AT 43,000—MD-78m.—John Payne, Karen Steele—4319 (5-1-57)—Okay programmer—Pine-Thomas
BAYOU—D-88m.—Peter Graves, Lita Milan—4343 (6-26-57)—Lower half—Ripps
BIG CAPER, THE—MD-84m.—Rory Calhoun, Mara Costa—4314 (4-17-57)—Good programmer—Pine-Thomas
BOP GIRL GOES CALYPSO—MU-79m.—Judy Tyler, Bobby Troup—4358 (7-24-57)—Teenage programmer—Bel-Air
BUCKSKIN LADY, THE—W-66m.—Patricia Mediana, Richard Denning—4352 (7-10-57)—Adult western—Bishop-Hittleman
CARELESS YEARS, THE—D-70m.—Dean Stockwell, Natalie Trundy—4378 (9-18-57)—Teenage programmer—Bryna
CHICAGO CONFIDENTIAL—MD-74m.—Brian Keith, Beverly Garland—4367 (8-21-57)—Fast moving programmer—Peerless
CROSS-UP—MD-83m.—Larry Parks, Constance Smith—4439 (2-19-58)—Mediocre program filler—Canyon—England
DALTON GIRLS, THE—W-71m.—Merry Anders, Lisa Davis—4414 (12-11-57)—Different and can be sold—Bel-Air
ENEMY FROM SPACE—MD-84m.—Brian Donlevy, Vera Day—4375 (9-4-57)—Okay science fiction—Hinds—England
FLAME BARRIER, THE—MD-70m.—Arthur Franz, Kathleen Crowley—4450 (4-2-58)—For the lower half—Gramercy
FORT BOWIE—W-80m.—Ben Johnson, Jan Harrison—4439 (2-19-58)—Good western programmer—Bel-Air
FUZZY PINK NIGHTGOWN—C-87m.—Jane Russell, Keenan Wynn—4363 (8-7-57)—Misses the boat—Russ-Field
GIRL IN BLACK STOCKINGS, THE—MD-73m.—Lex Barker, Anne Bancroft—4384 (10-2-57)—Interesting mystery—Bel-Air
GUN DUEL IN DURANGO—W-73m.—George Montgomery, Ann Robinson—4319 (5-1-57)—Okay western—Peerless
GUN FEVER—W—81m.—Mark Stevens, Jana Davi—4422 (1-8-58)—Okay programmer—Jackson-Weston
GUNSIGHT RIDGE—W-85m.—Joel McCrea, Joan Weldon—4375 (9-4-57)—Good western—Libra
HELL BOUND—MD-79m.—John Russell, June Blair—4384 (10-2-57)—Lower half—Bel-Air
HIDDEN FEAR—MD-83m.—John Payne, Natalie Norwick—4352 (7-10-57)—Lower half—St. Aubrey-Kohn
JUNGLE HEAT—MD-75m.—Lex Barker, Mari Blanchard—4367 (8-21-57)—Lower half —Bel-Air
LADY OF VENGEANCE—MD-73m.—Dennis O'Keefe, Ann Sears—4367 (8-21-57)—Mediocre programmer—Balaban—England
LEGEND OF THE LOST—MD-109m.—(TE-TC)—John Wayne, Sophia Loren—4419 (12-25-57)—Can Be Sold
LOST LAGOON—D-78m.—Jeffrey Lynn, Lelia Barry—4434 (2-5-58)—For lower half—Rawlins
MAN ON THE PROWL—MD-86m.—Mala Powers, James Best—4414 (12-11-58)—Hair-raiser for lower half—Jana-Lesser
MONSTER THAT CHALLENGED THE WORLD, THE—MD-83m.—Tim Holt, Audrey Dalton—4335 (5-29-57)—Okay science fiiction—Gramercy
MONKEY ON MY BACK—D-93m.—Cameron Mitchell, Dianne Foster—4334 (5-29-57)—Highly exploitable biography—small
MONTE CARLO STORY, THE—C-99m.—(TE-TC)—Marlene Dietrich, Vittorio DeSica—4343 (6-26-57)—Colorful —but low—Titanus—Europe
MY GUN IS QUICK—MD-88m.—Robert Bray, Whitney Blake—4368 (8-21-57)—For the duallers—Saville
OUTLAW'S SON—W-89m.—Dane Clark, Ben Cooper—4352 (7-10-57)—Fair western—Bel-Air
PARIS HOLIDAY—C-100m.—(TE-TC)—Bob Hope, Fernandel, Anita Ekberg—4447 (3-19-58)—Amusing Hope entry—France—Tolda
PATHS OF GLORY—MD-86m.—Kirk Douglas, Ralph Meeker—4410 (11-27-57)—Impressive war realism—Bryna
PRIDE AND THE PASSION, THE—MD-131m.—(VV-TC)—Cary Grant, Frank Sinatra—4353 (7-10-57)—High rating—Kramer
QUIET AMERICAN, THE—D-120m.—Audie Murphy, Giorgia Moll—4428 (1-22-58)—Slow-moving drama—Figaro
RETURN OF DRACULA, THE—MD-77m.—Francis Lederer, Norma Eberhardt—4450 (4-2-58)—Okay horror entry
RIDE BACK, THE—W-79m.—Anthony Quinn, Lita Milan—4319 (5-1-57)—Superior western—Aldrich
RIDE OUT FOR REVENGE—W-79m.—Rory Calhoun, Gloria Grahame—4397 (10-30-57)—Slow western—Bryna
RUN SILENT, RUN DEEP—D-93m.—Clark Gable, Burt Lancaster—4450 (4-2-58)—High rating service film—Hecht-Hill-Lancaster
SAINT JOAN—D-110m.—Richard Widmark, Richard Todd—4328 (5-15-57)—Classic needs selling—Preminger
SATCHMO THE GREAT—DOC-63m.—Louis Armstrong—4378 (9-18-57)—Entertaining and different—CBS-TV
STEEL BAYONET—D-84m.—Leo Genn, Kieron Moore—4439 (2-19-58)—Grim war drama—Carreras—England
STREET OF SINNERS—MD-76m.—George Montgomery, Geraldine Brooks—4375 (9-4-57)—Lower half—Security
SWEET SMELL OF SUCCESS—D-96m.—Burt Lancaster, Tony Curtis—4343 (6-26-57)—Good topical meller—Hecht-Hill-Lancaster
TIME LIMIT—D-96m.—Richard Widmark, Richard Basehart—4378 (9-18-57)—Taut drama packs wallop—Heath
TROOPER HOOK—W-81m.—Joel McCrea. Barbara Stanwyck—4343 (6-26-57)—Good action yarn—Fielding
VALERIE—MD-84m.—Sterling Hayden, Anita Ekberg—4358 (7-24-57)—Okay programmer—Makelim
VAMPIRE, THE—MD-74m.—John Beal, Colleen Gray—4292 (2-20-57)—Horror for lower half—Gramercy
WITNESS FOR THE PROSECUTION—D-114m.—Tyrone Power, Marlene Dietrich—4410 (11-27-57)—High rating film—Small

M

Macabre	A3	AA
•Machine Gun Kelly		AI
Mademoiselle Striptease	C	DCA
Maid in Paris	C	Cont.
Man Afraid	A1	UI
Man Escaped, A	A1	Cont.
Man from God's Country	A1	AA
Man in the Road, The	A1	Rep.
Man in the Shadow	B	UI
Man of a Thousand Faces	B	UI
•Man of the West		UA
Man on Fire	B	MGM
Man on the Prowl	B	UA
•Man or Gun		Rep.
•Man Who Died Twice, The		Rep.
•Maracaibo		Par.
Marjorie Morningstar	A3	WB
Mark of the Hawk, The	A1	UI
•Matchmaker, The		Par.
Melbeurne Pendezvous		TL
Merry Andrew	A1	MGM
Midnight Story	A2	UI
Miller's Beautiful Wife, The	C	DCA
•Misguided		WB
•Missle Into Space		Fox
Missouri Traveler	A1	BV
Mister Rock and Roll	B	Par.
•Money, Women and Guns		UI
Monkey on My Back	B	UA
Monolith Monsters, The	A1	UI
Monster from Green Hell	A1	DCA
Monster That Challenged the World, The	A1	UA
Monte Carlo Story, The	A2	UA
Motorcycle Gang		AI
•Muggers, The	A3	UA
•Mustang	A1	UA
My Gun Is Quick	B	UA
My Man Godfrey	A2	UI

N

Naked Africa	B	AI
•Naked and the Dead		WB
Naked Eye, The	A2	Misc.
Naked in the Sun	A2	AA
Nana	C	For.
•Never Love a Stranger		AA
•Never Steal Anything Small		UI
Night Passage	A1	UI
Night the World Exploded, The	A1	Col.
No Down Payment	A2	Fox
No Time for Pity	A3	For.
•No Time for Sergeants	A1	WB
No Time to Be Young	B	Col.
Noah's Ark	A1	Misc.
Not of This Earth	A2	AA
Notorious Mr. Monks, The	A2	Rep.
Novel Affair, A		Cont.
•Nun's Story, The		WB

O

Oklahoma	B	Fox
Oklahoman, The	A1	AA
•Old Man and the Sea, The		WB
Old Yeller	A1	BV
Omar Khyyam	A1	Par.
On the Bowery		Misc.
•Once Upon a Horse		UI
One That Got Away, The	A1	Rank
•One Way Out		Rank
•Onionhead		WB
•Operation Conspiracy		Rep.
Operation Mad Ball	A1	Col.
•Operation Murder		UA
•Orders Are Orders		DCA
Oregon Passage	A2	AA
Our Vines Have Tender Grapes	A1	GM
Out of the Clouds	A1	Rank
Outcasts of the City	A3	Rep.
Outlaw's Son	A2	UA

P

•Pagans, The		AA
Pajama Game, The	B	WB
Pal Joey	B	Col.
Panama Sal	B	Rep.
Panic in the Parlor	B	DCA
Paradise Lagoon—See Admirable Crichton, The		Col.
Paris Holiday	A1	UA
Parson and the Outlaw, The	A2	Col.
Passionate Summer	C	For.
Paths of Glory	A2	UA
Pawnee	A1	Rep
•Perfect Furlough, The		UI
Perri	A1	BV
Persuader, The	A1	AA
Peyton Place	A3	Fox
•Phoenix, The		UA
Pickup Alley	A2	Col
Plunder Road	A1	Fox
Portland Expose	B	AA
Portrait Of An Unknown Woman		U-I
Pride and the Passion	B	UA
Prince and the Showgirl	B	WB
Public Pigeon No. 1	A1	UI
Pursuit of the Graf Spee	A1	Rank

Q

Quantez	A2	UI
•Quantrill's Raiders		AA
•Queen of the Universe		AA
Quiet American, The	A2	UA

R

Raiders of Old California	A1	Rep
Raintree County	A2	MGM
Raising a Riot		Cont
•Raw Wind in Eden		UI
•Rawhide Trail, The	A1	AA
Razzia	B	For.
Reach for the Sky	A1	Rank
Rebel Girls		For.
Reform School Girl		AI
•Reluctant Debutante, The		MGM
Restless Breed, The	A2	Fox
Return to Warbow	A1	Col.
•Revenge of Frankenstein, The		Col.
•Revenge of the Colossal Man		AI
•Ride A Crooked Trail		UI
Ride a Violent Mile	A2	Fox
Ride Back, The	A2	UA
Ride Out for Revenge	A1	UA
Rising of the Moon, The	A1	WB
•Robbery Under Arms		Rank
•Rock A Bye Baby		Par.
Rock All Night	A2	AI
Rock Around the World		AI
Rock Baby, Rock It		Misc
Rockabilly Baby	A1	Fox
Rodan	A2	DCA
•Roots of Heaven, The		Fox
Royal Affairs In Versailles	B	For.
Run of the Arrow	A2	UI
Run Silent, Run Deep		UA

S

•Sabu and the Magic Ring	A1	AA
Sad Sack, The	A1	Par.
Saddle the Wind	A2	MGM
Safecracker, The	A2	MGM
•Saga of Hemp Brown, The		UI
Sailor Beware	A1	Par.
Saint Joan	A2	UA
•St. Louis Blues	A1	Par.
Satchmo the Great	A1	UA
•Savage Princess		UA
Sayonara	A2	WB
Scandal In Sorrento	B	DCA
•Scotland Yard Dragnet	A2	Rep.
Screaming Mimi	B	Col.
Sea Wife	A2	Fox
Search for Paradise	A1	Misc.
•Secret Place		Rank
•Separate Tables		UA
•Seven Guns to Mesa	A3	AA
Seven Hills of Rome	A1	MG M
Seventh Sin, The	A2	MGM
•Seventh Voyage of Sinbad, The		Col.
She Devil	B	Fox
•She Played with Fire	A2	Col
•Sheepman, The	A1	MGM
Ship was Loaded, The		For.
Shoot Out at Medicine Bend	A1	WB
Short Cut to Hell	B	Par.
Showdown At Boot Hill		Fox
•Sierra Baron		Fox
Sierra Stranger	A2	Col.
Silk Stockings	B	MGM
Silken Affair, The	A2	DCA
Sing, Boy, Sing	A1	Fox
Sins of Casanova		For.
Slaughter on Tenth Avenue	A2	UI
•Sleeping Beauty		BV
Slim Carter	A1	UI
Smiles of a Summer Night	C	Rank
•Snorkel, The		Col.
•Snowfire		AA
Something of Value	A2	MGM
Song of Bernadette, The (RE)	A1	Fox
Sorority Girl		AI
South Pacific	A3	Misc
•Space Children		Par.
Spanish Affair	A1	Par.
Spanish Gardener, The	A1	Rank
Spoilers of the Forest	A1	Rep
Spook Chasers	A1	AA
Stage Struck	A3	BV
Stakeout on Dope Street	A2	WB
•Stallion Trail		AA
Steel Bayonet	A1	UA
Stella	C	For.
Stopover Tokyo	A1	Fox
Story of Esther Costello, The	B	Col.
Story of Mankind, The	A1	WB
Story of Vickie, The	A1	BV
Stowaway Girl	B	Par.
•Strange Case of Dr. Manning	A3	Rep.
Strangers on a Train	B	WB
•Street of Darkness		Rep.
Street of Sinners	B	UA
Summer Love	A1	UI
Sun Also Rises, The	B	Fox
Sweet Smell of Success	B	UA

T

Tall Stranger, The		AA
Taming Sutton's Girl	A2	Rep.
Tammy and the Bachelor	A1	UI
•Tank Force		Col.
Tarnished Angels, The	B	UI
•Tarzan's Fight For Life		MGM
Teacher's Pet	A3	Par
Teenage Monster		Misc.
•Teenage Mother		AA
Teen Age Thunder		Misc
Teenage Doll	B	AA
•Teenage Story		Col.
Ten Commandments, The (Italy)		For.
•Ten Days to Tulara		UA
•Ten North Frederick		Fox
That Night	A1	UI
They Who Dare		Misc.
•Thing that Couldn't Die		UI
Third Key, The	A1	Rank
•This Angry Age		Col.
This Could Be the Night	B	MGM
This Happy Feeling		UI
This Is Russia	A1	UI

TO BE REVIEWED

BIG COUNTRY, THE—(TE-TC)—Gregory Peck, Jean Simmons—Worldwide
CHINA DOLL—Victor Mature, Lili Hua—Batjac
COUNTERPLOT—Forrest Tucker, Allison Hayes—Odell
CURSE OF DRACULA—Francis Lederer, Norma Eberhardt—Gramercy
DEFIANT ONES, THE—Tony Curtis, Cara Williams—Kramer
EDGE OF FURY—Michael Higgins, Lois Holmes—Gurney
ESCORT WEST—Victor Mature, Elaine Stewart—Batjac
FEARMAKERS, THE—Dana Andrews, Marilee Earle—(Pacemakers)
FORT MASSACRE—Joel McCrea, Susan Cabot—Mirisch
GOD'S LITTLE ACRE—Robert Ryan, Tina Louise—Harmon
GUN RUNNERS, THE—Audie Murphy, Gita Hall—Seven Arts
HONG KONG CONFIDENTIAL—Gene Barry, Beverly Tyler—Vogue
I BURY THE LIVING—Richard Boone, Theodore Bikel—Maxim
ISLAND WOMEN—Marie Windsor, Vince Edwards—Security—British West Indies
KINGS GO FORTH—Frank Sinatra, Natalie Wood—Ross-Eton
LOST CITY OF GOLD, THE—Lone Ranger, Noreen Nash—Wrather
MAN OF THE WEST—(CS-C)—Gary Cooper, Julie London—Ashton
MUSTANG—Jack Beutel, Madalyn Trahey—Arnell
MUGGERS, THE—Kent Smith, Nana Martin—Barbizon
OPERATION MURDER—Tom Conway, Sandra Dorne—Danziger
PHOENIX, THE—Jeff Chandler, Martine Carol—Seven Arts—Hammer
SAVAGE PRINCESS—(TC)—Mehboob—India
SEPARATE TABLES—Rita Hayworth, Burt Lancaster, Deborah Kerr—Hecht-Hill-Lancaster
TEN DAYS TO TULARA—Sterling Hayden, Grace Raynor—Sherman
THUNDER ROAD—Robert Mitchum, Sandra Knight—DRM
TOUGHEST GUY IN TOMBSTONE—George Montgomery—Kent
VIKINGS, THE—(VV-TC)—Kirk Douglas, Tony Curtis, Janet Leigh—Bryna
WINK OF AN EYE—Jonathan Kidd, Doris Dowling—Ivar

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5810 ALL MINE TO GIVE—D-102m.—(TC)—Cameron Mitchell, Glynis Johns—4397 (10-30-57)—Good for femmes—RKO
5822 BIG BEAT, THE—MU-83m.—(EC)—William Reynolds, Andra Martin—4434 (2-5-58)—Entertaining programmer
5826 CRISS CROSS—MD-87½m.—RE—Burt Lancaster—4428 (1-22-58)—Good gangster reissue
5820 DAY OF THE BAD MAN—W—81m.—(CS-EC)—Fred MacMurray, Joan Weldon—4429 (1-22-58)—Good programmer
5818 DAMN CITIZEN—MD—88m.—Keith Andes, Maggie Hayes—4429 (1-22-58)—Good crime programmer
5804 DOCTOR AT LARGE—C-98m.—(VV-EC)—Dirk Bogarde, Muriel Pavlow—4344 (6-26-57)—Highly humorous—England
5803 ESCAPADE IN JAPAN—D-92m.—(TE-TC)—Teresa Wright, Cameron Mitchell—4379 (9-18-57)—Entertaining
5819 FEMALE ANIMAL, THE—D-84m.—(CS)—Hedy Lamarr, George Nader—4428 (1-22-58)—Interesting Hollywood yarn
5814 FLOOD TIDE—D—82m.—(CS)—George Nader, Cornell Borchers—4429 (1-22-58)—Good programmer with femme appeal
5718 GIRL IN THE KREMLIN, THE—MD-81m.—Lex Barker, Zsa Zsa Gabor—4319 (5-1-57)—Exploitation programmer
5813 GIRL MOST LIKELY, THE—CMU-98m.—(TC)—Jane Powell, Cliff Robertson—4419 (12-25-57)—Pleasant program entry—RKO
5728 INTERLUDE—D-89m.—(CS-TC)—June Allyson, Rossano Brazzi—4344 (6-26-57)—Romance for femmes
5732 JET PILOT—MD-112m.—(TC)—John Wayne, Janet Leigh—4384 (10-2-57)—Names should help
5723 JOE BUTTERFLY—C-90m.—(CS-TC)—Audie Murphy, George Nader—4320 (5-1-57)—Highly amusing
5730 JOE DAKOTA—W-79m.—(EC)—Jock Mahoney, Luana Patten—4344 (6-26-57)—Good, offbeat western
5721 KETTLES ON OLD MAC DONALD'S FARM, THE—C-82m.—Marjorie Main, Parker Fennelly—4353 (7-10-57)—Average for series
5817 LADY TAKES A FLYER, THE—D-94m.—(CS-EC)—Lana Turner, Jeff Chandler—4429 (1-22-58)—Interesting and has names
5727 LAND UNKNOWN, THE—MD-78m.—(CS)—Jock Mahoney, Shawn Smith—4353 (7-10-57)—Good science fiction
5806 LOVE SLAVES OF THE AMAZONS—MD-81m.—(EC)—Don Taylor, Gianna Segale—4410 (11-27-57)—Exploitation item
5720 MAN AFRAID—MD-84m.—(CS)—George Nader, Phyllis Thaxter—4314 (4-17-57)—Good programmer
5733 MAN OF A THOUSAND FACES—D-122m.—(CS)—James Cagney, Dorothy Malone—4358 (7-24-57)—Well-made, interesting
5812 MAN IN THE SHADOW—MD-80m.—(CS)—Jeff Chandler, Colleen Miller—4414 (12-11-57)—Interesting programmer
5886 MARK OF THE HAWK, THE—D-83m.—(SS-TC)—Eartha Kitt, Sidney Poitier—4443 (3-5-58)—For art, Negro spots
5726 MIDNIGHT STORY, THE—MD-89m.—(CS)—Tony Curtis, Marisa Pavan—4344 (6-26-57)—Interesting meller
5807 MY MAN GODFREY—C-92m.—(CS-EC)—June Allyson, David Niven—4375 (9-4-57)—Highly amusing
5805 MONOLITH MONSTERS—MD-77m.—Grant Williams, Lola Albright—4397 (10-30-57)—Satisfactory science fiction
5725 NIGHT PASSAGE—MD-90m.—(TE-TC)—James Stuart. Audie Murphy—4344 (6-26-57)—Entertaining action entry
PORTRAIT OF AN UNKNOWN WOMAN—D-86m.—Ruth Leuwerik, O. W. Fischer—4443 (3-5-58)—For art spots, lower half—Germany (titles)
5722 PUBLIC PIGEON NO. 1—C-79m.—(TC)—Red Skelton, Vivian Blaine—4320 (5-1-57)—Amusing entry
5734 QUANTEZ—W-80m.—(CS-EC)—Fred MacMurray, Dorothy Malone—4375 (9-4-57)—Names to help
5729 RUN OF THE ARROW—D-86m.—(TC)—Rod Steiger, Sarita Montiel—4338 (6-12-57)—Good, offbeat western
5801 SLAUGHTER ON TENTH AVENUE—MD-103m.—Richard Egan, Jan Sterling—4379 (9-18-57)—Good meller
5802 SLIM CARTER—D-82m.—(EC)—Jock Mahoney, Julie Adams 4384 (10-2-57)—Neat programmer
5821 SUMMER LOVE—CD-85m.—John Saxon, Judy Meredith—4434 (2-5-58)—Neat programmer for the younger set
5724 TAMMY AND THE BACHELOR—C-89m.—(CS-TC)—Debbie Reynolds, Leslie Nielsen—4335 (5-29-57)—Enjoyable for all
5811 TARNISHED ANGELS, THE—D-91m.—(CS)—Rock Hudson, Dorothy Malone—4410 (11-27-57)—Saleable offbeat entry
5731 THAT NIGHT—D-88m.—John Beal, Augusta Dabney—4363 (8-7-57)—Heart attack made interesting—RKO
5830 THIS HAPPY FEELING—C-92m.—(CS-EC)—Debbie Reynolds, Curt Jurgens—4450 (4-2-58)—Enjoyable, entertaining comedy
5809 THIS IS RUSSIA—DOC-67m.—(EC)—Written and photographed by Sid Feder—4415 (12-11-57)—Interesting travelogue
5832 TIME TO LOVE AND A TIME TO DIE, A—D-133m.—(CS-EC)—Joyn Gavin, Lisa Pulver—4451 (4-2-58)—High rating drama of love and war
5815 TOUCH OF EVIL—MD-95m.—Charlton Heston, Janet Leigh—4447 (3-19-58)—Intriguing, off-beat meller
5735 UNHOLY WIFE, THE—D-94m.—(TC)—Diana Dors, Rod Steiger—4376 (9-4-57)—Fair programmer—RKO
5808 VIOLATORS, THE—D-76m.—Arthur O'Connell, Nancy Malone—4411 (11-27-57)—Lower half soap opera—RKO
5825 WINCHESTER '73—W-92m.—RE—James Stewart—4429 (1-22-58)—High rating western reissue

TO BE REVIEWED

AND RIDE A TIGER—(CS)—June Allyson, Jeff Chandler
APPOINTMENT WITH A SHADOW—(CS)—George Nader, Joanna Moore
GIRLS ON THE LOOSE—Mara Corday, Mark Richman
HORROR OF DRACULA—(C)—Peter Cushing, Melissa Stribling
I MARRIED A WOMAN—George Gobel, Diana Dors—RKO
KATHY O'—(CS-EC)—Dan Duryea, Jan Sterling
LAST OF THE FAST GUNS—(CS-EC)—Jock Mahoney, Gilbert Roland
LIVE FAST, DIE YOUNG—Norman Eberhardt, Mary Murphy
MONEY, WOMEN, AND GUNS—(CS-C)—Jock Mahoney, Jean Hagen
NEVER STEAL ANYTHING SMALL—(CS-C)—James Cagney, Shirley Jones
ONCE UPON A HORSE—(CS-C)—Don Rowan, Dick Martin, Martha Hyer
PERFECT FURLOUGH, THE—(CS-C)—Tony Curtis, Janet Leigh
RAW WIND IN EDEN—(CS-C)—Esther Williams, Jeff Chandler
RIDE A CROOKED TRAIL—(CS-C)—Audie Murphy, Gia Scala
SAGA OF HEMP BROWN, THE—(CS-C)—Rory Calhoun, Beverly Garland
THING THAT COULDN'T DIE, THE—Andra Martin, William Reynolds
TWILIGHT FOR THE GODS—(C)—Rock Hudson, Cyd Charisse
VOICE IN THE MIRROR—(CS)—Richard Egan, Julie London
WILD HERITAGE—(CS-EC)—Will Rogers, Jr., Maureen O'Sullivan
WONDERFUL YEARS, THE—(CS)—John Saxon Sandra Dee

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

621 BAND OF ANGELS—MD-127m.—(WC)—Clark Gable, Yvonne De Carlo—4358 (7-24-57)—Has all the angles
702 BLACK PATCH—W-83m.—George Montgomery, Diana Brewster—4379 (9-18-57)—Good off-beat western
705 BLACK SCORPION, THE—MD-88m.—Richard Denning, Mara Corday—4384 (10-2-57)—Average "big bug" entry
623 BRIGHT LEAF—D-110m.—(RE)—Gary Cooper, Lauren Bacall—4329 (5-15-57)—Names will help
708 BOMBERS B-52—D-106m.—(CS-WC)—Natalie Wood, Karl Malden—4398 (10-30-57)—Good service film
715 CHASE A CROOKED SHADOW—MD-87m.—Richard Todd, Anne Baxter—4439 (2-19-58)—Good suspenseful programmer—England
620 CURSE OF FRANKENSTEIN, THE—MD-83m.—(C)—Peter Cushing, Hazel Court—4345 (6-26-57)—Gruesome horror—England
714 DARBY'S RANGERS—MD-121m.—James Garner, Etchika Choreau—4429 (1-22-58)—Action-packed commando yarn
617 D. I., THE—D-106m.—Jack Webb, Jackie Loughery—4338 (6-12-57)—Forceful Marines yarn
4912 DEEP ADVENTURE—NOV-46m.—(WC)—Ross Allen, Dottie Lee Phillips—4353 (7-10-57)—Colorful program addition
712 DEEP SIX, THE—MD—106m.—(WC)—Alan Ladd, Dianne Foster—4422 (1-8-58)—Ladd sails again
616 FACE IN THE CROWD, A—D-125m.—Andy Griffith, Patricia Neal—4339 (6-12-57)—Compelling adult fare
5910 FORBIDDEN DESERT—Trav.-45m.—(WC)—Rafik Shammas—4419 (12-25-57)—Exceptional featurette
713 FORT DOBBS—W—90m.—Clint Walker, Virginia Mayo—4423 (1-8-58)—Average western has names
710 GREEN-EYED BLONDE, THE—MD-73m.—Susan Oliver, Linda Plowman—4415 (12-11-57)—For the lower half
704 HELEN MORGAN STORY, THE—DMU-118m.—(CS)—Ann Blyth, Paul Newman—4384 (10-2-57)—Entertaining

709 **JAMBOREE**—MU-86m.—Kay Medford, Robert Pastine—4411 (1-27-57)—Rock 'n' roll bonanza
623 **JAMES DEAN STORY, THE**—NOV-82m.—James Dean—4363 (8-7-57)—Lower half for addicts
631 **JIM THORPE—ALL-AMERICAN**—D-107m.—(RE)—Burt Lancaster, Steve Cochran—4329 (5-15-57)—Names should help
703 **JOHNNY TROUBLE**—D-80m.—Ethel Barrymore, Cecil Kellaway—4379 (9-18-57)—For family spots
LAFAYETTE ESCADRILLE—MD-93m.—Tab Hunter, Etchika Choureau—4434 (2-5-58)—Has some angles to sell
717 **MARJORIE MORINGSTAR**—D-123m.—(WC)—Gene Kelly, Natalie Wood—4447 (3-19-58)—High rating filmization of best seller
701 **PAJAMA GAME, THE**—MU-101m.—(WC)—Doris Day, John Raitt—4363 (8-7-57)—Highly entertaining
618 **PRINCE AND THE SHOWGIRL, THE**—C-117m.—(TC)—Marilyn Monroe, Laurence Olivier—4335 (5-29-57)—Highly entertaining
622 **RISING OF THE MOON, THE**—CD-81m.—Cyril Cusack, Noel Purcell—4353 (7-10-57)—Charming Irish film—Ireland
711 **SAYONARA**—D-147m.—(TR-TC)—Marlon Brando, Patricia Owens—4403 (11-13-57)—High rating
615 **SHOOT-OUT AT MEDICINE BEND**—W-87m.—Randolph Scott, Angie Dickinson—4315 (4-17-57)—Okay programmer
STAKEOUT ON DOPE STREET—MD-83m.—Yale Wexler, Jonathan Haze—4443 (3-5-58)—Interesting programmer
706 **STORY OF MANKIND, THE**—NOV-100m.—(TC)—Ronald Coleman, Sir Cedric Hardwicke, all star cast—4398 (10-30-57)—Sell the "names"
635 **STRANGERS ON A TRAIN**—MD-101m.—(RE)—Farley Granger, Ruth Roman—4329 (5-15-57)—Top Hitchcock
634 **WEST POINT STORY, THE**—C-107m.—(RE)—James Cagney, Virginia Mayo—4329 (5-15-57)—Pleasing
632 **WINNING MAN, THE**—D-98m.—(RE)—Doris Day, Ronald Reagan—4329 (5-15-57)—Names should help
707 **WOMAN IN A DRESSING GOWN**—D-93m.—Yvonne Mitchell, Anthony Quayle—4379 (9-18-57)—Off-beat drama—England
619 **X, THE UNKNOWN**—MD-80m.—Dean Jagger, Edward Chapman—4345 (6-26-57)—Okay lower half—England
636 **YOUNG MAN WITH A HORN**—D-112m.—(RE)—Kirk Douglas, Lauren Bacall—4329 (5-15-57)—Has angles

TO BE REVIEWED

ACROSS THE EVERGLADES—Christopher Plummer, Gypsy Rose Lee, Burl Ives
BORN RECKLESS—Mamie Van Doren, Jeff Richards
GIRL ON THE RUN—Efrem Zimbalist, Jr., Erin O'Brien
HELL'S HIGHWAY—Brian Keith, Merry Anders
HOME BEFORE DARK—Jean Simmons, Dan O'Herlihy
INDISCREET—Cary Grant, Ingrid Bergman—England
ISLAND OF LOST WOMEN—Jeff Richards, Venetia Stevenson
LEFT HANDED GUN, THE—Paul Newman, Lita Milan
MISGUIDED—George Baker, Carole Lesley
NAKED AND THE DEAD, THE—(CS-WC)—Aldo Ray, Cliff Robertson—RKO
NO TIME FOR SERGEANTS—Andy Griffith, Myron McCormick
NUN'S STORY, THE—(WC)—Audrey Hepburn, Peter Finch
OLD MAN AND THE SEA, THE—(WC)—Spencer Tracy
ONIONHEAD—Andy Griffith, Erin O'Brien
TOO MUCH, TOO SOON—Errol Flynn, Dorothy Malone
WESTBOUND—(WC)—Randolph Scott, Virginia Mayo

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ADULTERESS, THE—D-106m—Simone Signoret, Raf Vallone—4443 (3-5-58)—Adult art fare—France (titles)—Times
AND GOD CREATED WOMAN—D-92m.—(CS-EC)—Brigitte Bardot—4411 (11-27-57)—Sexy, popular import—France (dubbed or titles)—Kingsley-Int.
ASSAULT—D-86m.—Kauko Laurikainen—4435 (2-5-58)—Repelling entry for art, sexploitation houses—Finland—Titles—Brenner
BRIDE IS MUCH TOO BEAUTIFUL, THE—C-90m.—Brigitte Bardot, Louis Jourdan—4430 (1-22-58)—Light weight comedy for art spots—France—Titles—Ellis
CABARET—DMU-104m.—Paul Henreid, Eva Kerbler—4419 (12-25-57)—For German houses; art spots—Germany (titles)—Film Rep.
CABIRIA—D—110m.—Giulietta Masina—4423 (1-8-58)—Okay for art houses—Italy—Titles—Lopert
CONFESSION OF INA KAHR, THE—MD—Elizabeth Mueller, Curd Juergens—4435 (2-5-58)—Strong German meller—Germany—Titles—Baker
CONSTANT HUSBAND, THE—C-88m.—Rex Harrison, Margaret Leighton—4385 (10-2-57)—Art house fluff—England—Stratford
FEDRA, THE DEVIL'S DAUGHTER—D-102m.—Emma Penella—4415 (12-11-57)—Stark drama for art spots—Spain—Titles—Times
FERNANDEL THE DRESSMAKER—C-84m.—Fernandel, Suzy Delair—4403 (11-13-57)—Trite Comedy—France (titles)—Union
GATES OF PARIS—D-103m.—Pierre Brasseur, Henri Vidal—4443 (3-5-58)—Entertaining art fare—France (titles)—Lopert
GIRL IN BLACK, A—D-104m.—Ellia Lambetti—4430 (1-22-58)—For art houses and Greek spots—Greece—Titles—Kingsley-Int.
IT HAPPENED IN THE PARK—D-80m.—Vittorio DeSica—4385 (10-2-57)—Entertaining for art spots—France-Italy (titles)—Ellis
IT'S GREAT TO BE YOUNG—CMU—94m.—(TC)—John Mills, Cecil Parker—4423 (1-8-58)—Adequate for lower half—England—Fine Arts
JULIETTA—C-96m.—Jean Marais, Dany Robin—4415 (12-11-57)—Charming French farce—France—Titles—Kingsley-Int.
LAST BRIDGE, THE—D-90m.—Maria Schell—4411 (11-27-57)—Potent art fare—Austria (titles)—Kingsley-Int.
LAST PARADISE, THE—NOV-87m.—(CS-TC)—4443 (3-5-58)—Fascinating South Pacific tour—Italy (English narration)—Aidart
LIGHT ACROSS THE STREET THE, —D-76m.—Brigitte Bardot—4398 (10-30-57)—For art spots—France (titles)—UMPO
LOVER'S NET—D-110m.—Francoise Arnoul, Daniel Gelin—4385 (10-2-57)—Good art house fare—France (titles)—Times
NANA—D-122m.—(EC)—Martine Carol, Charles Boyer—4355 (7-10-57)—Lavish but tasteless—France (titles)—Times
NO TIME FOR PITY—MD-88m.—Michael Redgrave, Ann Todd—4430 (1-22-58)—Suspenseful but involved meller—England—Astor
PASSIONATE SUMMER—D-97m.—Madeleine Robinson, Raf Vallone—4411 (01- 7-57)—Sordid art drama—France-Italy (titles)—Kingsley-Int.
RAZZIA—MD—105m.—Jean Gabin, Magali Noel, Dalio—4415 (12-11-57)—Interesting dope traffic meller—France—Titles—Kassler
REBEL GIRLS—MD—65m.—Eddie del Mar—4415 (12-11-57)—Exploitation filler—Philippines—English dialogue—Luzon
ROYAL AFFAIRS IN VERSAILLES—D-152m.—(EC)—Sacha Guitry, Claudette Colbert—4320 (5-1-57)—Lengthy art entry—France (titles)—Times
SHIP WAS LOADED, THE—C-81m.—David Tomlison, Brian Reece—4435 (2-5-58)—Farce for art and specialty spots—England—Arthur
SINS OF CASANOVA—D-104m.—(EC)—Gabriele Ferzetti, Corinne Calvert—4398 (10-30-57)—Interesting Import—Italy (titles)—Times
STELLA—D-93m.—4339 (6-12-57)—Fair Greek art offering—Greece (titles)—Burstyn
TEN COMMANDMENTS, THE—D-146m.—Rossano Brazzi, Valentina Cortesa—4444 (3-5-58)—For Italian spots—Italy (titles)—Rosen
THREE FEET IN A BED—C-78m.—Fernandel—4379 (9-18-57)—Moderately amusing—France (titles)—Janus
VIRTUOUS SCOUNDREL, THE—C-90m.—Michel Simon—4385 (10-2-57)—Amusing Guitry creation—France (titles)—Zenith
WE ARE ALL MURDERERS—D-113m.—Marcel Mouloudji—4385 (10-2-57)—Superior drama—France (titles)—Kingsley-Int.
WHITE HORSE INN, THE—MU-99m.—(C)—Johanna Matz—4430 (1-22-58)—For German and art spots—Germany—Titles—Baker
WINNER'SCIRCLE, THE—D-88m.—Jean Cordier—4430 (1-22-58)—Fair entry for art spots—France—Titles—Janis—(B)
ZERO 8/15—C-94m.—Joachim Fuchsberger—4451 (4-2-58)—Amusing import—German—dubbed—Times

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MISCELLANEOUS

(Distributors' addresses will be furnished on request)

ARMORED ATTACK (THE NORTH STAR)—MD-86m.—(RE)—Anne Baxter, Dana Andrews—4380 (9-18-57)—Gripping war tale—NTA
BRAIN FROM PLANET AROUS, THE—MD-70m.—John Agar, Joyce Meadows—4430 (1-22-58)—Interesting science-fiction entry
BATTLE STRIPE (THE MEN)—D-85m.—(RE)—Marlon Brando, Teresa Wright—4380 (9-18-57)—Outstanding war story—NTA
CARNIVAL ROCK—D-74m.—Susan Cabot, Brian Hutton—4398 (10-30-57)—For rock 'n' rollers—Howco
CARTOUCHE—MD-73m.—Richard Basehart, Patricia Roc—4375 (9-4-57)—Lower half filler—RKO
FLAMING TEEN-AGE, THE—MD-55m.—Noel Reyburn, Ethel Barrett—4329 (5-15-57)—Amateurish "fast buck" attempt—Truman Ent.
GUN GIRLS—MD-66m.—Jeanne Ferguson, Tim Farrell—4415 (12-11-57)—Bad film about bad girls—Eros
GUNS DON'T ARGUE—DOC-92m.—Myron Healy, Jean Harvey—4398 (10-30-57)—Gangsters vs. G-Men—Visual Drama
JOHNNY GUNMAN—MD-70m.—Martin Brooks, Ann Donaldson—4435 (2-5-58)—For lower half—Tudor
NAKED EYE, THE—DOC-71m.—4320 (5-1-57)—Photography for art spots—Film Rep.
NOAH'S ARK—D-72m.—(RE)—Dolores Costello, George O'Brien—4359 (7-24-57)—Museum piece—Associated Artists-Dominant
ON THE BOWERY—DOC-65m.—Produced by Lionel Rogosin—4315 (4-17-57)—For art spots—Rogosin
ROCK BABY, ROCK IT—MU-67m.—Johnny Carroll, Kay Wheeler—4329 (5-15-57)—Mediocre "beat" film—Freebar
SEARCH FOR PARADISE—TRAV-120m.—(Cinerama-TC)—Lowell Thomas—4391 (10-16-57)—For limited exhibition—SW-Cinerama
SOUTH PACIFIC—171m.—(Todd-AO; TC)—Rossano Brazzi, Mitzi Gaynor—4451 (4-2-58)—Entertaining hit—Magna
TEENAGE MONSTER—MD-64m.—Anne Gwynne, Stuart Wayde—4430 (1-22-58)—Mediocre horror entry
TEEN AGE THUNDER—ME-74m.—Charles Courtney, Melinda Byron—4399 (10-30-57)—Suitable for 'teen agers—Howco
THEY WHO DARE—MD-101m.—(TC)—Dirk Bogarde, Akim Tamiroff—4092 (1-25-57)—Interesting war entry—Famous
WALK INTO HELL—MD-93m.—(EC)—Chips Rafferty—4380 (9-18-57)—Excellent film of type—Patric—New Guinea
WHITE SLAVERY—DOC-56m.—4359 (7-24-57)—Exploitable—Eden

Three Faces of Eve	B	Fox
Three Feet In a Bed		For.
3:10 to Yuma	A2	Col.
•Thunder over Tangier	A1	Rep.
•Thunder Road		UA
Tijuana Story, The	A2	Col.
Time Is My Enemy	A1	Rep.
Time Limit	A2	UA
Time to Love and a Time to Die	A3	UI
Tin Star, The	A1	Par.
Tip on a Dead Jockey	A2	MGM
•Tom Thumb		MGM
•Too Much, Too Soon		WB
Torero	A1	Col.
Touch of Evil	A3	UI
•Toughest Guy in Tombstone	A1	UA
Town on Trial	B	Col.
Triple Deception	A2	Rank
Trooper Hook	A2	UA
True Story of Lynn Stuart, The	A2	Col.
20 Million Miles to Earth	A1	Col.
27th Day, The	A2	Col.
•Tunnel of Love, The		MGM
•Twilight for the Gods		UI
Two Grooms for a Bride	B	Fox
•Two Headed Spy		Col.

U

Under Fire	A1	Fox
Undersea Girl	A3	AA
Underwater Warrior	A1	MGM
Unearthly, The	A2	Rep.
Unholy Wife, The	A2	UI
Unknown Terror, The	A2	Fox
Unnatural		DCA
Until They Sail	B	MGM
Up In Smoke	A1	AA

V

Valerie	B	UA
Value for Money	B	Rank
Vampire, The	A2	UA
•Vertigo		Par.
•Viking Women		AI
•Vikings, The		UA
Violators, The	A2	UI
Virtuous Scoundrel, The		For.
•Villa		Fox
•Voice in the Mirror		UI
Voodoo Island	A1	UA

W

Walk Into Hell		Misc.
War of the Satellites		AA
Way to the Gold, The	A2	Fox
Wayward Bus, The	B	Fox
Wayward Girl, The	B	Rep.
We Are All Murderers	A2	For.
Wells Fargo (RE)	A1	Par.
Weapon, The	A2	Rep.
•West of Suez		Rep
•Westbound		WB
West Point Story, The	A2	WB
White Horse Inn, The		For.
White Huntress	A1	AI
White Slavery		Misc.
•Whole Truth, The		Col.
•Widow, The		DCA
•Wild Heritage		UI
Wild Is the Wind	A3	Par.
Will Success Spoil Rock Hunter	B	Fox
Winchester '73 (RE)	A2	UI
Winner's Circle	B	For.
Winning Team, The	A1	WB
•Wink of An Eye	A2	UA
Witness for the Prosecution	A2	UA
•Wolf Dog	A1	Fox
Woman in a Dressing Gown	A2	WB
Woman of Rome	C	DCA
Woman of the River	B	Col.
•Wonderful Years, The		UI
World Was His Jury, The	A1	Col.

X

X, the Unknown	A1	WB

Y

Young and Dangerous	A2	Fox
Young and Wild		Rep.
Young Don't Cry, The	A2	Col.
•Young Land, The		BV
Young Lions, The	A3	Fox
Young Man with a Horn	A2	WB

Z

Zero Hour	A1	Par.

The Shorts Parade

1957-58 Season
NEW PRODUCT ONLY
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad.

Columbia

TWO REEL COMEDIES

SPECIAL COMEDY FEATURETTE

2411	(Oct. 24)	Tricky Chicks (Muriel Landers)	F	16½m. 4399

CINEMASCOPE MUSICAL TRAVELARKS
(Technicolor)

2441	(Oct. 31)	Land of Laughter	G	18m. 4386
2442	(Jan. 23)	Wonders Of Chicago	E	17m. 4448

THE THREE STOOGES (8)

2401	(Sept. 12)	Horsing Around	F	15m. 4399
2402	(Oct. 17)	Rusty Romeos	F	15m. 4399
2403	(Dec. 5)	Outer Space Jitters	F	16m. 4448
2404	(Feb. 13)	Quiz Whiz		

One Reel

CINEMASCOPE MAGOOS
(Technicolor)

2751	(Sept. 26)	Magoo Saves The Bank	G	6m. 4399
2752	(Oct. 24)	Rock Hound Magoa	G	6m. 4412
2753	(Nov. 28)	Magoo's Moose Hunt	G	7m. 4448
2754	(Dec. 19)	Magee's Private War	G	6m. 4440

HAM AND HATTIE CARTOONS
(Technicolor)

2511	(Jan. 30)	Trees and Jamaica Daddy	G	7m. 4448
2512	(Feb. 27)	Sailing and Village Band	G	7m. 4451

SCREEN SNAPSHOTS
(Color)

2851	(Oct. 3)	Hollywood Glamour On Ice	F	10½m. 4412
2852	(Jan. 2)	Salute To Hollywood	F	10½m. 4452

WORLD OF SPORTS

2801	(Oct. 24)	Champion Stunt Drivers	G	9½m. 4424
2802	(Nov. 28)	Sports Down Latin Way	F	10m. 4452
2803	(Jan. 23)	Harlem Magicians		
2804	(Mar. 20)	Raslin' Rockets		

Columbia also has available the following series of reissues: Assorted Favorite Reprints, Comedy Favorite Re-releases, Serials, Candid Microphones, Cavalcade of Broadway, and Color Favorite Cartoons.

MGM

One Reel

CINEMASCOPE CARTOONS
(Technicolor)

C-931	(Sept. 6)	Muchos Mouse	G	7m. 4404
C-932	(Oct. 4)	Blockboard Jumble	F	7m 4404
C-933	(Nov. 1)	Tom's Photo Finish	G	7m. 4404
C-934	(Dec. 6)	One Droopy Knight	G	9m. 4424
C-935	(Jan. 3)	Happy Go Ducky	F	7m. 4431
C-936	(Feb. 7)	Sheep Wrecked		

MGM also has available a series of Gold Medal Reprint cartoons

Paramount

CASPER CARTOONS
(Technicolor)

B17-1	(Nov. 15)	Boo Bop	G	7m. 4431
B17-2	(Jan. 24)	Heir Restorer		
B17-3	(Feb.28)	Spook and Span		

HERMAN AND CATNIP CARTOONS
(Technicolor)

H17-1	(Nov. 22)	One Funny Knight	F	6m. 4431
H17-2	(Mar. 14)	Frighty Cat		

NOVELTOONS
(Technicolor)

P17-1	(Sept. 20)	Possum Pearl	G	6m. 4432
P17-2	(Oct. 4)	Jumping With Joy	G	6m. 4431
P17-3	(Oct. 25)	Jolly The Clown	G	6m. 4431
P17-4	(Dec. 6)	Cock-A-Doodle Dino	G	6m. 4431
P17-5	(Jan. 3)	Dante Dreamer		
P17-6	(Feb. 14)	Sportickles		
P17-7	(Mar. 7)	Grateful Gus		

Paramount also has available a series of Popeye Champion reissues; and a series of Cartoon Champions Reissues.

Republic

Republic has available serial reissues.

20th Century-Fox

ONE REEL CINEMASCOPE
(Color)

7701	(Jan.)	Port Of Sports	G	9m. 4331
7702	(Feb.)	Divided By The Sea	E	7m. 4331
7703	(Mar.)	Future Baseball Champs (Black and White)	G	10m. 4331
7704	(Apr.)	Bluefin Fury	E	8m. 4331
7705	(May)	Orient Express To Hong Kong	G	9m. 4331
7706	(June)	Guardians Of The North	G	8m. 4369
7707	(July)	Tempo Of Tomorrow	F	8m. 4376
7708	(Aug.)	Swamp Boat Sports	E	9m. 4376
7709	(Sept.)	Midway Medley	G	9m. 4412
7710	(Oct.)	Journey Thru Ceylon	G	9m. 4431
7711	(Nov.)	Trotters And Pacers	G	9m.
7712	(Dec.)	Legend Of The Orient	F	9m.

TWO REEL CINEMASCOPE COLOR SPECIALS

7608	(Apr.)	Land Of The Bible (DeLuxe Color)	E	18m. 4114
7609	(June)	Dark Wave (Technicolor) One Reel	E	23m. 4177

ONE REEL CINEMASCOPE TERRYTOONS
(Technicolor)

5804	(Apr.)	The Juggler of Our Lady	E	9m. 4423

20th Century-Fox also has available a series of Terrytoon Topper reissues; and Movietone Melody reissues.

Universal-International

Two Reel

SPECIALS

3801	(Dec. 2)	Ski-Town U.S.A.	G	17m.4423
3804	(Mar. 16)	Vapor Streams (CS-TC)	G	10m.
3805	(Feb. 18)	The Wildest (EC)	F	15m. 4451

MUSICAL FEATURETTES

3851	(Nov. 11)	Taps And Tunes	F	13m.4423
3852	(Dec. 9)	Salute To Song	G	15m. 4431

COLOR PARADES

3871	(Nov. 4)	Best Of The West	G	9m.4424
3872	(Dec. 16)	Arctic Geese	G	9m.4432
3873	(Jan. 27)	Timeless City (CS)	G	9m. 4436
3874	(Mar. 10)	Behind The Ticker Tape	G	11m. 4436
3875	(Apr. 14)	Parrot Jungle		
3876	(May 26)	Weekend Pirate	G	9m.4424
3877	(July 7)	Battle Of The Flowers	F	9m. 4436

WALTER LANTZ CARTUNES
(Technicolor)

3811	(Nov. 4)	Fodder And Son	G	7m. 4431
3812	(Dec. 2)	Swiss Misfit	F	6m. 4435
3813	(Dec. 30)	The Bongo Punch	G	6m. 4435
3814	(Jan. 27)	Misguided Missile	F	6m. 4451
3815	(Feb. 24)	Watch The Birdie		
3816	(Mar. 24)	Salmon Eggs		

VARIETY VIEWS

3891	(Jan. 20)	Barnyard Frolics	F	9m. 4436
3892	(Feb. 24)	Between The Continents		

Universal-International also has available a series of Walter Lantz Cartune Reissues

Warners

One Reel

BUGS BUNNY SPECIALS
(Technicolor)

5721	(Nov. 2)	Show Biz Bugs	F	7m. 4412
5722	(Dec. 14)	Rabbit Romeo	G	7m. 4432
5723	(Feb. 1)	Hare-Less Wolf		

MERRIE MELODIES
(Technicolor)

5701	(Nov. 16)	Mouse-Taken Identity	F	7m. 4412
5702	(Nov. 30)	Gonzales' Tamales	F	7m. 4412
5703	(Jan. 4)	Don't Axe Me	F	7m. 4431
5704	(Jan. 18)	Tortilla Flaps	F	7m. 4432
5705	(Feb. 22)	A Pizza Tweety-Pie		

Warners also has available a series of Blue Ribbon Hit Parades Reissues.

Miscellaneous

Basilio-Robinson Fight	E	18½m. 4451
Bermuda Cockleshells (RKO-Pathe)	F	8m. 4412
Coney Island, U.S.A. (Burstyn) (Color)	G	16m. 4391
Lapland (BV-Disney) (CS-TC)	E	29m. 4411
Niok (BV-Disney) (TC)	E	29m. 4416
Pablo Casals (Lesser)	G	28m. 4435
Portugal (BV-Disney) (CS-TC)	G	30m. 4423
Queen Elizabeth II (Rank) (Color)	G	15m. 4391
Truth About Mother Goose (BV-Disney) (TC)	G	15m. 4431

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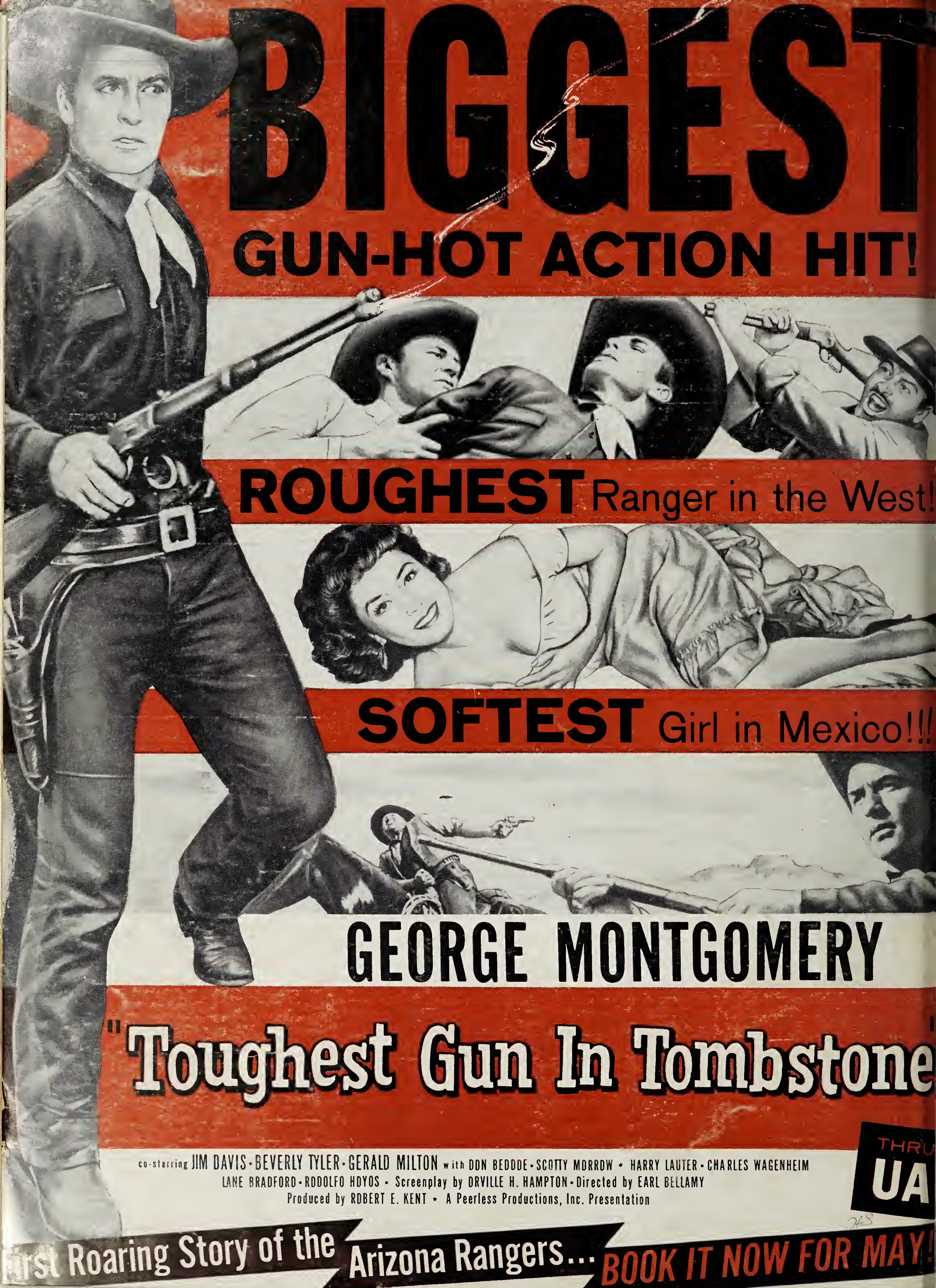

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